THE NEW GROVE

Dictionary of Music and Musicians

SECOND EDITION

Edited by
Stanley Sadie

Executive editor
John Tyrrell

新格罗夫

音乐与音乐家辞典

第二版



主　　编：斯坦利·萨迪
执行主编：约翰·泰瑞尔

Wagon to *Żywny*

GROVE
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General Abbreviations

A alto, contralto [voice]
a alto [instrument]
AA Associate of the Arts
AB Alberta; Bachelor of Arts
ABC American Broadcasting Company; Australian Broadcasting Commission
Abt. Abteilung [section]
ACA American Composers Alliance
acc. accompaniment, accompanied by
accdn accordion
addl additional
addn(s) addition(s)
ad lib ad libitum
aft(s) afterpiece(s)
Ag Agnus Dei
AGMA American Guild of Musical Artists
AIDS Acquired Immune Deficiency Syndrome
AK Alaska
AL Alabama
all(s) alleluia(s)
AM Master of Arts
a.m. ante meridiem [before noon]
AMC American Music Center
Amer. American
amp amplified
AMS American Musicological Society
Anh. Anhang [appendix]
anon. anonymous(ly)
ant(s) antiphon(s)
appx(s) appendix(es)
AR Arkansas
arr(s). arrangement(s), arranged by/for
a-s all-sung
ASCAP American Society of Composers, Authors and Publishers
ASOL American Symphony Orchestra League
attrib(s). attribution(s), attributed to; ascription(s), ascribed to
Aug August
aut. autumn
AZ Arizona
aztl *azione teatrale*

B bass [voice], bassus
B Brainard catalogue [Tartini], Benton catalogue [Pleyel]
b bass [instrument]
b born
BA Bachelor of Arts
bal(s) ballad opera(s)
bap. baptized
Bar baritone [voice]
bar baritone [instrument]
B-Bar bass-baritone
BBC British Broadcasting Corporation
BC British Columbia
BCE before Common Era [BC]
bc basso continuo
Bd. Band [volume]
BEd Bachelor of Education
Beds. Bedfordshire
Berks. Berkshire
Berwicks. Berwickshire
BFA Bachelor of Fine Arts
BFE British Forum for Ethnomusicology
bk(s) book(s)
BLitt Bachelor of Letters/Literature
blq(s) burlesque(s)
blt(s) burletta(s)
BM Bachelor of Music
BME, BMEd Bachelor of Music Education
BMI Broadcast Music Inc.
BMus Bachelor of Music
bn bassoon
BRD Federal Republic of Germany (Bundesrepublik Deutschland [West Germany])
Bros. Brothers
BRTN Belgische Radio en Televisie Nederlands
BS, BSc Bachelor of Science
Bs Benedictus
BSM Bachelor of Sacred Music
Bte Benedicite
Bucks. Buckinghamshire
Bulg. Bulgarian
bur. buried
BVM Blessed Virgin Mary
BWV Bach-Werke-Verzeichnis [Schmieder, catalogue of J.S. Bach's works]

C contralto
c circa [about]
¢ cent
CA California
Cambs. Cambridgeshire
Can. Canadian
CanD Cantate Domino
cant(s). cantata(s)
cap. capacity
carn. Carnival
cb contrabass [instrument]
CBC Canadian Broadcasting Corporation
CBE Commander of the Order of the British Empire
CBS Columbia Broadcasting System
CBSO City of Birmingham Symphony Orchestra
CD(s) compact disc(s)
CE Common Era [AD]
CeBeDeM Centre Belge de Documentation Musicale
cel celesta
CEMA Council for the Encouragement of Music and the Arts
cf confer [compare]
c.f. cantus firmus
CFE Composers Facsimile Edition
CG Covent Garden, London
CH Companion of Honour
chap(s). chapter(s)
chbr chamber
Chin. Chinese
chit chitarrone
choreog(s). choreography, choreographer(s), choreographed by
Cie Compagnie
cimb cimbalom
cl clarinet
clvd clavichord
cm centimetre(s); *comédie en musique*
cmda *comédie mêlée d'ariettes*

CNRS	Centre National de la Recherche Scientifique
CO	Colorado
Co.	Company; County
Cod.	Codex
col(s).	column(s)
coll.	collected by
collab.	in collaboration with
com	*componimento*
comm(s)	communion(s)
comp(s).	composer(s), composed (by)
conc(s).	concerto(s)
cond(s).	conductor(s), conducted by
cont	continuo
contrib(s).	contribution(s)
Corp.	Corporation
c.p.s.	cycles per second
cptr(s)	computer(s)
Cr	Credo, Creed
CRI	Composers Recordings, Inc.
CSc	Candidate of Historical Sciences
CT	Connecticut
Ct	Contratenor, countertenor
CUNY	City University of New York
CVO	Commander of the Royal Victorian Order
Cz.	Czech
D	Deutsch catalogue [Schubert]; Dounias catalogue [Tartini]
d.	denarius, denarii [penny, pence]
d	died
DA	Doctor of Arts
Dan.	Danish
db	double bass
DBE	Dame Commander of the Order of the British Empire
dbn	double bassoon
DC	District of Columbia
Dc	Discantus
DD	Doctor of Divinity
DDR	German Democratic Republic (Deutsche Demokratische Republik [East Germany])
DE	Delaware
Dec	December
ded(s).	dedication(s), dedicated to
DeM	Deus misereatur
Dept(s)	Department(s)
Derbys.	Derbyshire
DFA	Doctor of Fine Arts
dg	*dramma giocoso*
dir(s).	director(s), directed by
diss.	dissertation
dl	*drame lyrique*
DLitt	Doctor of Letters/Literature
DM	Doctor of Music
dm	*dramma per musica*
DMA	Doctor of Musical Arts
DME, DMEd	Doctor of Musical Education
DMus	Doctor of Music
DMusEd	Doctor of Music Education
DPhil	Doctor of Philosophy
Dr	Doctor
DSc	Doctor of Science/Historical Sciences
DSM	Doctor of Sacred Music
Dut.	Dutch
E.	East, Eastern
EBU	European Broadcasting Union
ed(s).	editor(s), edited (by)
EdD	Doctor of Education
edn(s)	edition(s)
EdS	Education Specialist
EEC	European Economic Community
e.g.	exempli gratia [for example]
el-ac	electro-acoustic
elec	electric, electronic
EMI	Electrical and Musical Industries
Eng.	English
eng hn	english horn
ENO	English National Opera
ens	ensemble
ENSA	Entertainments National Service Association
EP	extended-play (record)
esp.	especially
etc.	et cetera
EU	European Union
ex., exx.	example, examples
f, ff	following page, following pages
f., ff.	folio, folios
f	forte
fa(s)	farsa(s)
facs.	facsimile(s)
fasc(s).	fascicle(s)
Feb	February
ff	fortissimo
fff	fortississimo
fig(s).	figure(s) [illustration(s)]
FL	Florida
fl	flute
fl	floruit [he/she flourished]
Flem.	Flemish
fp	fortepiano [dynamic marking]
Fr.	French
frag(s).	fragment(s)
FRAM	Fellow of the Royal Academy of Music, London
FRCM	Fellow of the Royal College of Music, London
FRCO	Fellow of the Royal College of Organists, London
FRS	Fellow of the Royal Society, London
fs	full score
GA	Georgia
Gael.	Gaelic
GEDOK	Gemeinschaft Deutscher Organisationen von Künstlerinnen und Kunstfreundinnen
GEMA	Gesellschaft für Musikalische Aufführungs- und Mechanische Vervielfaltingungsrechte
Ger.	German
Gk.	Greek
Gl	Gloria
Glam.	Glamorgan
glock	glockenspiel
Glos.	Gloucestershire
GmbH	Gesellschaft mit Beschränkter Haftung [limited-liability company]
grad(s)	gradual(s)
GSM	Guildhall School of Music, London (to 1934)
GSMD	Guildhall School of Music and Drama, London (1935–)
gui	guitar
H	Hoboken catalogue [Haydn]; Helm catalogue [C.P.E. Bach]
Hants.	Hampshire
Heb.	Hebrew
Herts.	Hertfordshire
HI	Hawaii
hmn	harmonium
HMS	His/Her Majesty's Ship
HMV	His Master's Voice
hn	horn
Hon.	Honorary; Honourable
hp	harp
hpd	harpsichord
HRH	His/Her Royal Highness
Hung.	Hungarian
Hunts.	Huntingdonshire
Hz	Hertz [c.p.s.]
IA	Iowa
IAML	International Association of Music Libraries
IAWM	International Alliance for Women in Music
ibid.	ibidem [in the same place]
ICTM	International Council for Traditional Music
ID	Idaho
i.e.	id est [that is]
IFMC	International Folk Music Council
IL	Illinois
ILWC	International League of Women Composers

IMC International Music Council
IMS International Musicological Society
IN Indiana
Inc. Incorporated
inc. incomplete
incid incidental
incl. includes, including
inst(s) instrument(s), instrumental
int(s) intermezzo(s), introit(s)
IPEM Instituut voor Psychoakoestiek en Elektronische Muziek, Ghent
IRCAM Institut de Recherche et Coordination Acoustique/Musique
ISAM Institute for Studies in American Music
ISCM International Society for Contemporary Music
ISDN Integrated Services Digital Network
ISM Incorporated Society of Musicians
ISME International Society for Music Education
It. Italian

Jan January
Jap. Japanese
Jb Jahrbuch [yearbook]
JD Doctor of Jurisprudence
Jg. Jahrgang [year of publication/volume]
jr junior
Jub Jubilate

K Kirkpatrick catalogue [D. Scarlatti]; Köchel catalogue [Mozart: no. after '/' is from 6th edn; also Fux]
kbd keyboard
KBE Knight Commander of the Order of the British Empire
KCVO Knight Commander of the Royal Victorian Order
kg kilogram(s)
Kgl Königlich(e, er, es) [Royal]
kHz kilohertz [1000 c.p.s.]
km kilometre(s)
KS Kansas
KY Kentucky
Ky Kyrie

£ libra(e) [pound(s) sterling]
L. no. of song in R.W. Linker: *A Bibliography of Old French Lyrics* (University, MS, 1979)
L Longo catalogue [A. Scarlatti]
LA Louisiana
Lanarks. Lanarkshire
Lancs. Lancashire
Lat. Latin
Leics. Leicestershire
LH left hand
lib(s) libretto(s)
Lincs. Lincolnshire
lit(s) litany (litanies)
Lith. Lithuanian
LittD Doctor of Letters/Literature
LLB Bachelor of Laws
LLD Doctor of Laws
loc. cit. loco citato [in the place cited]
LP long-playing record
LPO London Philharmonic Orchestra
LSO London Symphony Orchestra
Ltd Limited
Ltée Limitée

M, MM. Monsieur, Messieurs
m metre(s)
MA Massachusetts; Master of Arts
Mag Magnificat
MALS Master of Arts in Library Sciences
mand mandolin
mar marimba
MAT Master of Arts and Teaching
MB Bachelor of Music; Manitoba
MBE Member of the Order of the British Empire
MD Maryland
ME Maine
MEd Master of Education
mel *melodramma, mélodrame*
mels *melodramma serio*
melss *melodramma semiserio*
Met Metropolitan Opera House, New York
Mez mezzo-soprano
mf mezzo-forte
MFA Master of Fine Arts
MGM Metro-Goldwyn-Mayer
MHz megahertz [megacycles]
MI Michigan
mic microphone
Middx Middlesex
MIDI Musical Instrument Digital Interface
MIT Massachusetts Institute of Technology
MLitt Master of Letters/Literature
Mlle, Mlles Mademoiselle, Mesdemoiselles
MM Master of Music
M.M. Metronome Maelzel
mm millimetre(s)
MMA Master of Musical Arts
MME, MMEd Master of Music Education
Mme, Mmes Madame, Mesdames
MMT Master of Music in Teaching
MMus Master of Music
MN Minnesota
MO Missouri
mod modulator
Mon. Monmouthshire
movt(s) movement(s)
MP(s) Member(s) of Parliament
mp mezzo-piano
MPhil Master of Philosophy
Mr Mister
Mrs Mistress; Messieurs
MS Master of Science(s); Mississippi
MS(S) manuscript(s)
MSc Master of Science(s)
MSLS Master of Science in Library and Information Science
MSM Master of Sacred Music
MT Montana
Mt Mount
mt(s) music-theatre piece(s)
MTNA Music Teachers National Association
MusB, MusBac Bachelor of Music
muscm(s) musical comedy (comedies)
MusD, MusDoc Doctor of Music
musl(s) musical(s)
MusM Master of Music

N. North, Northern
n(n). footnote(s)
nar(s) narrator(s)
NB New Brunswick
NBC National Broadcasting Company
NC North Carolina
ND North Dakota
n.d. no date of publication
NDR Norddeutscher Rundfunk
NE Nebraska
NEA National Endowment for the Arts
NEH National Endowment for the Humanities
NET National Educational Television
NF Newfoundland and Labrador
NH New Hampshire
NHK Nippon Hōsō Kyōkai [Japanese broadcasting system]
NJ New Jersey
NM New Mexico
no(s). number(s)
Nor. Norwegian
Northants. Northamptonshire
Notts. Nottinghamshire
Nov November
n.p. no place of publication
nr near
NRK Norsk Rikskringkasting [Norwegian broadcasting system]

NS	Nova Scotia
NSW	New South Wales
NT	North West Territories
Nunc	Nunc dimittis
NV	Nevada
NY	New York [State]
NZ	New Zealand
ob	*opera buffa*; oboe
obbl	obbligato
OBE	Officer of the Order of the British Empire
obl	*opéra-ballet*
OC	Opéra-Comique, Paris [the company]
oc	*opéra comique* [genre]
Oct	October
off(s)	offertory (offertories)
OH	Ohio
OK	Oklahoma
OM	Order of Merit
ON	Ontario
op(s)	opera(s)
op., opp.	opus, opera [plural of opus]
op. cit.	opere citato [in the work cited]
opt.	optional
OR	Oregon
orat(s)	oratorio(s)
orch	orchestra(tion), orchestral
orchd	orchestrated (by)
org	organ
orig.	original(ly)
ORTF	Office de Radiodiffusion-Télévision Française
os	*opera seria*
oss	*opera semiseria*
OUP	Oxford University Press
ov(s).	overture(s)
Oxon.	Oxfordshire
P	Pincherle catalogue [Vivaldi]
p.	*pars*
p., pp.	page, pages
p	piano [dynamic marking]
PA	Pennsylvania
p.a.	per annum [annually]
pan(s)	pantomime(s)
PBS	Public Broadcasting System
PC	no. of chanson in A. Pillet and H. Carstens: *Bibliographie der Troubadours* (Halle, 1933)
PE	Prince Edward Island
perc	percussion
perf(s).	performance(s), performed (by)
pf	piano [instrument]
pfmr(s)	performer(s)
PhB	Bachelor of Philosophy
PhD	Doctor of Philosophy
PhDEd	Doctor of Philosophy in Education
pic	piccolo
pl(s).	plate(s); plural
p.m.	post meridiem [after noon]
PO	Philharmonic Orchestra
Pol.	Polish
pop.	population
Port.	Portuguese
posth.	posthumous(ly)
POW(s)	prisoner(s) of war
pp	pianissimo
ppp	pianississimo
PQ	Province of Quebec
PR	Puerto Rico
pr.	printed
prep pf	prepared piano
PRO	Public Record Office, London
prol(s)	prologue(s)
PRS	Performing Right Society
Ps(s)	Psalm(s)
ps(s)	psalm(s)
pseud(s).	pseudonym(s)
pt(s)	part(s)
ptbk(s)	partbook(s)
pubd	published
pubn(s)	publication(s)
PWM	Polskie Wydawnictwo Muzyczne
QC	Queen's Counsel
qnt(s)	quintet(s)
qt(s)	quartet(s)
R	[in signature] editorial revision
R	photographic reprint [edn of score or early printed source]
R.	no. of chanson in G. Raynaud, *Bibliographie des chansonniers français des XIIIe et XIVe siècles* (Paris, 1884)
R	Ryom catalogue [Vivaldi]
r	recto
R	response
RAF	Royal Air Force
RAI	Radio Audizioni Italiane
RAM	Royal Academy of Music, London
RCA	Radio Corporation of America
RCM	Royal College of Music, London
re(s)	response(s) [type of piece]
rec	recorder
rec.	recorded [in discographic context]
recit(s)	recitative(s)
red(s).	reduction(s), reduced for
reorchd	reorchestrated (by)
repr.	reprinted
resp(s)	respond(s)
Rev.	Reverend
rev(s).	revision(s); revised (by/for)
RH	right hand
RI	Rhode Island
RIAS	Radio im Amerikanischen Sektor
RIdIM	Répertoire International d'Iconographie Musicale
RILM	Répertoire International de Littérature Musicale
RIPM	Répertoire International de la Presse Musicale
RISM	Répertoire International des Sources Musicales
RKO	Radio-Keith-Orpheum
RMCM	Royal Manchester College of Music
rms	root mean square
RNCM	Royal Northern College of Music, Manchester
RO	Radio Orchestra
Rom.	Romanian
r.p.m.	revolutions per minute
RPO	Royal Philharmonic Orchestra
RSFSR	Russian Soviet Federated Socialist Republic
RSO	Radio Symphony Orchestra
RTÉ	Radio Telefís Éireann
RTF	Radiodiffusion-Télévision Française
Rt Hon.	Right Honourable
RTVB	Radio-Télévision Belge de la Communauté Française
Russ.	Russian
RV	Ryom catalogue [Vivaldi]
S	San, Santa, Santo, São [Saint]; soprano [voice]
S	sound recording
S.	South, Southern
$	dollars
s	soprano [instrument]
s.	solidus, solidi [shilling, shillings]
SACEM	Société d'Auteurs, Compositeurs et Editeurs de Musique
San	Sanctus
sax	saxophone
SC	South Carolina
SD	South Dakota
sd	*scherzo drammatico*
SDR	Süddeutscher Rundfunk
Sept	September
seq(s)	sequence(s)
ser(s)	serenata(s)
ser.	series
Serb.	Serbian
sf, *sfz*	sforzando, sforzato
sing.	singular
SJ	Societas Jesu [Society of Jesus]
SK	Saskatchewan
SO	Symphony Orchestra

SOCAN Society of Composers, Authors and Music Publishers of Canada
Sp. Spanish
spkr(s) speaker(s)
Spl Singspiel
SPNM Society for the Promotion of New Music
spr. spring
sq square
sr senior
SS Saints (It., Sp.); Santissima, Santissimo [Most Holy]
SS steamship
SSR Soviet Socialist Republic
St(s) Saint(s)/Holy, Sankt, Sint, Szent
Staffs. Staffordshire
STB Bachelor of Sacred Theology
Ste Sainte
str string(s)
sum. summer
SUNY State University of New York
Sup superius
suppl(s). supplement(s), supplementary
Swed. Swedish
SWF Südwestfunk
sym(s). symphony (symphonies), symphonic
synth synthesizer, synthesized

T tenor [voice]
t tenor [instrument]
tc *tragicommedia*
td(s) *tonadilla*(s)
TeD Te Deum
ThM Master of Theology
timp timpani
tm *tragédie en musique*
TN Tennessee
tpt trumpet
Tr treble [voice]
tr(s) tract(s); treble [instrument]
trad. traditional
trans. translation, translated by
transcr(s). transcription(s), transcribed by/for
trbn trombone
TV television
TWV Menke catalogue [Telemann]
TX Texas

U. University
UCLA University of California at Los Angeles
UHF ultra-high frequency
UK United Kingdom of Great Britain and Northern Ireland
Ukr. Ukrainian
unacc. unaccompanied
unattrib. unattributed
UNESCO United Nations Educational, Scientific and Cultural Organization
UNICEF United Nations International Children's Emergency Fund
unorchd unorchestrated
unperf. unperformed
unpubd unpublished
UP University Press
US United States [adjective]
USA United States of America
USSR Union of Soviet Socialist Republics
UT Utah

v, vv voice, voices
v., vv. verse, verses
v verso
v. versus
V versicle
VA Virginia
va viola
vc cello
vcle(s) versicle(s)
VEB Volkseigener Betrieb [people's own industry]
Ven Venite
VHF very high frequency
VI Virgin Islands
vib vibraphone
viz videlicet [namely]
vle violone
vn violin
vol(s). volume(s)
vs vocal score, piano-vocal score
VT Vermont

W. West, Western
WA Washington [State]
Warwicks. Warwickshire
WDR Westdeutscher Rundfunk
WI Wisconsin
Wilts. Wiltshire
wint. winter
WNO Welsh National Opera
WOO Werke ohne Opuszahl
Worcs. Worcestershire
WPA Works Progress Administration
WQ Wotquenne catalogue [C.P.E. Bach]
WV West Virginia
ww woodwind
WY Wyoming

xyl xylophone

YMCA Young Men's Christian Association
Yorks. Yorkshire
YT Yukon Territory
YWCA Young Women's Christian Association
YYS (Zhongguo yishu yanjiuyuan) Yinyue yanjiusuo and variants (Music Research Institute (of the Chinese Academy of Arts))

Z Zimmermann catalogue [Purcell]
zar(s) zarzuela(s)
zargc *zarzuela género chico*

Bibliographical Abbreviations

All bibliographical abbreviations used in this dictionary are listed below, following the typography used in the text of the dictionary. Broadly, *italic* type is used for periodicals and for reference works; roman type is used for anthologies, series etc. (titles of individual volumes are italicized).

Full bibliographical information is not normally supplied in the list below if it is available elsewhere in the dictionary. Its availability is indicated as follows: D – in the list of 'Dictionaries and encyclopedias of music'; E – in the list of 'Editions, historical'; and P – in the list of 'Periodicals'; these lists are located in vol.28. For other items, in particular national (non-musical) biographical dictionaries, basic bibliographical information is given here; and in some cases extra information is supplied to clarify the abbreviation used.

Festschriften and congress reports are not generally covered in this list. Although Festschrift titles are sometimes shortened in the dictionary, sufficient information is always given for unambiguous identification (dedicatee; occasion, if the same person is dedicatee of more than one Festschrift; place and date of publication; and name(s) of editor(s) if known). For fuller information on musical Festschriften up to 1967 see W. Gerboth: *An Index to Musical Festschriften and Similar Publications* (New York, 1969). The published titles of congress reports are generally reduced to their essentials, but sufficient information is always given for purposes of identification (society or topic; place and date of occurrence; journal issue if published in a periodical; editor(s) and publication details in unfamiliar cases). A comprehensive list of musical and music-related 'Congress reports' appears in vol.28. Further information can be found in J. Tyrrell and R. Wise: *A Guide to International Congress Reports in Music, 1900–1975* (London, 1979).

19CM — *19th Century Music* P
ACAB — *American Composers Alliance Bulletin* P
AcM — *Acta musicologica* P
ADB — *Allgemeine deutsche Biographie* (Leipzig, 1875–1912)
AdlerHM — G. Adler, ed.: *Handbuch der Musikgeschichte* (Frankfurt, 1924, 2/1930/*R*)
AfM — *African Music* P
AH — Analecta hymnica medii aevi E
AllacciD — L. Allacci: *Drammaturgia* D
AM — *Antiphonale monasticum pro diurnis horis* (Tournai, 1934)
AmbrosGM — A.W. Ambros: *Geschichte der Musik* (Leipzig, 1862–82/*R*)
AMe, AMeS — *Algemene muziekencyclopedie* and suppl. D
AMf — *Archiv für Musikforschung* P
AMI — L'arte musicale in Italia E
AMMM — Archivium musices metropolitanum mediolanense E
AMP — Antiquitates musicae in Polonia E
AMw — *Archiv für Musikwissenschaft* P
AMZ — *Allgemeine musikalische Zeitung* (1798–1848, 1863–5, 1866–82) P
AMz — *Allgemeine (deutsche) Musik-Zeitung/Musikzeitung* (1874–1943) P
Anderson2 — E.R. Anderson: *Contemporary American Composers: a Biographical Dictionary* D
AnM — *Anuario musical* P
AnMc, AnMc — *Analecta musicologica* P
AnnM — *Annales musicologiques* P
AnthonyFB — J.R. Anthony: *French Baroque Music from Beaujoyeulx to Rameau* (London, 1973, 3/1997)
AntMI — Antiquae musicae italicae E
AÖAW — *Anzeiger der Österreichischen Akademie der Wissenschaften, philosophisch-historische Klasse* (1948–)
ApelG — W. Apel: *Geschichte der Orgel- und Klaviermusik bis 1700* (Kassel, 1967; Eng. trans., rev., 1972)
AR — *Antiphonale sacrosanctae romanae ecclesiae pro diurnis horis* (Paris, Tournai and Rome, 1949)
AS — W.H. Frere, ed.: *Antiphonale sarisburiense* (London, 1901–25/*R*)
AshbeeR — A. Ashbee: *Records of English Court Music* (Snodland/Aldershot, 1986–95)
AsM — *Asian Music* P
AudaM — A. Auda: *La musique et les musiciens de l'ancien pays de Liège* D
AusDB — *Australian Dictionary of Biography* (Melbourne, 1966–96)
Baker5[–8] — *Baker's Biographical Dictionary of Musicians* D
BAMS — *Bulletin of the American Musicological Society* P
BDA — *A Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers & Other Stage Personnel in London, 1660–1800* (Carbondale, IL, 1973–93)
BDECM — A. Ashbee and D. Lasocki, eds.: *A Biographical Dictionary of English Court Musicians, 1485–1714* (Aldershot, 1998)
BDRSC — A. Ho and D. Feofanov, eds.: *Biographical Dictionary of Russian/Soviet Composers* D
BeckEP — J.H. Beck: *Encyclopedia of Percussion* D
BeJb — *Beethoven-Jahrbuch* P
BenoitMC — M. Benoit: *Musiques de cour: chapelle, chambre, écurie, 1661–1733* (Paris, 1971)
BenzingB — J. Benzing: *Die Buchdrucker des 16. und 17. Jahrhunderts* (Wiesbaden, 1963, 2/1982)
BerliozM — H. Berlioz: *Mémoires* (Paris, 1870; ed. and trans. D. Cairns, 1969, 2/1970); ed. P. Citron (Paris, 1969, 2/1991)
BertolottiM — A. Bertolotti: *Musici alla corte dei Gonzaga in Mantova dal secolo XV al XVIII* (Milan, 1890/*R*)

BicknellH	S. Bicknell: *The History of the English Organ* (Cambridge, 1996)
BJb	*Bach-Jahrbuch* P
BladesPI	J. Blades: *Percussion Instruments and their History* (London, 1970, 2/1974)
BlumeEK	F. Blume: *Die evangelische Kirchenmusik* (Potsdam, 1931–4/*R*, enlarged 2/1965 as *Geschichte der evangelischen Kirchenmusik*; Eng. trans., enlarged, 1974, as *Protestant Church Music: a History*)
BMB	Bibliotheca musica bononiensis (Bologna, 1967–)
BMw	*Beiträge zur Musikwissenschaft* P
BNB	*Biographie nationale* [*belge*] (Brussels, 1866–1986)
BoalchM	D.H. Boalch: *Makers of the Harpsichord and Clavichord 1440 to 1840* D
BoetticherOL	W. Boetticher: *Orlando di Lasso und seine Zeit* (Kassel, 1958)
Bouwsteenen: JVNM	*Bouwsteenen: jaarboek der Vereeniging voor Nederlandsche muziekgeschiedenis* P
BoydenH	D.D. Boyden: *A History of Violin Playing from its Origins to 1761* (London, 1965)
BPM	*Black Perspective in Music* P
BrenetC	M. Brenet: *Les concerts en France sous l'ancien régime* (Paris, 1900/*R*)
BrenetM	M. Brenet: *Les musiciens de la Sainte-Chapelle du Palais* (Paris, 1910/*R*)
BrookB	B.S. Brook, ed.: *The Breitkopf Thematic Catalogue, 1762–1787* (New York, 1966)
BrookSF	B.S. Brook: *La symphonie française dans la seconde moitié du XVIIIe siècle* (Paris, 1962)
BrownI	H.M. Brown: *Instrumental Music Printed Before 1600: a Bibliography* (Cambridge, MA, 1965)
Brown-Stratton BMB	J.D. Brown and S.S. Stratton: *British Musical Biography* D
BSIM	*Bulletin français de la S.I.M.* [also *Mercure musical* and other titles] P
BUCEM	E.B. Schnapper, ed.: *British Union-Catalogue of Early Music* (London, 1957)
BurneyFI	C. Burney: *The Present State of Music in France and Italy* (London, 1771, 2/1773)
BurneyGN	C. Burney: *The Present State of Music in Germany, the Netherlands, and the United Provinces* (London, 1773, 2/1775)
BurneyH	C. Burney: *A General History of Music from the Earliest Ages to the Present Period* (London, 1776–89); ed. F. Mercer (London, 1935/*R*) [p. nos. refer to this edn]
BWQ	*Brass and Woodwind Quarterly* P
CaffiS	F. Caffi: *Storia della musica sacra nella già cappella ducale di San Marco in Venezia dal 1318 al 1797* (Venice, 1854–5/*R*); ed. E. Surian (Florence, 1987)
CaM	Catalogus musicus (Kassel, 1963–)
CampbellGC	M. Campbell: *The Great Cellists* D
CampbellGV	M. Campbell: *The Great Violinists* D
CAO	Corpus antiphonalium officii (Rome, 1963–79)
CBY	*Current Biography Yearbook* (1955–)
CC	B. Morton and P. Collins, eds.: *Contemporary Composers* D
CeBeDeM directory	*CeBeDeM et ses compositeurs affiliés*, ed. D. von Volborth-Danys (Brussels, 1977–80)
CEKM	Corpus of Early Keyboard Music E
CEMF	Corpus of Early Music (in Facsimile) (Brussels, 1970–72)
CHM	*Collectanea historiae musicae* (1953–66)
Choron-FayolleD	A.-E. Choron and F.J.M. Fayolle: *Dictionnaire historique des musiciens* D
ClinkscaleMP	M.N. Clinkscale: *Makers of the Piano* D
CM	Le choeur des muses E
CMc	*Current Musicology* P
CMI	I classici musicali italiani (Milan, 1941–56)
CMM	Corpus mensurabilis musicae E
ČMm	*Časopis Moravského musea* [*muzea*, 1977–] P
CMR	*Contemporary Music Review* P
CMz	*Cercetări de muzicologie* P
CohenE	A.I. Cohen: *International Encyclopedia of Women Composers* D
CohenWE	Y.W. Cohen: *Werden und Entwicklung der Musik in Israel* (Kassel, 1976)
COJ	*Cambridge Opera Journal* P
CooverMA	J.B. Coover: *Music at Auction: Puttick and Simpson* (Warren, MI, 1988)
CoussemakerS	C.-E.-H. de Coussemaker: *Scriptorum de musica medii aevi nova series* (Paris, 1864–76/*R*, 2/1908, ed. U. Moser)
CroceN	B. Croce: *I teatri di Napoli* (Naples, 1891/*R*, 5/1966)
ČSHS	*Československy hudební slovník* D
CSM	Corpus scriptorum de musica (Rome, later Stuttgart, 1950–)
CSPD	*Calendar of State Papers (Domestic)* (London, 1856–1972)
Cw	Das Chorwerk E
DAB	*Dictionary of American Biography* (New York, 1928–37, suppls., 1944–)
DAM	*Dansk aarbog for musikforskning* P
Day-Murrie ESB	C.L. Day and E.B. Murrie: *English Song-Books* (London, 1940)
DBF	*Dictionnaire de biographie française* (Paris, 1933–)
DBI	*Dizionario biografico degli italiani* (Rome, 1960–)
DBL, DBL2, DBL3	*Dansk biografisk leksikon* (Copenhagen, 1887–1905, 2/1933–45, 3/1979–84)
DBNM, DBNM	*Darmstädter Beiträge zur neuen Musik* P
DBP	E. Vieira, ed.: *Diccionário biográphico de musicos portuguezes* (Lisbon, 1900)
DČHP	Dějiny české hudby v příkladech (Prague, 1958)
DDT	Denkmäler deutscher Tonkunst E
DEMF	A. Devriès and F. Lesure: *Dictionnaire des éditeurs de musique français* D
DEUMM	*Dizionario enciclopedico universale della musica e dei musicisti* D
DeutschMPN	O.E. Deutsch: *Music Publishers' Numbers* (London, 1946)
DHM	Documenta historica musicae E
Dichter-ShapiroSM	H. Dichter and E. Shapiro: *Early American Sheet Music* D
DJbM	*Deutsches Jahrbuch der Musikwissenschaft* P
DlabaczKL	G.J. Dlabacž: *Allgemeines historisches Künstler-Lexikon* D
DM	Documenta musicologica (Kassel, 1951–)
DMt	*Dansk musiktidsskrift* P
DMV	Drammaturgia musicale veneta (Milan, 1983–)
DNB	*Dictionary of National Biography* (Oxford, 1885–1901, suppls., 1901–96)
DoddI	G. Dodd, ed.: *Thematic Index of Music for Viols* (London, 1980–)
DTB	Denkmäler der Tonkunst in Bayern E
DTÖ	Denkmäler der Tonkunst in Österreich E
DugganIMI	M.K. Duggan: *Italian Music Incunabula: Printers and Type* (Berkeley, 1991)
DVLG	*Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte* (1923–)
ECCS	The Eighteenth-Century Continuo Sonata E
ECFC	The Eighteenth-Century French Cantata E
EDM	Das Erbe deutscher Musik E
EECM	Early English Church Music E
EG	*Etudes grégoriennes* P
EI	*The Encyclopaedia of Islam* (Leiden, 1928–38, 2/1960–)
EinsteinIM	A. Einstein: *The Italian Madrigal* (Princeton, NJ, 1949/*R*)
EIT	*Yezhegodnik imperatorskikh teatrov* P
EitnerQ	R. Eitner: *Biographisch-bibliographisches Quellen-Lexikon* D
EitnerS	R. Eitner: *Bibliographie der Musik-Sammelwerke des XVI. und XVII. Jahrhunderts* (Berlin, 1877/*R*)
EKM	Early Keyboard Music E
EL	The English School of Lutenist Songwriters, rev. as The English Lute-Songs E
EM	The English Madrigal School, rev. as The English Madrigalists E
EMc	*Early Music* P
EMC1, 2	*Encyclopedia of Music in Canada* (Toronto, 1981, 2/1992) D

EMDC A. Lavignac and L. de La Laurencie, eds.: *Encyclopédie de la musique et dictionnaire du Conservatoire* D
EMH *Early Music History* P
EMN Exempla musica neerlandica E
EMS see EM
EMuz *Encyklopedia muzyczne* D
ERO Early Romantic Opera E
ES English Song 1600–1675 (New York, 1986–9)
ES *Enciclopedia dello spettacolo* D
ESLS see EL
EthM *Ethnomusicology* P
EthM Newsletter *Ethno[-]musicology Newsletter* P
EwenD D. Ewen: *American Composers: a Biographical Dictionary* D

FAM *Fontes artis musicae* P
FasquelleE *Encyclopédie de la musique* D
FCVR Florilège du concert vocal de la Renaissance E
FellererG K.G. Fellerer: *Geschichte der katholischen Kirchenmusik* (Düsseldorf, 1939, enlarged 2/1949; Eng. trans., 1961/*R*)
FellererP K.G. Fellerer: *Der Palestrinastil und seine Bedeutung in der vokalen Kirchenmusik des 18. Jahrhunderts* (Augsburg, 1929/*R*)
FenlonMM I. Fenlon: *Music and Patronage in Sixteenth-Century Mantua* (Cambridge, 1980–82)
FétisB, FétisBS F.-J. Fétis: *Biographie universelle des musiciens* and suppl. D
FisherMP W.A. Fisher: *One Hundred and Fifty Years of Music Publishing in the United States* (Boston, 1933)
FiskeETM R. Fiske: *English Theatre Music in the Eighteenth Century* (London, 1973, 2/1986)
FlorimoN F. Florimo: *La scuola musicale di Napoli e i suoi conservatorii* (Naples, 1880–83/*R*)
FO French Opera in the 17th and 18th Centuries (New York, 1983–)
FortuneISS N. Fortune: *Italian Secular Song from 1600 to 1635: the Origins and Development of Accompanied Monody* (diss., U. of Cambridge, 1954)
Friedlaender DL M. Friedlaender: *Das deutsche Lied im 18. Jahrhundert* (Stuttgart and Berlin, 1902/*R*)
FrotscherG G. Frotscher: *Geschichte des Orgelspiels und der Orgelkomposition* (Berlin, 1935–6/*R*, music suppl. 1966)
FuldWFM J.J. Fuld: *The Book of World-Famous Music* D
FullerPG S. Fuller: *The Pandora Guide to Women Composers: Britain and the United States (1629 – Present)* D
FürstenauG M. Fürstenau: *Zur Geschichte der Musik und des Theaters am Hofe zu Dresden* (Dresden, 1861–2/*R*)

GänzlBMT K. Gänzl: *The British Musical Theatre* (London, 1986)
GänzlEMT K. Gänzl and A. Lamb: *Encyclopedia of Musical Theatre* D
GaspariC G. Gaspari: *Catalogo della Biblioteca del Liceo musicale di Bologna*, i–iv (Bologna, 1890–1905/*R*); v, ed. U. Sesini (Bologna, 1943/*R*)
GerberL E.L. Gerber: *Historisch-biographisches Lexikon der Tonkünstler* D
GerberNL E.L. Gerber: *Neues historisch-biographisches Lexikon der Tonkünstler* D
GerbertS M. Gerbert: *Scriptores ecclesiastici de musica sacra potissimum* (St Blasien, 1784/*R*, 3/1931)
GEWM *The Garland Encyclopedia of World Music* D
GfMKB *Gesellschaft für Musikforschung: Kongress-Bericht* [1950–]
GiacomoC S. di Giacomo: *I quattro antichi conservatorii musicali di Napoli* (Milan, 1924–8)
GLMT Greek and Latin Music Theory (Lincoln, NE, 1984–)
GMB Geschichte der Musik in Beispielen E
GMM *Gazzetta musicale di Milano* P
GOB German Opera 1770–1800, ed. T. Bauman (New York, 1985–6)
GöhlerV A. Göhler: *Verzeichnis der in den Frankfurter und Leipziger Messkatalogen der Jahre 1564 bis 1759 angezeigten Musikalien* (Leipzig, 1902/*R*)

GoovaertsH A. Goovaerts: *Histoire et bibliographie de la typographie musicale dans les Pays-Bas* (Antwerp, 1880/*R*)
GR *Graduale sacrosanctae romanae ecclesiae* (Tournai, 1938)
Grove1[–5] G. Grove, ed.: *A Dictionary of Music and Musicians* D
Grove6 *The New Grove Dictionary of Music and Musicians* D
GroveA *The New Grove Dictionary of American Music* D
GroveI *The New Grove Dictionary of Musical Instruments* D
GroveJ *The New Grove Dictionary of Jazz* D
GroveJapan *The New Grove Dictionary of Music and Musicians*, Jap. trans. D
GroveO *The New Grove Dictionary of Opera* D
GroveW *The New Grove Dictionary of Women Composers* D
GS W.H. Frere, ed.: *Graduale sarisburiense* (London, 1894/*R*)
GSJ *Galpin Society Journal* P
GSL K.J. Kutsch and L. Riemann: *Grosses Sängerlexikon* D
GV R. Celletti: *Le grandi voci: dizionario critico-biografico dei cantanti* D

HAM Historical Anthology of Music E
Harrison MMB F.Ll. Harrison: *Music in Medieval Britain* (London, 1958, 4/1980)
HawkinsH J. Hawkins: *A General History of the Science and Practice of Music* (London, 1776)
HBSJ *Historical Brass Society Journal* P
HDM W. Apel: *Harvard Dictionary of Music* D
HJb *Händel-Jahrbuch* P
HJbMw *Hamburger Jahrbuch für Musikwissenschaft* P
HM Hortus musicus E
HMC Historical Manuscripts Commission [Publications]
HMT *Handwörterbuch der musikalischen Terminologie* D
HMw Handbuch der Musikwissenschaft (Potsdam, 1927–34)
HMYB *Hinrichsen's Musical Year Book* P
HoneggerD M. Honegger: *Dictionnaire de la musique* D
HopkinsonD C. Hopkinson: *A Dictionary of Parisian Music Publishers 1700–1950* D
Hopkins-RimbaultO E.J. Hopkins and E.F. Rimbault: *The Organ: its History and Construction* (London, 1855, 3/1887/*R*)
HPM Harvard Publications in Music E
HR *Hudební revue* P
HRo *Hudební rozhledy* P
Humphries-SmithMP C. Humphries and W.C. Smith: *Music Publishing in the British Isles* D
HV *Hudební věda* P

ICSC The Italian Cantata in the Seventeenth Century (New York, 1985–6)
IIM Italian Instrumental Music of the Sixteenth and Early Seventeenth Centuries E
IIM *Izvestiya na Instituta za muzika* P
IMa Instituta et monumenta E
IMi Istituzioni e monumenti dell'arte musicale italiana (Milan, 1931–9, new ser., 1956–64)
IMSCR *International Musicological Society: Congress Report* [1930–]
IMusSCR *International Musical Society: Congress Report* [II–IV, 1906–11]
IO The Italian Oratorio 1650–1800 E
IOB Italian Opera 1640–1770, ed. H.M. Brown E
IOG Italian Opera 1810–1840, ed. P. Gossett E
IRASM *International Review of the Aesthetics and Sociology of Music* P
IRMAS *International Review of Music Aesthetics and Sociology* P
IRMO S.L. Ginzburg: *Istoriya russkoy muzïki v notnïkh obraztsakh* (Leningrad, 1940–52, 2/1968–70)
ISS Italian Secular Song 1606–1636 (New York, 1986)
IZ *Instrumentenbau-Zeitschrift* P

JAMIS *Journal of the American Musical Instrument Society* P
JAMS *Journal of the American Musicological Society* P
JASA *Journal of the Acoustical Society of America* P
JazzM *Jazz Monthly* P
JBIOS *Journal of the British Institute of Organ Studies* P

BicknellH S. Bicknell: *The History of the English Organ* (Cambridge, 1996)

BJb *Bach-Jahrbuch* P

BladesPI J. Blades: *Percussion Instruments and their History* (London, 1970, 2/1974)

BlumeEK F. Blume: *Die evangelische Kirchenmusik* (Potsdam, 1931–4/*R*, enlarged 2/1965 as *Geschichte der evangelischen Kirchenmusik*; Eng. trans., enlarged, 1974, as *Protestant Church Music: a History*)

BMB Bibliotheca musica bononiensis (Bologna, 1967–)

BMw *Beiträge zur Musikwissenschaft* P

BNB *Biographie nationale [belge]* (Brussels, 1866–1986)

BoalchM D.H. Boalch: *Makers of the Harpsichord and Clavichord 1440 to 1840* D

BoetticherOL W. Boetticher: *Orlando di Lasso und seine Zeit* (Kassel, 1958)

Bouwsteenen: JVNM *Bouwsteenen: jaarboek der Vereeniging voor Nederlandsche muziekgeschiedenis* P

BoydenH D.D. Boyden: *A History of Violin Playing from its Origins to 1761* (London, 1965)

BPM *Black Perspective in Music* P

BrenetC M. Brenet: *Les concerts en France sous l'ancien régime* (Paris, 1900/*R*)

BrenetM M. Brenet: *Les musiciens de la Sainte-Chapelle du Palais* (Paris, 1910/*R*)

BrookB B.S. Brook, ed.: *The Breitkopf Thematic Catalogue, 1762–1787* (New York, 1966)

BrookSF B.S. Brook: *La symphonie française dans la seconde moitié du XVIIIe siècle* (Paris, 1962)

BrownI H.M. Brown: *Instrumental Music Printed Before 1600: a Bibliography* (Cambridge, MA, 1965)

Brown-Stratton BMB J.D. Brown and S.S. Stratton: *British Musical Biography* D

BSIM *Bulletin français de la S.I.M.* [also *Mercure musical* and other titles] P

BUCEM E.B. Schnapper, ed.: *British Union-Catalogue of Early Music* (London, 1957)

BurneyFI C. Burney: *The Present State of Music in France and Italy* (London, 1771, 2/1773)

BurneyGN C. Burney: *The Present State of Music in Germany, the Netherlands, and the United Provinces* (London, 1773, 2/1775)

BurneyH C. Burney: *A General History of Music from the Earliest Ages to the Present Period* (London, 1776–89); ed. F. Mercer (London, 1935/*R*) [p. nos. refer to this edn]

BWQ *Brass and Woodwind Quarterly* P

CaffiS F. Caffi: *Storia della musica sacra nella già cappella ducale di San Marco in Venezia dal 1318 al 1797* (Venice, 1854–5/*R*); ed. E. Surian (Florence, 1987)

CaM Catalogus musicus (Kassel, 1963–)

CampbellGC M. Campbell: *The Great Cellists* D

CampbellGV M. Campbell: *The Great Violinists* D

CAO Corpus antiphonalium officii (Rome, 1963–79)

CBY *Current Biography Yearbook* (1955–)

CC B. Morton and P. Collins, eds.: *Contemporary Composers* D

CeBeDeM directory *CeBeDeM et ses compositeurs affiliés*, ed. D. von Volborth-Danys (Brussels, 1977–80)

CEKM Corpus of Early Keyboard Music E

CEMF Corpus of Early Music (in Facsimile) (Brussels, 1970–72)

CHM *Collectanea historiae musicae* (1953–66)

Choron-FayolleD A.-E. Choron and F.J.M. Fayolle: *Dictionnaire historique des musiciens* D

ClinkscaleMP M.N. Clinkscale: *Makers of the Piano* D

CM Le choeur des muses E

CMc *Current Musicology* P

CMI I classici musicali italiani (Milan, 1941–56)

CMM Corpus mensurabilis musicae E

ČMm *Časopis Moravského musea [muzea*, 1977–] P

CMR *Contemporary Music Review* P

CMz *Cercetări de muzicologie* P

CohenE A.I. Cohen: *International Encyclopedia of Women Composers* D

CohenWE Y.W. Cohen: *Werden und Entwicklung der Musik in Israel* (Kassel, 1976)

COJ *Cambridge Opera Journal* P

CooverMA J.B. Coover: *Music at Auction: Puttick and Simpson* (Warren, MI, 1988)

CoussemakerS C.-E.-H. de Coussemaker: *Scriptorum de musica medii aevi nova series* (Paris, 1864–76/*R*, 2/1908, ed. U. Moser)

CroceN B. Croce: *I teatri di Napoli* (Naples, 1891/*R*, 5/1966)

ČSHS *Československy hudební slovník* D

CSM Corpus scriptorum de musica (Rome, later Stuttgart, 1950–)

CSPD *Calendar of State Papers (Domestic)* (London, 1856–1972)

Cw Das Chorwerk E

DAB *Dictionary of American Biography* (New York, 1928–37, suppls., 1944–)

DAM *Dansk aarbog for musikforskning* P

Day-Murrie ESB C.L. Day and E.B. Murrie: *English Song-Books* (London, 1940)

DBF *Dictionnaire de biographie française* (Paris, 1933–)

DBI *Dizionario biografico degli italiani* (Rome, 1960–)

DBL, DBL2, DBL3 *Dansk biografisk leksikon* (Copenhagen, 1887–1905, 2/1933–45, 3/1979–84)

DBNM, DBNM *Darmstädter Beiträge zur neuen Musik* P

DBP E. Vieira, ed.: *Diccionário biográphico de musicos portuguezes* (Lisbon, 1900)

DČHP Dějiny české hudby v příkladech (Prague, 1958)

DDT Denkmäler deutscher Tonkunst E

DEMF A. Devriès and F. Lesure: *Dictionnaire des éditeurs de musique français* D

DEUMM *Dizionario enciclopedico universale della musica e dei musicisti* D

DeutschMPN O.E. Deutsch: *Music Publishers' Numbers* (London, 1946)

DHM Documenta historica musicae E

Dichter-ShapiroSM H. Dichter and E. Shapiro: *Early American Sheet Music* D

DJbM *Deutsches Jahrbuch der Musikwissenschaft* P

DlabacžKL G.J. Dlabacž: *Allgemeines historisches Künstler-Lexikon* D

DM Documenta musicologica (Kassel, 1951–)

DMt *Dansk musiktidsskrift* P

DMV Drammaturgia musicale veneta (Milan, 1983–)

DNB *Dictionary of National Biography* (Oxford, 1885–1901, suppls., 1901–96)

DoddI G. Dodd, ed.: *Thematic Index of Music for Viols* (London, 1980–)

DTB Denkmäler der Tonkunst in Bayern E

DTÖ Denkmäler der Tonkunst in Österreich E

DugganIMI M.K. Duggan: *Italian Music Incunabula: Printers and Type* (Berkeley, 1991)

DVLG *Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte* (1923–)

ECCS The Eighteenth-Century Continuo Sonata E

ECFC The Eighteenth-Century French Cantata E

EDM Das Erbe deutscher Musik E

EECM Early English Church Music E

EG *Etudes grégoriennes* P

EI *The Encyclopaedia of Islam* (Leiden, 1928–38, 2/1960–)

EinsteinIM A. Einstein: *The Italian Madrigal* (Princeton, NJ, 1949/*R*)

EIT *Yezhegodnik imperatorskikh teatrov* P

EitnerQ R. Eitner: *Biographisch-bibliographisches Quellen-Lexikon* D

EitnerS R. Eitner: *Bibliographie der Musik-Sammelwerke des XVI. und XVII. Jahrhunderts* (Berlin, 1877/*R*)

EKM Early Keyboard Music E

EL The English School of Lutenist Songwriters, rev. as The English Lute-Songs E

EM The English Madrigal School, rev. as The English Madrigalists E

EMc *Early Music* P

EMC1, 2 *Encyclopedia of Music in Canada* (Toronto, 1981, 2/1992) D

NeighbourTysonPN — O.W. Neighbour and A. Tyson: *English Music Publishers' Plate Numbers* (London, 1965)

NericiS — L. Nerici: *Storia della musica in Lucca* (Lucca, 1879/R)

NewcombMF — A. Newcomb: *The Madrigal at Ferrara, 1579–1597* (Princeton, NJ, 1980)

NewmanSBE — W.S. Newman: *The Sonata in the Baroque Era* (Chapel Hill, NC, 1959, 4/1983)

NewmanSCE — W.S. Newman: *The Sonata in the Classic Era* (Chapel Hill, NC, 1963, 3/1983)

NewmanSSB — W.S. Newman: *The Sonata since Beethoven* (Chapel Hill, NC, 1969, 3/1983)

NicollH — A. Nicoll: *The History of English Drama, 1660–1900* (Cambridge, 1952–9)

NM — Nagels Musik-Archiv E

NMÅ — *Norsk musikkgranskning årbok* P

NNBW — *Nieuw Nederlandsch biografisch woordenboek* (Leiden, 1911–37)

NÖB — *Neue österreichische Biographie* (Vienna, 1923–35)

NOHM, NOHM — *The New Oxford History of Music* (Oxford, 1954–90)

NRMI — *Nuova rivista musicale italiana* P

NZM — *Neue Zeitschrift für Musik* P

OHM, OHM — *The Oxford History of Music* (Oxford, 1901–5, 2/1929–38)

OM — *Opus musicum* P

ÖMz — *Österreichische Musikzeitschrift* P

ON — *Opera News* P

OQ — *Opera Quarterly* P

OW — *Opernwelt* P

PalMus — Paléographie musicale E

PAMS — *Papers of the American Musicological Society* P

PÄMw — Publikation älterer praktischer und theoretischer Musikwerke E

PazdírekH — B. Pazdírek: *Universal-Handbuch der Musikliteratur aller Zeiten und Völker* (Vienna, 1904–10/R)

PBC — Publicaciones del departamento de música E

PEM — C. Dahlhaus and S. Döhring, eds.: *Pipers Enzyklopädie des Musiktheaters* (Munich and Zürich, 1986–97)

PG — *Patrologiae cursus completus*, ii: Series graeca, ed. J.-P. Migne (Paris, 1857–1912)

PGfM — see PÄMw

PierreH — C. Pierre: *Histoire du Concert spirituel 1725–1790* (Paris, 1975)

PIISM — Pubblicazioni dell'Istituto italiano per la storia della musica E

PirroHM — A. Pirro: *Histoire de la musique de la fin du XIVe siècle à la fin du XVIe* (Paris, 1940)

PirrottaDO — N. Pirrotta and E. Povoledo: *Li due Orfei: da Poliziano a Monteverdi* (Turin, 1969, enlarged 2/1975; Eng. trans., 1982, as *Music and Theatre from Poliziano to Monteverdi*)

PitoniN — G.O. Pitoni: *Notitia de contrapuntisti e de compositori di musica* (MS, *c*1725, *I-Rvat* C.G.I/1–2); ed. C. Ruini (Florence, 1988)

PL — *Patrologiae cursus completus*, i: Series latina, ed. J.-P. Migne (Paris, 1844–64)

PM — Portugaliae musica E

PMA — *Proceedings of the Musical Association* P

PMFC — Polyphonic Music of the Fourteenth Century E

PMM — *Plainsong and Medieval Music* P

PNM — *Perspectives of New Music* P

PraetoriusSM — M. Praetorius: *Syntagma musicum*, i (Wittenberg and Wolfenbüttel, 1614–15, 2/1615/R); ii (Wolfenbüttel, 1618, 2/1619/R; Eng. trans., 1986, 2/1991); iii (Wolfenbüttel, 1618, 2/1619/R)

PraetoriusTI — M. Praetorius: *Theatrum instrumentorum* [pt ii/2 of *PraetoriusSM*]

PRM — *Polski rocznik muzykologiczny* P

PRMA — *Proceedings of the Royal Musical Association* P

Przywecka-SameckaDM — M. Przywecka-Samecka: *Drukarstwo muzyczne w Polsce do końca XVIII wieku* (Kraków, 1969)

PSB — *Polskich słownik biograficzny* (Kraków, 1935)

PSFM — Publications [Société française de musicologie] E

Quaderni della RaM — *Quaderni della Rassegna musicale* P

Rad JAZU — *Rad Jugoslavenske akademije znanosti i umjetnosti* P

RaM — *Rassegna musicale* P

RBM — *Revue belge de musicologie* P

RdM — *Revue de musicologie* P

RdMc — *Revista de musicología* P

ReeseMMA — G. Reese: *Music in the Middle Ages* (New York, 1940)

ReeseMR — G. Reese: *Music in the Renaissance* (New York, 1954, 2/1959)

RefardtHBM — E. Refardt: *Historisch-biographisches Musikerlexikon der Schweiz* D

ReM — *Revue musicale* P

RFS — Romantic French Song 1830–1870 E

RGMP — *Revue et gazette musicale de Paris* P

RHCM — *Revue d'histoire et de critique musicales* P

RicciTB — C. Ricci: *I teatri di Bologna nei secoli XVII e XVIII: storia aneddotica* (Bologna, 1888/R)

RicordiE — C. Sartori and R. Allorto: *Enciclopedia della musica* D

RiemannG — H. Riemann: *Geschichte der Musiktheorie im IX.–XIX. Jahrhundert* (Berlin, 2/1921/R; Eng. trans. of pts i–ii, 1962/R, and pt iii, 1977)

RiemannL11, 12 — *Hugo Riemanns Musiklexikon* (11/1929, 12/1959–75) D

RIM — *Rivista italiana di musicologia* P

RIMS — *Rivista internazionale di musica sacra* P

RM — *Ruch muzyczny* P

RMARC — *R.M.A. [Royal Musical Association] Research Chronicle* P

RMC — *Revista musical chilena* P

RMF — Renaissance Music in Facsimile (New York, 1986–8)

RMFC — *Recherches sur la musique française classique* P

RMG — *Russkaya muzïkal'naya gazeta* P

RMI — *Rivista musicale italiana* P

RMS — Renaissance Manuscript Studies (Stuttgart, 1975–)

RN — *Renaissance News* P

RosaM — C. de Rosa, Marchese di Villarosa: *Memorie dei compositori di musica del regno di Napoli* (Naples, 1840)

RRAM — Recent Researches in American Music E

RRMBE — Recent Researches in the Music of the Baroque Era E

RRMCE — Recent Researches in the Music of the Classical Era E

RRMMA — Recent Researches in the Music of the Middle Ages and Early Renaissance E

RRMNETC — Recent Researches in the Music of the Nineteenth and Early Twentieth Centuries E

RRMR — Recent Researches in the Music of the Renaissance E

SachsH — C. Sachs: *The History of Musical Instruments* (New York, 1940)

SainsburyD — J.H. Sainsbury: *A Dictionary of Musicians* D

SartoriB — C. Sartori: *Bibliografia della musica strumentale italiana stampata in Italia fino al 1700* (Florence, 1952–68)

SartoriD — C. Sartori: *Dizionario degli editori musicali italiani* D

SartoriL — C. Sartori: *I libretti italiani a stampa dalle origini al 1800* (Cuneo, 1990–94)

SBL — *Svenskt biografiskt lexikon* (Stockholm, 1918–)

SCC — The Sixteenth-Century Chanson E

ScheringGIK — A. Schering: *Geschichte des Instrumental-Konzerts* (Leipzig, 1905, 2/1927/R)

ScheringGO — A. Schering: *Geschichte des Oratoriums* (Leipzig, 1911/R)

SchillingE — G. Schilling: *Encyclopädie der gesammten musikalischen Wissenschaften, oder Universal-Lexicon der Tonkunst* D

SČHK — *Slovník české hudební kultury* (Prague, 1997)

SchmidlD, *SchmidlDS* — C. Schmidl: *Dizionario universale dei musicisti* and suppl. D

SchmitzG — E. Schmitz: *Geschichte der weltlichen Solokantate* (Leipzig, 1914, 2/1955)

SchullerEJ — G. Schuller: *Early Jazz* (New York, 1968/R)

SchullerSE — G. Schuller: *The Swing Era* (New York, 1989)

SchwarzGM — B. Schwarz: *Great Masters of the Violin* D

SCISM — Seventeenth-Century Italian Sacred Music E

SCKM — Seventeenth-Century Keyboard Music (New York, 1987–8)

SCMA — Smith College Music Archives E

SCMad — Sixteenth-Century Madrigal E

SCMot Sixteenth-Century Motet E
SeegerL H. Seeger: *Musiklexikon* D
SEM Series of Early Music [University of California] E
SennMT W. Senn: *Musik und Theater am Hof zu Innsbruck* (Innsbruck, 1954)
SH *Slovenská hudba* P
SIMG *Sammelbände der Internationalen Musik-Gesellschaft* P
SKM *Sovetskiye kompozitorï i muzïkovedï* (Moscow, 1978–89)
SM see *SMH*
SMA *Studies in Music* [Australia] P
SMC *Studies in Music from the University of Western Ontario* [Canada] P
SMd Schweizerische Musikdenkmäler E
SMH *Studia musicologica Academiae scientiarum hungaricae* P
SmitherHO H. Smither: *A History of the Oratorio* (Chapel Hill, NC, 1977–)
SML *Schweizer Musikerlexikon* D
SMM Summa musicae medii aevi E
SMN *Studia musicologica norvegica* P
SMP *Słownik muzyków polskich* D
SMSC Solo Motets from the Seventeenth Century (New York, 1987–8)
SMw *Studien zur Musikwissenschaft* P
SMz *Schweizerische Musikzeitung/Revue musicale suisse* P
SOB Süddeutsche Orgelmeister des Barock E
SOI L. Bianconi and G. Pestelli, eds.: *Storia dell'opera italiana* (Turin, 1987–; Eng. trans., 1998–)
SolertiMBD A. Solerti: *Musica, ballo e drammatica alla corte medicea dal 1600 al 1637* (Florence, 1905/*R*)
SouthernB E. Southern: *Biographical Dictionary of Afro-American and African Musicians* D
SovM *Sovetskaya muzïka* P
SpataroC B.J. Blackburn, E.E. Lowinsky and C.A. Miller: *A Correspondence of Renaissance Musicians* (Oxford, 1991)
SPFFBU *Sborník prací filosofické [filozofické] fakulty brněnské university [univerzity]* P
SpinkES I. Spink: *English Song: Dowland to Purcell* (London, 1974, repr. 1986 with corrections)
StevensonRB R. Stevenson: *Renaissance and Baroque Musical Sources in the Americas* (Washington DC, 1970)
Stevenson SCM R. Stevenson: *Spanish Cathedral Music in the Golden Age* (Berkeley, 1961/*R*)
StevensonSM R. Stevenson: *Spanish Music in the Age of Columbus* (The Hague, 1960/*R*)
StiegerO F. Stieger: *Opernlexikon* D
STMf *Svensk tidskrift för musikforskning* P
StrohmM R. Strohm: *Music in Late Medieval Bruges* (Oxford, 1985)
StrohmR R. Strohm: *The Rise of European Music* (Cambridge, 1993)
StrunkSR1, 2 O. Strunk: *Source Readings in Music History* (New York, 1950/*R*, rev. 2/1998 by L. Treitler)
SubiráHME J. Subirá: *Historia de la música española e hispanoamericana* (Barcelona, 1953)

TCM Tudor Church Music E
TCMS Three Centuries of Music in Score (New York, 1988–90)
Thompson1 [–11] O. Thompson: *The International Cyclopedia of Music and Musicians*, 1st–11th edns D
TM Thesauri musici E
TSM *Tesoro sacro musical* P
TVNM *Tijdschrift van de Vereniging voor Nederlandse muziekgeschiedenis* [and earlier variants] P

UVNM Uitgave van oudere Noord-Nederlandsche Meesterwerken E

Vander Straeten MPB E. Vander Straeten: *La musique aux Pays-Bas avant le XIXe siècle* D
VannesD R. Vannes, with A. Souris: *Dictionnaire des musiciens (compositeurs)* D
VannesE R. Vannes: *Essai d'un dictionnaire universel des luthiers* D
VintonD J. Vinton: *Dictionary of Contemporary Music* D
VirdungMG S. Virdung: *Musica getutscht* (Basle, 1511/*R*)
VMw *Vierteljahrsschrift für Musikwissenschaft* P
VogelB E. Vogel: *Bibliothek der gedruckten weltlichen Vocalmusik Italiens, aus den Jahren 1500 bis 1700* (Berlin, 1892/*R*)

WalterG F. Walter: *Geschichte des Theaters und der Musik am kurpfalzischen Hofe* (Leipzig, 1898/*R*)
WaltherML J.G. Walther: *Musicalisches Lexicon, oder Musicalische Bibliothec* D
Waterhouse-LangwillI W. Waterhouse: *The New Langwill Index: a Dictionary of Musical Wind-Instrument Makers and Inventors* D
WDMP Wydawnictwo dawnej muzyki polskiej E
WE The Wellesley Edition E
WECIS Wellesley Edition Cantata Index Series (Wellesley, MA, 1964–72)
Weinmann WM A. Weinmann: *Wiener Musikverleger und Musikalienhändler von Mozarts Zeit bis gegen 1860* (Vienna, 1956)
WilliamsNH P. Williams: *A New History of the Organ: from the Greeks to the Present Day* (London, 1980)
WinterfeldEK C. von Winterfeld: *Der evangelische Kirchengesang und sein Verhältniss zur Kunst des Tonsatzes* (Leipzig, 1843–7/*R*)
WolfeMEP R.J. Wolfe: *Early American Music Engraving and Printing* (Urbana, IL, 1980)
WolfH J. Wolf: *Handbuch der Notationskunde* (Leipzig, 1913–19/*R*)
WurzbachL C. von Wurzbach: *Biographisches Lexikon des Kaiserthums Oesterreich* (Vienna, 1856–91)

YIAMR *Yearbook, Inter-American Institute for Musical Research*, later *Yearbook for Inter-American Musical Research* P
YIFMC *Yearbook of the International Folk Music Council* P
YoungHI P.T. Young: *4900 Historical Woodwind Instruments* (London, 1993) [enlarged 2nd edn of *Twenty Five Hundred Historical Woodwind Instruments* (New York, 1982)]
YTM *Yearbook for Traditional Music* P

ZahnM J. Zahn: *Die Melodien der deutschen evangelischen Kirchenlieder* (Gütersloh, 1889–93/*R*)
ZDADL *Zeitschrift für deutsches Altertum und deutsche Literatur* (1876–)
ZfM *Zeitschrift für Musik* P
ŹHMP Źródła do historii muzyki polskiej E
ZI *Zeitschrift für Instrumentenbau* P
ZIMG *Zeitschrift der Internationalen Musik-Gesellschaft* P
ZL *Zenei lexikon* D
ZMw *Zeitschrift für Musikwissenschaft* P
ZT *Zenetudományi tanulmányok* P

Discographical Abbreviations

20C	20th Century
20CF	20th Century-Fox
AAFS	Archive of American Folksong (Library of Congress)
A&M Hor.	A&M Horizon
ABC-Para.	ABC-Paramount
AH	Artists House
AIMP	Archives Internationales de Musique Populaire (Musée d'Ethnographie, Geneva), pubd by VDE-Gallo
Ala.	Aladdin
AM	American Music
Amer.	America
AN	Arista Novus
Ant.	Antilles
Ari.	Arista
Asy.	Asylum
Atl.	Atlantic
Aut.	Autograph
Bak.	Bakton
Ban.	Banner
Bay.	Baystate
BB	Black and Blue
Bb	Bluebird
Beth.	Bethlehem
BH	Bee Hive
BL	Black Lion
BN	Blue Note
Bruns.	Brunswick
BS	Black Saint
BStar	Blue Star
Cad.	Cadence
Can.	Canyon
Cand.	Candid
Cap.	Capitol
Car.	Caroline
Cas.	Casablanca
Cat.	Catalyst
Cen.	Century
Chi.	Chiaroscuro
Cir.	Circle
CJ	Classic Jazz
Cob.	Cobblestone
Col.	Columbia
Com.	Commodore
Conc.	Concord
Cont.	Contemporary
Contl	Continental
Cot.	Cotillion
CP	Charlie Parker
CW	Creative World
Del.	Delmark
DG	Deutsche Grammophon
Dis.	Discovery
Dra.	Dragon
EB	Electric Bird
Elec.	Electrola
Elek.	Elektra
Elek. Mus.	Elektra Musician
EmA	EmArcy
ES	Elite Special
Eso.	Esoteric
Ev.	Everest
EW	East Wind
Ewd	Eastworld
FaD	Famous Door
Fan.	Fantasy
FD	Flying Dutchman
FDisk	Flying Disk
Fel.	Felsted
Fon.	Fontana
Fre.	Freedom
FW	Folkways
Gal.	Galaxy
Gen.	Gennett
GM	Groove Merchant
Gram.	Gramavision
GTJ	Good Time Jazz
HA	Hat Art
Hal.	Halcyon
Har.	Harmony
Harl.	Harlequin
HH	Hat Hut
Hick.	Hickory
HM	Harmonia Mundi
Hor.	Horizon
Hyp.	Hyperion
IC	Inner City
IH	Indian House
ImA	Improvising Artists
Imp.	Impulse!
Imper.	Imperial
IndN	India Navigation
Isl.	Island
JAM	Jazz America Marketing
Jlgy	Jazzology
Jlnd	Jazzland
Jub.	Jubilee
Jwl	Jewell
Jzt.	Jazztone
Key.	Keynote
Kt.	Keytone
Lib.	Liberty
Lml.	Limelight
Lon.	London
Mdsv.	Moodsville
Mer.	Mercury
Met.	Metronome
Metro.	Metrojazz
MJR	Master Jazz Recordings
Mlst.	Milestone
Mlt.	Melotone
Moers	Moers Music
MonE	Monmouth-Evergreen
Mstr.	Mainstream
Musi.	Musicraft

Nat.	National
NewJ	New Jazz
Norg.	Norgran
NW	New World
OK	Okeh
OL	Oiseau-Lyre
Omni.	Omnisound
PAct	Pathé Actuelle
PAlt	Palo Alto
Para.	Paramount
Parl.	Parlophone
Per.	Perfect
Phi.	Philips
Phon.	Phontastic
PJ	Pacific Jazz
PL	Pablo Live
Pol.	Polydor
Prog.	Progressive
Prst.	Prestige
PT	Pablo Today
PW	Paddle Wheel
Qual.	Qualiton
Reg.	Regent
Rep.	Reprise
Rev.	Revelation
Riv.	Riverside
Roul.	Roulette
RR	Red Records
RT	Real Time
Sack.	Sackville
Sat.	Saturn
SE	Strata-East
Sig.	Signature
Slnd	Southland
SN	Soul Note
SolS	Solid State
Son.	Sonora
Spot.	Spotlite
Ste.	Steeplechase
Sto.	Storyville
Sup.	Supraphon
Tak.	Takoma
Tan.	Tangent
TE	Toshiba Express
Tei.	Teichiku
Tel.	Telefunken
The.	Theresa
Tim.	Timeless
TL	Time-Life
Tran.	Transition
UA	United Artists
Upt.	Uptown
Van.	Vanguard
Var.	Variety
Vars.	Varsity
Vic.	Victor
VJ	Vee-Jay
Voc.	Vocalion
WB	Warner Bros.
WP	World Pacific
Xan.	Xanadu

Library Sigla

The system of library sigla in this dictionary follows that used by Répertoire International des Sources Musicales, Kassel, as listed in its publication *RISM-Bibliothekssigel* (Kassel, 1999). Below are listed the sigla to be found; a few of them are additional to those published in the RISM list, but have been established in consultation with the RISM organization. Some original RISM sigla that have now been changed are retained here.

More information on individual libraries is available in the libraries list in volume 28.

In the dictionary, sigla are always printed in *italic*. In any listing of sources a national sigillum applies without repetition until it is contradicted.

Within each national list, entries are alphabetized by sigillum, first by capital letters (showing the city or town) and then by lower-case ones (showing the institution or collection).

A: AUSTRIA

Siglum	Library
A	Admont, Benediktinerstift, Archiv und Bibliothek
DO	Dorfbeuren, Pfarramt
Ed	Eisenstadt, Domarchiv, Musikarchiv
Ee	——, Esterházy-Archiv
Eh	——, Haydn-Museum
Ek	——, Stadtpfarrkirche
El	——, Burgenländisches Landesmuseum
ETgoëss	Ebenthal (nr Klagenfurt), Goëss private collection
F	Fiecht, St Georgenberg, Benediktinerstift, Bibliothek
FB	Fischbach (Oststeiermark), Pfarrkirche
FK	Feldkirch, Domarchiv
Gd	Graz, Diözesanarchiv
Gk	——, Universität für Musik und Darstellende Kunst
Gl	——, Steiermärkische Landesbibliothek am Joanneum
Gmi	——, Institut für Musikwissenschaft
Gu	——, Universitätsbibliothek
GÖ	Göttweig, Benediktinerstift, Musikarchiv
GÜ	Güssing, Franziskaner Kloster
H	Herzogenburg, Augustiner-Chorherrenstift, Musikarchiv
HE	Heiligenkreuz, Zisterzienserkloster
Ik	Innsbruck, Tiroler Landeskonservatorium
Imf	——, Tiroler Landesmuseum Ferdinandeum
Imi	——, Musikwissenschaftliches Institut der Universität
Iu	——, Universitätsbibliothek
Kk	Klagenfurt, Kärntner Landeskonservatorium, Stiftsbibliothek
Kla	——, Landesarchiv
Kse	——, Schlossbibliothek Ebental
KN	Klosterneuburg, Augustiner-Chorherrenstift, Stiftsbibliothek
KR	Kremsmünster, Benediktinerstift, Musikarchiv
L	Lilienfeld, Zisterzienser-Stift, Musikarchiv und Bibliothek
LA	Lambach, Benediktinerstift
LIm	Linz, Oberösterreichisches Landesmuseum
LIs	——, Bundesstaatliche Studienbibliothek
M	Melk, Benediktiner-Superiorat Mariazell
MB	Michaelbeuern, Benediktinerabtei
MS	Mattsee, Stiftsarchiv
MT	Maria Taferl (Niederösterreich), Pfarre
MZ	Mariazell, Benediktiner-Priorat, Bibliothek und Archiv
N	Neuburg, Pfarrarchiv
R	Rein, Zisterzienserstift
RB	Reichersberg, Stift
Sca	Salzburg, Carolino Augusteum: Salzburger Museum für Kunst und Kulturgeschichte, Bibliothek
Sd	——, Dom, Konsistorialarchiv, Dommusikarchiv
Sk	——, Kapitelbibliothek
Sl	——, Landesarchiv
Sm	——, Internationale Stiftung Mozarteum, Bibliotheca Mozartiana
Smi	——, Universität Salzburg, Institut für Musikwissenschaft, Bibliothek
Sn	——, Nonnberg (Benediktiner-Frauenstift), Bibliothek
Sp	——, Bibliothek des Priesterseminars
Ssp	——, Erzabtei St Peter, Musikarchiv
Sst	——, Bundesstaatliche Studienbibliothek [in *Su*]
Su	——, Universitätsbibliothek
SB	Schlierbach, Stift
SCH	Schlägl, Prämonstratenser-Stift, Bibliothek
SE	Seckau, Benediktinerabtei
SEI	Seitenstetten, Benediktinerstift, Musikarchiv
SF	St Florian, Augustiner-Chorherrenstift, Stiftsbibliothek, Musikarchiv
SL	St Lambrecht, Benediktiner-Abtei, Bibliothek
SPL	St Paul, Benediktinerstift St Paul im Lavanttal
ST	Stams, Zisterzienserstift, Musikarchiv
STEp	Steyr, Stadtpfarre
TU	Tulln, Pfarrkirche St Stephan
VOR	Vorau, Stift
Wa	Vienna, St Augustin, Musikarchiv
Waf	——, Pfarrarchiv Altlerchenfeld
Wdo	——, Zentralarchiv des Deutschen Orden
Wdtö	——, Gesellschaft zur Herausgabe von Denkmälern der Tonkunst in Österreich
Wgm	——, Gesellschaft der Musikfreunde
Wh	——, Pfarrarchiv Hernals
Whh	——, Haus-, Hof- und Staatsarchiv
Whk	——, Hofburgkapelle [in *Wn*]
Wk	——, St Karl Borromäus
Wkm	——, Kunsthistorisches Museum
Wlic	——, Pfarrkirche Wien-Lichtental
Wm	——, Minoritenkonvent
Wmi	——, Institut für Musikwissenschaft der Universität
Wn	——, Österreichische Nationalbibliothek, Musiksammlung
Wp	——, Musikarchiv, Piaristenkirche Maria Treu
Ws	——, Schottenabtei, Musikarchiv
Wsa	——, Stadtarchiv
Wsfl	——, Schottenfeld, Pfarrarchiv St Laurenz

Wsp ——, St Peter, Musikarchiv
Wst ——, Stadt- und Landesbibliothek, Musiksammlung
Wu ——, Universitätsbibliothek
Wwessely ——, Othmar Wessely, private collection
WAIp Waidhofen (Ybbs), Stadtpfarre
WIL Wilhering, Zisterzienserstift, Bibliothek und Musikarchiv
Z Zwettl, Zisterzienserstift, Stiftsbibliothek

AUS: AUSTRALIA

CAnl Canberra, National Library of Australia
Msl Melbourne, State Library of Victoria
Pml Perth, Central Music Library
PVgm Parkville, Grainger Museum, University of Melbourne
Sb Sydney, Symphony Australia National Music Library
Scm ——, New South Wales State Conservatorium of Music
Sfl ——, University of Sydney, Fisher Library
Smc ——, Australia Music Centre Ltd, Library
Sml ——, Music Branch Library, University of Sydney
Sp ——, Public Library
Ssl ——, State Library of New South Wales, Mitchell Library

B: BELGIUM

Aa Antwerp, Stadsarchief
Aac ——, Archief en Museum voor het Vlaamse Culturleven
Ac ——, Koninklijk Vlaams Muziekconservatorium
Ak ——, Onze-Lieve-Vrouw-Kathedraal, Archief
Amp ——, Museum Plantin-Moretus
As ——, Stadsbibliotheek
Asj ——, Collegiale en Parochiale Kerk St-Jacob, Bibliotheek en Archief
Ba Brussels, Archives de la Ville
Bc ——, Conservatoire Royal, Bibliothèque, Koninklijk Conservatorium, Bibliotheek
Bcdm ——, Centre Belge de Documentation Musicale [CeBeDeM]
Bg ——, Cathédrale St-Michel et Ste-Gudule [in *Bc* and *Br*]
Bmichotte ——, Michotte private collection [in *Bc*]
Br ——, Bibliothèque Royale Albert 1er/Koninlijke Bibliotheek Albert I, Section de la Musique
Brtb ——, Radiodiffusion-Télévision Belge
Bsp ——, Société Philharmonique
BRc Bruges, Stedelijk Muziekconservatorium, Bibliotheek
BRs ——, Stadsbibliotheek
D Diest, St Sulpitiuskerk
Gc Ghent, Koninklijk Muziekconservatorium, Bibliotheek
Gcd ——, Culturele Dienst Province Oost-Vlaanderen
Geb ——, St Baafsarchief
Gu ——, Universiteit, Centrale Bibliotheek, Handskriftenzaal
La Liège, Archives de l'État, Fonds de la Cathédrale St Lambert
Lc ——, Conservatoire Royal de Musique, Bibliothèque
Lg ——, Musée Grétry
Lu ——, Université de Liège, Bibliothèque
LVu Leuven, Katholieke Universiteit van Leuven
MA Morlanwelz-Mariemont, Musée de Mariemont, Bibliothèque
MEa Mechelen, Archief en Stadsbibliotheek
Tc Tournai, Chapitre de la Cathédrale, Archives
Tv ——, Bibliothèque de la Ville

BR: BRAZIL

Rem Rio de Janeiro, Universidade Federal do Rio de Janeiro, Escola de Música, Biblioteca Alberto Nepomuceno
Rn ——, Fundação Biblioteca Nacional, Divisão de Música e Arquivo Sonoro

BY: BELARUS

MI Minsk, Biblioteka Belorusskoj Gosudarstvennoj Konservatorii

C: CUBA

HABn Havana, Biblioteca Nacional José Martí

CDN: CANADA

Cu Calgary, University of Calgary, Library
E Edmonton (AB), University of Alberta
HNu Hamilton (ON), McMaster University, Mills Memorial Library, Music Section
Lu London (ON), University of Western Ontario, Music Library
Mc Montreal, Conservatoire de Musique, Centre de Documentation
Mcm ——, Centre de Musique Canadienne
Mm ——, McGill University, Faculty and Conservatorium of Music Library
Mn ——, Bibliothèque Nationale
On Ottawa, National Library of Canada, Music Division
Qmu Quebec, Monastère des Ursulines, Archives
Qsl ——, Musée de l'Amérique Françcaise
Qul ——, Université Laval, Bibliothèque des Sciences Humaines et Sociales
Tcm Toronto, Canadian Music Centre
Tu ——, University of Toronto, Faculty of Music Library
Vcm Vancouver, Canadian Music Centre
VIu Victoria, University of Victoria

CH: SWITZERLAND

A Aarau, Aargauische Kantonsbibliothek
Bab Basle, Archiv der Evangelischen Brüdersozietät
Bps ——, Paul Sacher Stiftung, Bibliothek
Bu ——, Universität Basel, Öffentliche Bibliothek, Musikabteilung
BEb Berne, Burgerbibliothek/Bibliothèque de la Bourgeoisie
BEl ——, Schweizerische Landesbibliothek/Bibliothèque Nationale Suisse/Biblioteca Nationale Svizzera/Biblioteca Naziunala Svizra
BEsu ——, Stadt- und Universitätsbibliothek
BM Beromünster, Musikbibliothek des Stifts
BU Burgdorf, Stadtbibliothek
CObodmer Cologny-Geneva, Fondation Martin Bodmer, Bibliotheca Bodmeriana
D Disentis, Stift, Musikbibliothek
E Einsiedeln, Benedikterkloster, Musikbibliothek
EN Engelberg, Kloster, Musikbibliothek
Fcu Fribourg, Bibliothèque Cantonale et Universitaire
FF Frauenfeld, Thurgauische Kantonsbibliothek
Gc Geneva, Conservatoire de Musique, Bibliothèque
Gpu ——, Bibliothèque Publique et Universitaire
Lmg Lucerne, Allgemeine Musikalische Gesellschaft
Lz ——, Zentralbibliothek
LAac Lausanne, Archives Cantonales Vaudoises
LAcu ——, Bibliothèque Cantonale et Universitaire
LU Lugano, Biblioteca Cantonale
MSbk Mariastein, Benediktinerkloster
MÜ Müstair, Frauenkloster St Johann
N Neuchâtel, Bibliothèque Publique et Universitaire
OB Oberbüren, Kloster Glattburg
P Porrentruy, Bibliothèque Cantonale Jurasienne (incl. Bibliothèque du Lycée Cantonal)
R Rheinfelden, Christkatholisches Pfarramt
S Sion, Bibliothèque Cantonale du Valais
SAf Sarnen, Benediktinerinnen-Abtei St Andreas
SAM Samedan, Biblioteca Fundaziun Planta
SGd St Gallen, Domchorarchiv
SGs ——, Stiftsbibliothek, Handschriftenabteilung
SGv ——, Kantonsbibliothek (Vadiana)
SH Schaffhausen, Stadtbibliothek
SO Solothurn, Zentralbibliothek, Musiksammlung
SObo ——, Bischöfliches Ordinariat der Diözese Basel, Diözesanarchiv des Bistums Basel
W Winterthur, Stadtbibliothek
Zi Zürich, Israelitische Kultusgemeinde
Zma ——, Schweizerisches Musik-Archiv [in *Nf*]
Zz ——, Zentralbibliothek
ZGm Zug, Pfarrarchiv St Michael

CO: COLOMBIA

B Bogotá, Archivo de la Catedral

CZ: CZECH REPUBLIC

Bam Brno, Archiv města Brna
Bb ——, Klášter Milosrdnych Bratří [in *Bm*]
Bm ——, Moravské Zemské Muzeum, Oddělení Dějin Hudby
Bsa ——, Státní Oblastní Archiv
Bu ——, Moravská Zemeská Knihovna, Hudební Oddělení
BER Beroun, Statní Okresní Archiv
BROb Broumov, Knihovna Benediktinů [in *HK*]
CH Cheb, Okresní Archiv
CHRm Chrudim, Okresní Muzeum
D Dačice, Knihovna Františkánů [in *Bu*]
H Hronov, Muzeum
HK Hradec Králové, Státní Vědecká Knihovna
HKm ——, Muzeum Východních Čech
HR Hradiště u Znojma, Knihovna Křižovníků[in *Bu*]
JIa Jindřichův Hradec, Státní Oblastní Archív Třeboři
K Český Krumlov, Státní Oblastní Archiv v Třeboni, Hudební Sbírka
KA Kadaň, Děkansky Kostel
KL Klatovy, Státní Oblastní Archiv v Plzni, Pobočka Klatovy
KR Kroměříž, Knihovna Arcibiskupského Zámku
KRa ——, Státní y Zámek a Zahrady, Historicko-Umělecké Fondy, Hudební Archív
KRA Králíky, Kostel Sv. Michala [in *UO*]
KU Kutná Hora, Okresní Muzeum [in *Pnm*]
LIa Česká Lípa, Okresní Archív
LIT Litoměřice, Státní Oblastní Archiv
LO Loukov, Farní Kostel
LUa Louny, Okresní Archív
ME Mělník, Okresní Muzeum [on loan to *Pnm*]
MH Mnichovo Hradiště, Vlastivědné Muzeum
MHa ——, Státní Oblatní Archiv v Praze – Pobočka v Mnichovoě Hradiští
MT Moravská Třebová, Knihovna Františkánů [in *Bu*]
NR Nová Říše, Klášter Premonstrátů, Knihovna a Hudební Sbírka
OLa Olomouc, Zemeský Archiv Opava, Pracoviště Olomouc
OP Opava, Slezské Muzeum
OS Ostrava, Česky Rozhlas, Hudební Archiv
OSE Osek, Knihovna Cisterciáků [in *Pnm*]
Pa Prague, Státní Ústřední Archiv
Pak ——, Pražská Metropolitní Kapitula
Pdobrovského ——, Národní Muzeum, Dobrovského (Nostická) Knihovna
Pk ——, Konservatoř, Archiv a Knihovna
Pn ——, Knihovna Národního Muzea
Pnd ——, Národní Divadlo, Hudební Archiv
Pnm ——, Národní Muzeum
Pr ——, Česky Rozhlas, Archívní a Programové Fondy, Fond Hudebnin
Ps ——, Památník Národního Písemnictví, Knihovna
Psj ——, Kostel Sv. Jakuba, Farní Rad
Pst ——, Knihovna Kláštera Premonstrátů (Strahovská Knihovna) [in *Pnm*]
Pu ——, Národní Knihovna, Hudenbí Oddělení
Puk ——, Karlova Univerzita, Filozofická Fakulta, Ústav Hudební Vědy, Knihovna
PLa Plzeň, Městský Archiv
PLm ——, Západočeské Muzeum, Uměleckoprůmyslové Oddělení
POa Poděbrady, Okresní Archiv Nymburk, Pobočka Poděbrady
POm ——, Muzeum
R Rajhrad, Knihovna Benediktinského Kláštera [in *Bm*]
RO Rokycany, Okresní Muzeum
ROk ——, Děkansky Úřad, Kostel
SE Semily, Okresní Archiv v Semilech se Sídlem v Bystré nad Jizerou
SO Sokolov, Okresní Archiv se Sídlem Jindřchovice, Zámek
TC Třebíč, Městsky Archiv
TU Turnov, Muzeum, Hudební Sbírka [in *SE*]
VB Vyšší Brod, Knihovna Cisterciáckého Kláštera
Z Žatec, Muzeum
ZI Žitenice, Státní Oblastní Archiv v Litoměřicích
ZL Zlonice, Památník Antonína Dvořáka

D: GERMANY

Aa Augsburg, Kantoreiarchiv St Annen
Aab ——, Archiv des Bistums Augsburg
Af ——, Fuggersche Domänenkanzlei, Bibliothek
Ahk ——, Heilig-Kreuz-Kirche, Dominikanerkloster, Biliothek [in *Asa*]
As ——, Staats- und Stadtbibliothek
Asa ——, Stadtarchiv
Au ——, Universität Augsburg, Universitätsbibliothek
AAm Aachen, Domarchiv (Stiftsarchiv)
AAst ——, Öffentliche Bibliothek, Musikbibliothek
AB Amorbach, Fürstlich Leiningische Bibliothek
ABG Annaberg-Buchholz, Kirchenbibliothek St Annen
ABGa ——, Kantoreiarchiv St Annen
AG Augustusburg, Evangelisch-Lutherisches Pfarramt der Stadtkirche St Petri, Musiksammlung
AIC Aichach, Stadtpfarrkirche [on loan to *FS*]
ALa Altenburg, Thüringisches Hauptstaadtsarchiv Weimar, Aussenstelle Altenburg
AM Amberg, Staatliche Bibliothek
AN Ansbach, Staatliche Bibliothek
ANsv ——, Sing- und Orchesterverein (Ansbacher Kantorei), Archiv [in *AN*]
AÖhk Altötting, Kapuziner-Kloster St Konrad, Bibliothek
ARk Arnstadt, Evangelisch-Lutherisches Pfarramt, Bibliothek
ARsk ——, Stadt- und Kreisbibliothek
ASh Aschaffenburg, Schloss Johannisburg, Hofbibliothek
ASsb ——, Schloss Johannisburg, Stiftsbibliothek
Ba Berlin, Amerika-Gedenkbibliothek, Musikabteilung [in *Bz*]
Bda ——, Akademie der Künste, Stiftung Archiv
Bdhm ——, Hochschule für Musik Hanns Eisler
Bga ——, Geheimes Staatsarchiv, Stiftung Preussischer Kulturbesitz
Bgk ——, Bibliothek zum Grauen Kloster [in *Bs*]
Bhbk ——, Staatliche Hochschule für Bildende Kunst, Bibliothek
Bhm ——, Hochschule der Künste, Hochschulbibliothek, Abteilung Musik und Darstellende Kunst
Bim ——, Staatliches Institut für Musikforschung, Bibliothek
Bk ——, Staatliche Museen Preussischer Kulturbesitz, Kunstbibliothek
Bkk ——, Staatliche Museen Preussischer Kulturbesitz, Kupferstichkabinett
Br ——, Deutsches, Rundfunkarchiv Frankfurt am Main – Berlin, Historische Archive, Bibliothek
Bs ——, Stadtbibliothek, Musikbibliothek [in *Bz*]
Bsb ——, Staatsbibliothek zu Berlin Preussischer Kulturbesitz
Bsommer ——, Sommer private collection
Bsp ——, Evangelische Kirche Berlin-Brandenburg, Sprachenkonvikt, Bibliothek
Bst ——, Stadtbücherei Wilmersdorf, Hauptstelle
BAa Bamberg, Staatsarchiv
BAs ——, Staatsbibliothek
BAL Ballenstedt, Stadtbibliothek
BAR Bartenstein, Fürst zu Hohenlohe-Bartensteinsches Archiv [on loan to *NEhz*]
BAUd Bautzen, Domstift und Bischöfliches Ordinariat, Bibliothek und Archiv
BAUk Bautzen, Stadtbibliothek
BAUm ——, Stadtmuseum
BB Benediktbeuern, Pfarrkirche, Bibliothek
BDk Brandenburg, Dom St Peter und Paul, Domstiftsarchiv und -bibliothek
BDH Bad Homburg vor der Höhe, Stadtbibliothek
BDS Bad Schwalbach, Evangelisches Pfarrarchiv
BE Bad Berleburg, Fürstlich Sayn-Wittgenstein-Berleburgsche Bibliothek

BEU Beuron, Bibliothek der Benediktiner-Erzabtei
BFb Burgsteinfurt, Fürst zu Bentheimsche Musikaliensammlung [on loan to *MÜu*]
BG Beuerberg, Stiftskirche
BGD Berchtesgaden, Stiftkirche, Bibliothek [on loan to *FS*]
BH Bayreuth, Stadtbücherei
BIB Bibra, Pfarrarchiv
BIT Bitterfeld, Kreis-Museum
BKÖs Bad Köstritz, Forschungs- und Gedenkstätte Heinrich-Schütz-Haus
BMs Bremen, Staats- und Universitätsbibliothek
BNba Bonn, Beethoven-Haus, Beethoven-Archiv
BNms ——, Musikwissenschaftliches Seminar der Rheinischen Friedrich-Wilhelm-Universität
BNsa ——, Stadtarchiv und Wissenschaftliche Stadtbibliothek
BNu ——, Universitäts- und Landesbibliothek
BO Bollstedt, Evangelische Kirchengemeinde, Pfarrarchiv
BOCHmi Bochum, Ruhr-Universität, Fakultät für Geschichtswissenschaft, Musikwissenschaftliches Institut
BS Brunswick, Stadtarchiv und Stadtbibliothek
BUCH Buchen (Odenwald), Bezirksmuseum, Kraus-Sammlung
Cl Coburg, Landesbibliothek, Musiksammlung
Cs ——, Staatsarchiv
Cv ——, Kunstsammlung der Veste Coburg, Bibliothek
CEbm Celle, Bomann-Museum, Museum für Volkskunde Landes- und Stadtgeschichte
CR Crimmitschau, Stadtkirche St Laurentius, Notenarchiv
CZ Clausthal-Zellerfeld, Kirchenbibliothek [in *CZu*]
CZu ——, Technische Universität, Universitätsbibliothek
Dhm Dresden, Hochschule für Musik Carl Maria von Weber, Bibliothek [in *Dl*]
Dl ——, Sächsische Landesbibliothek – Staats- und Universitäts-Bibliothek, Musikabteilung
Dla ——, Sächsisches Hauptstaatsarchiv
Dmb ——, Städtische Bibliotheken, Haupt- und Musikbibliothek [in *Dl*]
Ds ——, Sächsische Staatsoper, Notenbibliothek [in *Dl*]
DB Dettelbach, Franziskanerkloster, Bibliothek
DEl Dessau, Anhaltische Landesbücherei
DEsa ——, Stadtarchiv
DGs Duisburg, Stadtbibliothek, Musikbibliothek
DI Dillingen an der Donau, Kreis- und Studienbibliothek
DL Delitzsch, Museum, Bibliothek
DM Dortmund, Stadt- und Landesbibliothek, Musikabteilung
DO Donaueschingen, Fürstlich Fürstenbergische Hofbibliothek
DS Darmstadt, Hessische Landes- und Hochschulbibliothek, Musikabteilung
DSim ——, Internationales Musikinstitut, Informationszentrum für Zeitgenössische Musik, Bibliothek
DSsa Darmstadt, Hessisches Staatsarchiv
DT Detmold, Lippische Landesbibliothek, Musikabteilung
DTF Dietfurt, Franziskanerkloster [in *Ma*]
DÜha ——, Nordrhein-Westfälisches Hauptstaatsarchiv
DÜk Düsseldorf, Goethe-Museum, Bibliothek
DÜl ——, Universitätss- und Landesbibliothek, Heinrich Heine Universität
DWc Donauwörth, Cassianeum
Ed Eichstätt, Dom [in *Eu*]
Es ——, Staats- und Seminarbibliothek [in *Eu*]
Eu ——, Katholische Universität, Universitätsbibliothek
Ew ——, Benediktinerinnen-Abtei St Walburg, Bibliothek
EB Ebrach, Katholisches Pfarramt, Bibliothek
EC Eckartsberga, Pfarrarchiv
EF Erfurt, Statd- und Regionalbibliothek, Abteilung Wissenschaftliche Sondersammlungen
EIa Eisenach, Stadtarchiv, Bibliothek
EIb ——, Bachmuseum
EN Engelberg, Franziskanerkloster, Bibliothek
ERu Erlangen, Universitätsbibliothek
ERP Landesberg am Lech-Erpfting, Katholische Pfarrkirche [on loan to *Aab*]
EW Ellwangen (Jagst), Stiftskirche
F Frankfurt, Stadt- und Universitätsbibliothek
Ff ——, Freies Deutsches Hochstift, Frankfurter Goethe-Museum, Bibliothek
Frl ——, Musikverlag Robert Lienau
Fsa ——, Stadtarchiv
FBa Freiberg (Lower Saxony), Stadtarchiv
FBo ——, Geschwister-Scholl-Gymnasium, Andreas-Möller-Bibliothek
FLa Flensburg, Stadtarchiv
FLs Flensburg, Landeszentralbibliothek Schleswig-Holstein
FRu Freiburg, Albert-Ludwigs-Universität, Universitätsbibliothek, Abteilung Handschriften, Alte Drucke und Rara
FRva ——, Deutsches Volksliedarchiv
FRIts Friedberg, Bibliothek des Theologischen Seminars der Evangelischen Kirche in Hessen und Nassau
FS Freising, Erzbistum München und Freising, Dombibliothek
FUl Fulda, Hessische Landesbibliothek
FÜS Füssen, Katholisches Stadtpfarramt St Mang
FW Frauenchiemsee, Benediktinerinnenabtei Frauenwörth, Archiv
Ga Göttingen, Staatliches Archivlager
Gb ——, Johann-Sebastian-Bach-Institut
Gms ——, Musikwissenschaftliches Seminar der Georg-August-Universität
Gs ——, Niedersächsische Staats- und Universitätsbibliothek
GBR Grossbreitenbach (nr Arnstadt), Pfarramt, Archiv
GD Goch-Gaesdonck, Collegium Augustinianum
GI Giessen, Justus-Liebig-Universität, Bibliothek
GLAU Glauchau, St Georgen, Musikarchiv
GM Grimma, Göschenhaus-Seume-Gedenkstätte
GMl ——, Landesschule [in *Dl*]
GOa Gotha, Augustinerkirche, Notenbibliothek
GOl ——, Forschungs- und Landesbibliothek, Musiksammlung
GÖs Görlitz, Oberlausitzische Bibliothek der Wissenschaften bei den Städtischen Sammlungen
GOL Goldbach (nr Gotha), Pfarrbibliothek
GRu Greifswald, Universitätsbibliothek
GRH Gerolzhofen, Katholische Pfarrei [on loan to *WÜd*]
GÜ Güstrow, Museum der Stadt
GZsa Greiz, Thüringisches Staatsarchiv Rudolstadt, Aussenstelle Greiz
Ha Hamburg, Staatsarchiv
Hkm ——, Kunstgewerbemuseum, Bibliothek
Hmb ——, Öffentlichen Bücherhallen, Musikbücherei
Hs ——, Staats- und Universitätsbibliothek Carl von Ossietzky, Musiksammlung
HAf Halle, Hauptbibliothek und Archiv der Franckeschen Stiftungen
HAh ——, Händel-Haus
HAmi ——, Martin-Luther-Universität, Universitäts- und Landesbibliothek Sachsen-Anhalt, Institut für Musikwissenschaft, Bibliothek
HAmk ——, Marktkirche Unser Lieben Frauen, Marienbibliothek
HAu ——, Martin-Luther-Universität, Universitäts- und Landesbibliothek Sachsen-Anhalt
HAR Hartha (Kurort), Kantoreiarchiv
HB Heilbronn, Stadtarchiv
HEms Heidelberg, Musikwissenschaftliches Seminar der Rupert-Karls-Universität
HEu ——, Ruprecht-Karls-Universität, Universitätsbibliothek, Abteilung Handschriften und Alte Drucke
HER Herrnhut, Evangelische Brüder-Unität, Archiv
HGm Havelberg, Prignitz-Museum, Bibliothek
HL Haltenbergstetten, Schloss (über Niederstetten, Baden-Württemburg), Fürst zu Hohenlohe-Jagstberg'sche Bibliothek [in *Mbs*]

HOE	Hohenstein-Ernstthal, Kantoreiarchiv der Christophorikirche
HR	Harburg (nr Donauwörth), Fürstlich Oettingen-Wallerstein'sche Bibliothek Schloss Harburg [in *Au*]
HRD	Arnsberg-Herdringen, Schlossbibliothek (Bibliotheca Fürstenbergiana) [in *Au*]
HSj	Helmstedt, Ehemalige Universitätsbibliothek
HSk	——, Kantorat St Stephani [in *W*]
HVkm	Hanover, Bibliothek des Kestner-Museums
HVl	——, Niedersächsische Landesbibliothek
HVs	——, Stadtbibliothek, Musikbibliothek
HVsa	——, Staatsarchiv
IN	Markt Indersdorf, Katholisches Pfarramt, Bibliothek [on loan to *FS*]
ISL	Iserlohn, Evangelische Kirchengemeinde, Varnhagen-Bibliothek
Jmb	Jena, Ernst-Abbe-Bücherei und Lesehalle der Carl-Zeiss-Stiftung, Musikbibliothek
Jmi	Jena, Friedrich-Schiller-Universität, Sektion Literatur- und Kunstwissenschaften, Bibliothek des ehem. Musikwissenschaftlichen Instituts [in *Ju*]
Ju	——, Friedrich-Schiller-Universität, Thüringer Universitäts- und Landesbibliothek
JE	Jever, Marien-Gymnasium, Bibliothek
Kdma	Kassel, Deutsches Musikgeschichtliches Archiv
Kl	——, Gesamthochschul-Bibliothek, Landesbibliothek und Murhardsche Bibliothek, Musiksammlung
Km	——, Musikakademie, Bibliothek
Ksp	——, Louis Spohr-Gedenk- und Forschungsstätte, Archiv
KA	Karlsruhe, Badische Landesbibliothek
KAsp	——, Pfarramt St Peter
KAu	——, Universitätsbibliothek
KBs	Koblenz, Stadtbibliothek
KFp	Kaufbeuren, Protestantisches Kirchenarchiv
Kll	Kiel, Schleswig-Holsteinische Landesbibliothek
KIu	——, Universitätsbibliothek
KMs	Kamenz, Stadtarchiv
KNa	Cologne, Historisches Archiv der Stadt
KNd	——, Kölner Dom, Erzbischöfliche Diözesan- und Dombibliothek
KNh	——, Staatliche Hochschule für Musik, Bibliothek
KNmi	——, Musikwissenschaftliches Institut der Universität
KNu	——, Universitäts- und Stadtbibliothek
KPs	Kempten, Stadtbücherei
KPsl	——, Stadtpfarrkirche St Lorenz, Musikarchiv
KR	Kleinröhrsdorf (nr Bischofswerda), Pfarrkirchenbibliothek
KZa	Konstanz, Stadtarchiv
Lm	Lüneburg, Michaelisschule
Lr	——, Ratsbücherei, Musikabteilung
LA	Landshut, Historischer Verein für Niederbayern, Bibliothek
LB	Langenburg, Fürstlich Hohenlohe-Langenburg'sche Schlossbibliothek [on loan to *NEhz*]
LEb	Leipzig, Bach-Archiv
LEbh	——, Breitkopf & Härtel, Verlagsarchiv
LEdb	——, Deutsche Bücherei, Musikaliensammlung
LEm	——, Leipziger Städtische Bibliotheken, Musikbibliothek
LEmi	——, Universität, Zweigbibliothek Musikwissenschaft und Musikpädagogik [in *LEu*]
LEsm	——, Stadtgeschichtliches Museum, Bibliothek, Musik- und Theatergeschichtliche Sammlungen
LEst	——, Stadtbibliothek [in *LEu* and *LEm*]
LEt	——, Thomanerchor, Bibliothek [in *LEb*]
LEu	——, Karl-Marx-Universität, Universitätsbibliothek, Bibliotheca Albertina
LFN	Laufen, Stiftsarchiv
LI	Lindau, Stadtbibliothek
LIM	Limbach am Main, Pfarrkirche Maria Limbach
LST	Lichtenstein, Stadtkirche St Laurentius, Kantoreiarchiv
LÜh	Lübeck, Bibliothek der Hansestadt, Musikabteilung
LUC	Luckau, Stadtkirche St Nikolai, Kantoreiarchiv
Ma	Munich, Franziskanerkloster St Anna, Bibliothek
Mb	——, Benediktinerabtei St Bonifaz, Bibliothek
Mbm	——, Bibliothek des Metropolitankapitels
Mbn	——, Bayerisches Nationalmuseum, Bibliothek
Mbs	——, Bayerische Staatsbibliothek
Mf	——, Frauenkirche [on loan to *FS*]
Mh	——, Staatliche Hochschule für Musik, Bibliothek
Mhsa	——, Bayerisches Hauptstaatsarchiv
Mk	——, Theatinerkirche St Kajetan
Mm	——, Bibliothek St Michael
Mo	——, Opernarchiv
Msa	——, Staatsarchiv
Mth	——, Theatermuseum der Clara-Ziegler-Stiftung
Mu	——, Ludwig-Maximilians-Universität, Universitätsbibliothek, Abteilung Handschriften, Nachlässe, Alte Drucke
MAl	Magdeburg, Landeshauptarchiv Sachsen-Anhalt [in *WERa*]
MAs	——, Stadtbibliothek Wilhelm Weitling, Musikabteilung
ME	Meissen, Stadt- und Kreisbibliothek
MEIk	Meiningen, Bibliothek der Evangelisch-Lutherischen Kirchengemeinde
MEIl	——, Thüringisches Staatsarchiv
MEIr	——, Meininger Museen, Abteilung Musikgeschichte/Max-Reger-Archiv
MERa	Merseburg, Domstift, Stiftsarchiv
MG	Marburg, Westdeutsche Bibliothek [in *Bsb*]
MGmi	——, Musikwissenschaftliches Institut der Philipps-Universität, Abteilung Hessisches Musikarchiv
MGs	——, Staatsarchiv und Archivschule
MGu	——, Philipps-Universität, Universitätsbibliothek
MGB	Mönchen-Gladbach, Bibliothek Wissenschaft und Weisheit, Johannes-Duns-Skotus-Akademie der Kölnischen Ordens-Provinz der Franziskaner
MH	Mannheim, Wissenschaftliche Stadtbibliothek
MHrm	——, Städtisches Reiss-Museum
MHst	——, Stadtbücherei, Musikbücherei
MLHb	Mühlhausen, Blasiuskirche, Pfarrarchiv Divi Blasii [on loan to *MLHm*]
MLHm	——, Marienkirche
MLHr	——, Stadtarchiv
MMm	Memmingen, Evangelisch-Lutherisches Pfarramt St Martin, Bibliothek
MR	Marienberg, Kirchenbibliothek
MT	Metten, Abtei, Bibliothek
MÜd	Münster, Bischöfliches Diözesanarchiv
MÜp	——, Bischöflishes Priesterseminar, Bibliothek
MÜs	——, Santini-Bibliothek [in *MÜp*]
MÜu	——, Westfälische Wilhelms-Universität, Universitäts- und Landesbibliothek, Musiksammlung
MÜG	Mügeln, Evangelisch-Lutherisches Pfarramt St Johannis, Musikarchiv
MY	Mylau, Kirchenbibliothek
MZmi	Mainz, Musikwissenschaftliches Institut der Johannes-Gutenberg-Universität
MZp	——, Bischöfliches Priesterseminar, Bibliothek
MZs	——, Stadtbibliothek
MZsch	——, Musikverlag B. Schott's Söhne, Verlagsarchiv
MZu	——, Johannes-Gutenberg-Universität, Universitätsbibliothek, Musikabteilung
Ngm	Nuremberg, Germanisches National-Museum, Bibliothek
Nla	——, Bibliothek beim Landeskirchlichen Archiv
Nst	——, Bibliothek Egidienplatz
NA	Neustadt an der Orla, Evangelisch-Lutherische Kirchgemeinde, Pfarrarchiv
NAUs	Naumburg, Stadtarchiv
NAUw	——, St Wenzel, Bibliothek
NEhz	Neuenstein, Hohenlohe-Zentralarchiv
NH	Neresheim, Bibliothek der Benediktinerabtei
NL	Nördlingen, Stadtarchiv, Stadtbibliothek und Volksbücherei
NLk	——, Evangelisch-Lutherisches Pfarramt St Georg, Musikarchiv
NM	Neumünster, Schleswig-Holsteinische Musiksammlung der Stadt Neumünster [in *Kll*]

NNFw	Neunhof (nr Nürnberg), Freiherrliche Welser'sche Familienstiftung
NO	Nordhausen, Wilhelm-von-Humboldt-Gymnasium, Bibliothek
NS	Neustadt an der Aisch, Evangelische Kirchenbibliothek
NT	Neumarkt-St Veit, Pfarrkirche
NTRE	Niedertrebra, Evangelisch-Lutherische Kirchgemeinde, Pfarrarchiv
OB	Ottobeuren, Benediktinerabtei
OBS	Gessertshausen-Oberschönenfeld, Abtei
OF	Offenbach am Main, Verlagsarchiv André
OLH	Olbernhau, Evangelisch-Lutherisches Pfarramt, Pfarrarchiv
ORB	Oranienbaum, Landesarchiv
Pg	Passau, Gymnasialbibliothek
Po	——, Bistum, Archiv
PA	Paderborn, Erzbischöfliche Akademische Bibliothek [in *HRD*]
PE	Perleberg, Pfarrbibliothek
PI	Pirna, Stadtarchiv
PL	Plauen, Stadtkirche St Johannis, Pfarrarchiv
PO	Pommersfelden, Graf von Schönbornsche Schlossbibliothek
POL	Polling, Katholisches Pfarramt
POTh	Potsdam, Fachhochschule Potsdam, Hochschulbibliothek
Rp	Regensburg, Bischöfliche Zentralbibliothek, Proske-Musikbibliothek
Rs	——, Staatliche Bibliothek
Rtt	——, Fürst Thurn und Taxis Hofbibliothek
Ru	——, Universität Regensburg, Universitätsbibliothek
RAd	Ratzeburg, Domarchiv
RB	Rothenburg ob der Tauber, Stadtarchiv und Rats- und Konsistorialbibliothek
RH	Rheda, Fürst zu Bentheim-Tecklenburgische Musikbibliothek [on loan to *MÜu*]
ROmi	Rostock, Universitätsbibliothek, Fachbibliothek Musikwissenschaften
ROs	——, Stadtbibliothek, Musikabteilung
ROu	——, Universität, Universitätsbibliothek
RT	Rastatt, Bibliothek des Friedrich-Wilhelm-Gymnasiums
RUh	Rudolstadt, Hofkapellarchiv [in *RUl*]
RUl	——, Thüringisches Staatsarchiv
Sl	Stuttgart, Württembergische Landesbibliothek
SBj	Straubing, Kirchenbibliothek St Jakob [in *Rp*]
SCHOT	Schotten, Liebfrauenkirche
SHk	Sondershausen, Stadtkirche/Superintendentur, Bibliothek
SHm	——, Schlossmuseum
SHs	——, Schlossmuseum, Bibliothek [in *SHm*]
SI	Sigmaringen, Fürstlich Hohenzollernsche Hofbibliothek
SNed	Schmalkalden, Evangelisches Dekanat, Bibliothek
SPlb	Speyer, Pfälzische Landesbibliothek, Musikabteilung
STBp	Steinbach (nr Bad Salzungen), Evangelische-Lutherisches Pfarramt, Pfarrarchiv
STOm	Stolberg (Harz), Pfarramt St Martini, Pfarrarchiv
SUH	Suhl, Wissenschaftliche Allgemeinbibliothek, Musikabteilung
SÜN	Sünching, Schloss
SWl	Schwerin, Landesbibliothek Mecklenburg-Vorpommern, Musiksammlung
SWs	——, Stadtbibliothek, Musikabteilung [in *SWl*]
SWth	——, Mecklenburgisches Staatstheater, Bibliothek
Tl	Tübingen, Schwäbisches Landesmusikarchiv [in *Tmi*]
Tmi	——, Bibliothek des Musikwissenschaftlichen Institut
Tu	——, Eberhard-Karls-Universität, Universitätsbibliothek
TEG	Tegernsee, Pfarrkirche
TEGha	——, Herzogliches Archiv
TEI	Teisendorf, Katholisches Pfarramt, Pfarrbibliothek
TIT	Tittmoning, Pfarrkirche [in *Fs*]
TO	Torgau, Evangelische Kirchengemeinde, Johann-Walter-Kantorei
TRb	Trier, Bistumarchiv
TRs	——, Stadtbibliothek
TZ	Bad Tölz, Katholisches Pfarramt Maria Himmelfahrt [in *FS*]
Us	Ulm, Stadtbibliothek
Usch	——, Von Schermar'sche Familienstiftung, Bibliothek
UDa	Udestedt, Evangelisch-Lutherisches Pfarramt [in *Dl*]
URS	Ursberg, St Josef-Kongregation, Orden der Franziskanerinnen
W	Wolfenbüttel, Herzog August Bibliothek, Handschriftensammlung
Wa	——, Niedersächsisches Staatsarchiv
WA	Waldheim, Stadtkirche St Nikolai, Bibliothek
WAB	Waldenburg, St Bartholomäus, Kantoreiarchiv
WD	Wiesentheid, Musiksammlung des Grafen von Schönborn-Wiesentheid
WERhb	Wernigerode, Harzmuseum, Harzbücherei
WEY	Weyarn, Pfarrkirche, Bibliothek [on loan to *FS*]
WF	Weissenfels, Schuh- und Stadtmuseum Weissenfels (mit Heinrich-Schütz-Gedenkstätte) [on loan to *BKÖs*]
WFe	——, Ephoralbibliothek
WFmk	——, Marienkirche, Pfarrarchiv [in *HAmk*]
WGl	Wittenberg, Lutherhalle, Reformationsgeschichtliches Museum
WGH	Waigolshausen, Katholische Pfarrei [on loan to *WÜd*]
WH	Bad Windsheim, Stadtbibliothek
WIl	Wiesbaden, Hessische Landesbibliothek
WINtj	Winhöring, Gräflich Toerring-Jettenbachsche Bibliothek [on loan to *Mbs*]
WO	Worms, Stadtbibliothek und Öffentliche Büchereien
WRdn	Weimar, Deutsches Nationaltheater und Staatskappelle, Archiv
WRgm	——, Goethe-National-Museum (Goethes Wohnhaus)
WRgs	——, Stiftung Weimarer Klassik, Goethe–Schiller-Archiv
WRh	——, Hochschule für Musik Franz Liszt
WRiv	——, Hochschule für Musik Franz Liszt, Institut für Volksmusikforschung
WRl	——, Thüringisches Hauptstaatsarchiv Weimar
WRtl	——, Thüringische Landesbibliothek, Musiksammlung [in *WRz*]
WRz	——, Stiftung Weimarer Klassik, Herzogin Anna Amalia Bibliothek
WS̥	Wasserburg am Inn, Chorarchiv St Jakob, Pfarramt [on loan to *FS*]
WÜd	Würzburg, Diözesanarchiv
WÜst	——, Staatsarchiv
WÜu	——, Bayerische Julius-Maximilians-Universität, Universitätsbibliothek
Z	Zwickau, Ratsschulbibliothek, Wissenschaftliche Bibliothek
Zsa	——, Stadtarchiv
Zsch	——, Robert-Schumann-Haus
ZE	Zerbst, Stadtarchiv
ZEo	——, Gymnasium Francisceum, Bibliothek
ZGh	Zörbig, Heimatmuseum
ZI	Zittau, Christian-Weise-Bibliothek, Altbestand [in *Dl*]
ZL	Zeil, Fürstlich Waldburg-Zeil'sches Archiv
ZZs	Zeitz, Stiftsbibliothek

DK: DENMARK

A	Århus, Statsbiblioteket
Ch	Christiansfeld, Brødremenigheden (Herrnhutgemeinde)
Kar	Copenhagen, Det Arnamagnaeanske Institut
Kc	——, Carl Claudius Musikhistoriske Samling [in *Km*]
Kk	——, Kongelige Bibliotek
Kmk	——, Kongelige Danske Musikkonservatorium
Ku	——, Det Kongelige Bibliotek Fiolstraede
Kv	——, Københavns Universitét, Musikvidenskabeligt Institut, Bibliotek
Ol	Odense, Landsarkivet for Fyen

Ou	——, Universitetsbibliotek, Musikafdelingen
Sa	Sorø, Sorø Akademi, Biblioteket
Tv	Tåsinge, Valdemars Slot

E: SPAIN

Ac	Avila, S Apostólica Iglesia Catedral de el Salvador, Archivo Catedralicio
Asa	——, Monasterio de S Ana
AL	Alquézar, Colegiata
ALB	Albarracín, Catedral, Archivo
AR	Aránzazu, Archivo Musical del Monasterio de Aránzazu
AS	Astorga, Catedral
Bac	Barcelona, Archivo de la Corona de Aragón/Arixiu de la Corona d'Aragó
Bbc	——, Biblioteca de Catalunya, Seccíon de Música
Bc	——, S.E. Catedra Basiclica, Arixiu
Bcd	——, Centro de Documentació Musical de la Generalitat de Catalunya 'El Jardi Dels Tarongers'
Bih	——, Arixiu Históric de la Ciutat
Bim	——, Consejo Superior de Investigaciones Científicas, Departamento de Musicología, Biblioteca
Bit	——, Institut del Teatre, Centre d'Investigació, Documentació i Difusió
Boc	——, Orfeó Catalá, Biblioteca
Bu	——, Universitat Autónoma
BA	Badajoz, Catedral, Archivo Capitular
BUa	Burgos, Catedral, Archivo
BUlh	——, Cistercian Monasterio de Las Huelgas
C	Córdoba, S Iglesia Catedral, Archivo de Música
CA	Calahorra, Catedral
CAL	Calatayud, Colegiata de S María
CU	Cuenca, Catedral, Archivo Capitular
CUi	——, Instituto de Música Religiosa
CZ	Cádiz, Archivo Capitular
E	San Lorenzo de El Escorial, Monasterio, Real Biblioteca
G	Gerona, Catedral, Archivo/Arxiu Capitular
Gp	——, Biblioteca Pública
GRc	Granada, Catedral Metropolitana, Archivo Capitular [in *GRcr*]
GRcr	——, Capilla Real, Archivo de Música
GRmf	——, Archivo Manuel de Falla
GU	Guadalupe, Real Monasterio de S María, Archivo de Música
H	Huesca, Catedral
J	Jaca, Catedral, Archivo Musical
JA	Jaén, Catedral, Archivo Capitular
JEc	Jerez de la Frontera, Colegiata
L	León, Catedral, Archivo Histórico
Lc	——, Real Basilica de S Isidoro
LEc	Lérida, Catedral
LPA	Las Palmas de Gran Canaria, Catedral de Canarias
Mah	Madrid, Archivo Histórico Nacional
Mba	——, Archivo de Música, Real Academia de Bellas Artes de S Fernando
Mc	——, Real Conservatorio Superior de Música, Biblioteca
Mca	——, Casa de Alba
Mcns	——, Congregación de Nuestra Señora
Md	——, Centro de Documentación Musical del Ministerio de Cultura
Mdr	——, Convento de las Descalzas Reales
Mm	——, Biblioteca Histórica Municipal
Mmc	——, Casa Ducal de Medinaceli, Biblioteca
Mn	——, Biblioteca Nacional
Mp	——, Patrimonio Nacional
Msa	——, Sociedad General de Autores y Editores
MA	Málaga, Catedral, Archivo Capitular
MO	Montserrat, Abadía
MON	Mondoñedo, Catedral, Archivo
OL	Olot, Biblioteca Popular
ORI	Orihuela, Catedral, Archivo
OV	Oviedo, Catedral Metropolitana, Archivo
P	Plasencia, Catedral, Archivo de Música
PAc	Palma de Mallorca, Catedral, Archivo
PAp	——, Biblioteca Provincial
PAL	Palencia, Catedral de S Antolín, Archivo de Música
PAMc	Pamplona, Catedral, Archivo
PAS	Pastrana, Museo Parroquial
RO	Roncesvalles, Monasterio S María, Biblioteca
Sc	Seville, Institución Colombina
SA	Salamanca, Catedral, Archivo Catedralicio
SAc	——, Conservatorio Superior de Música de Salamanca, Biblioteca
SAu	——, Biblioteca Universitaria
SAN	Santander, Biblioteca de la Universidad Menéndez, Sección de Música
SC	Santiago de Compostela, Catedral Metropolitana
SCu	——, Biblioteca de la Universidad
SD	Santo Domingo de la Calzada, Catedral Archivo
SE	Segovia, Catedral, Archivo Capitular
SEG	Segorbe, Archivo de la Catedral
SI	Silos, Abadía de S Domingo, Archivo
SU	Seo de Urgel, Catedral
Tc	Toledo, Catedral, Archivo y Biblioteca Capítulares
Tp	——, Biblioteca Pública Provincial y Museo de la S Cruz
TAc	Tarragona, Catedral
TE	Teruel, Catedral, Archivo Capitular
TO	Tortosa, Catedral
TUY	Tuy, Catedral
TZ	Tarazona, Catedral, Archivo Capitular
V	Valladolid, Catedral Metropolitana, Archivo de Música
Vp	——, Parroquia de Santiago
VAa	Valencia, Archivo Municipal
VAc	——, Catedral Metropolitana, Archivo y Biblioteca, Archivo de Música
VAcp	——, Real Colegio: Seminario de Corpus Christi, Archivo Musical del Patriarca
VAu	——, Biblioteca Universitaria
VI	Vich, Museu Episcopal
Zac	Zaragoza, Catedrale de La Seo y Basílica del Pilar, Archivo de Música de las Catedrales
Zcc	——, Colegio de las Escuelas Pías de S José de Calasanz, Biblioteca
Zs	——, La Seo, Biblioteca Capitular [in *Zac*]
Zvp	——, Iglesia Metropolitana [in *Zac*]
ZAc	Zamora, Catedral

ET: EGYPT

Cn	Cairo, National Library (Dar al-Kutub)
MSsc	Mount Sinai, St Catherine's Monastery

EV: ESTONIA

TALg	Tallinn, National Library of Estonia

F: FRANCE

A	Avignon, Médiathèque Ceccano
Ac	——, Bibliothèque du Conservatoire
AB	Abbeville, Bibliothèque Nationale
AG	Agen, Archives Départementales de Lot-et-Garonne
AI	Albi, Bibliothèque Municipale
AIXc	Aix-en-Provence, Bibliothèque du Conservatoire
AIXm	——, Bibliothèque Méjanes
AIXmc	——, Bibliothèque de la Maîtrise de la Cathédrale
AL	Alençon, Bibliothèque Municipale
AM	Amiens, Bibliothèque Municipale
AN	Angers, Bibliothèque Municipale
APT	Apt, Basilique Ste Anne
AS	Arras, Médiathèque Municipale
ASOlang	Asnières-sur-Oise, Collection François Lang
AUT	Autun, Bibliothèque Municipale
AVR	Avranches, Bibliothèque Nationale
B	Besançon, Bibliothèque Municipale
Ba	——, Bibliothèque de l'Archevêché
BE	Beauvais, Bibliothèque Municipale
BG	Bourg-en-Bresse, Bibliothèque Municipale
BO	Bordeaux, Bibliothèque Municipale
BS	Bourges, Bibliothèque Municipale
C	Carpentras, Bibliothèque Municipale (Inguimbertine)

CA	Cambrai, Médiathèque Municipale
CAc	——, Cathédrale
CC	Carcassonne, Bibliothèque Municipale
CF	Clermont-Ferrand, Bibliothèque Municipale et Interuniversitaire, Département Patrimoine
CH	Chantilly, Musée Condé
CHd	——, Musée Dobrie
CHRm	Chartres, Bibliothèque Municipale
CLO	Clermont-de-l'Oise, Bibliothèque
CO	Colmar, Bibliothèque de la Ville
COM	Compiègne, Bibliothèque Municipale
CSM	Châlons-en-Champagne, Bibliothèque Municipale
Dc	Dijon, Conservatoire Jean-Philippe Rameau, Bibliothèque
Dm	——, Bibliothèque Municipale
DI	Dieppe, Fonds Anciens et Local, Médiathèque Jean Renoir
DO	Dôle, Bibliothèque Municipale
DOU	Douai, Bibliothèque Nationale
E	Epinal, Bibliothèque Nationale
EMc	Embrun, Trésor de la Cathédrale
EV	Evreux, Bibliothèque Municipale
F	Foix, Bibliothèque Municipale
G	Grenoble, Bibliothèque Municipale
Lad	Lille, Archives Départementales du Nord
Lc	——, Bibliothèque du Conservatoire
Lm	——, Bibliothèque Municipale Jean Levy
LA	Laon, Bibliothèque Municipale
LG	Limoges, Bibliothèque Francophone Municipale
LH	Le Havre, Bibliothèque Municipale
LM	Le Mans, Bibliothèque Municipale Classée, Médiathèque Louis Aragon
LYc	Lyons, Conservatoire National de Musique
LYm	——, Bibliothèque Municipale
Mc	Marseilles, Conservatoire de Musique et de Déclamation
MD	Montbéliard, Bibliothèque Municipale
ME	Metz, Médiathèque
MH	Mulhouse, Bibliothèque Municipale
ML	Moulins, Bibliothèque Municipale
MO	Montpellier, Bibliothèque de l'Université
MOf	——, Bibliothèque Inter-Universitaire, Section Médecine
MON	Montauban, Bibliothèque Municipale Antonin Perbosc
Nm	Nantes, Bibliothèque Municipale, Médiathèque
NAc	Nancy, Bibliothèque du Conservatoire
O	Orléans, Médiathèque
Pa	Paris, Bibliothèque de l'Arsenal
Pan	——, Archives Nationales
Pc	——, Conservatoire [in *Pn*]
Pcf	——, Bibliothèque de la Comédie Française
Pcnrs	——, Centre National de la Recherche Scientifique, Bibliothèque
Pd	——, Centre de Documentation de la Musique Contemporaire
Pe	——, Schola Cantorum
Peb	——, Ecole Normale Supérieure des Beaux-Arts, Bibliothèque
Pgm	——, Gustav Mahler, Bibliothèque Musicale
Phanson	——, Collection Hanson
Pi	——, Bibliothèque de l'Institut de France
Pim	——, Bibliothèque Pierre Aubry
Pm	——, Bibliothèque Mazarine
Pmeyer	——, André Meyer, private collection
Pn	——, Bibliothèque Nationale de France
Po	——, Bibliothèque-Musée de l'Opéra
Ppincherle	——, Marc Pincherle, private collection
Ppo	——, Bibliothèque Polonaise de Paris
Prothschild	——, Germaine, Baronne Edouard de Rothschild, private collection
Prt	——, Radio France, Documentation Musicale
Ps	——, Bibliothèque de la Sorbonne
Psal	——, Editions Salabert
Pse	——, Société des Auteurs, Compositeurs et Editeurs de Musique
Psg	——, Bibliothèque Ste-Geneviève
Pshp	——, Société d'Histoire du Protestantisme Français, Bibliothèque
Pthibault	——, Geneviève Thibault, private collection [in *Pn*]
R	Rouen, Bibliothèque Municipale
Rc	——, Bibliothèque du Conservatoire
RS	Reims, Bibliothèque Municipale
RSc	——, Maîtrise de la Cathédrale
Sc	Strasbourg, Bibliothèque du Conservatoire
Sgs	——, Union Sainte Cécile, Bibliothéque Musicale du Grand Séminaire
Sim	——, Université des Sciences Humaines, Institut de Musicologie
Sm	——, Bibliothèque Municipale
Sn	——, Bibliothèque Nationale et Universitaire
Ssp	——, Bibliothèque du Séminaire Protestant
SDI	St Dié, Bibliothèque Municipale
SEm	Sens, Bibliothèque Municipale
SERc	Serrant, Château
SO	Solesmes, Abbaye de St-Pierre
SOM	St Omer, Bibliothèque Municipale
SQ	St Quentin, Bibliothèque Municipale
T	Troyes, Bibliothèque Municipale
TLm	Toulouse, Bibliothèque Municipale
TOm	Tours, Bibliothèque Municipale
V	Versailles, Bibliothèque
VA	Vannes, Bibliothèque Municipale
VAL	Valenciennes, Bibliothèque Municipale
VN	Verdun, Bibliothèque Municipale

FIN: FINLAND

A	Turku, Åbo Akademi, Sibelius Museum, Bibliotek ja Arkiv
Hy	Helsinki, Helsingin Yliopiston Kirjasto/Helsinki University Library/Suomen Kansalliskikjasto
Hyf	——, Helsingin Yliopiston Kirjasto, Department of Finnish Music

GB: GREAT BRITAIN

A	Aberdeen, University, Queen Mother Library
AB	Aberystwyth, Llyfryell Genedlaethol Cymru/National Library of Wales
ABu	——, University College of Wales
ALb	Aldeburgh, Britten-Pears Library
AM	Ampleforth, Abbey and College Library, St Lawrence Abbey
AR	Arundel Castle, Archive
Bp	Birmingham, Public Libraries
Bu	——, Birmingham University
BA	Bath, Municipal Library
BEcr	Bedford, Bedfordshire County Record Office
BEL	Belton (Lincs.), Belton House
BENcoke	Bentley (Hants.), Gerald Coke, private collection
BEV	Beverley, East Yorkshire County Record Office
BO	Bournemouth, Central Library
BRp	Bristol, Central Library
BRu	——, University of Bristol Library
Ccc	Cambridge, Corpus Christi College, Parker Library
Ccl	——, Central Library
Cclc	——, Clare College Archives
Ce	——, Emmanuel College
Cfm	——, Fitzwilliam Museum, Dept of Manuscripts and Printed Books
Cgc	——, Gonville and Caius College
Cjc	——, St John's College
Ckc	——, King's College, Rowe Music Library
Cmc	——, Magdalene College, Pepys Library
Cp	——, Peterhouse College Library
Cpc	——, Pembroke College Library
Cpl	——, Pendlebury Library of Music
Cssc	——, Sidney Sussex College
Ctc	——, Trinity College, Library
Cu	——, University Library
CA	Canterbury, Cathedral Library
CDp	Cardiff, Public Libraries, Central Library
CDu	——, University of Wales/Prifysgol Cymru
CF	Chelmsford, Essex County Record Office
CH	Chichester, Diocesan Record Office
CHc	——, Cathedral
CL	Carlisle, Cathedral Library
DRc	Durham, Cathedral Church, Dean and Chapter Library

DRu ——, University Library
DU Dundee, Central Library
En Edinburgh, National Library of Scotland, Music Dept
Ep ——, City Libraries, Music Library
Er ——, Reid Music Library of the University of Edinburgh
Es ——, Signet Library
Eu ——, University Library, Main Library
EL Ely, Cathedral Library [in *Cu*]
EXcl Exeter, Cathedral Library
Ge Glasgow, Euing Music Library
Gm ——, Mitchell Library, Arts Dept
Gsma ——, Scottish Music Archive
Gu ——, University Library
GL Gloucester, Cathedral Library
GLr ——, Record Office
H Hereford, Cathedral Library
HAdolmetsch Haslemere, Carl Dolmetsch, private collection
HFr Hertford, Hertfordshire Record Office
Ir Ipswich, Suffolk Record Office
KNt Knutsford, Tatton Park (National Trust)
Lam London, Royal Academy of Music, Library
Lbbc ——, British Broadcasting Corporation, Music Library
Lbc ——, British Council Music Library
Lbl ——, British Library
Lcm ——, Royal College of Music, Library
Lcml ——, Central Music Library
Lco ——, Royal College of Organists
Lcs ——, English Folk Dance and Song Society, Vaughan Williams Memorial Library
Ldc ——, Dulwich College Library
Lfm ——, Faber Music
Lgc ——, Guildhall Library
Lk ——, King's Music Library [in *Lbl*]
Lkc ——, King's College Library
Llp ——, Lambeth Palace Library
Lmic ——, British Music Information Centre
Lmt ——, Minet Library
Lpro ——, Public Record Office
Lrcp ——, Royal College of Physicians
Lsp ——, St Paul's Cathedral Library
Lspencer ——, Woodford Green: Robert Spencer, private collection
Lst ——, Savoy Theatre Collection
Lu ——, University of London Library, Music Collection
Lue ——, Universal Edition
Lv ——, Victoria and Albert Museum, Theatre Museum
Lwa ——, Westminster Abbey Library
Lwcm ——, Westminster Central Music Library
LA Lancaster, District Central Library
LEbc Leeds, University of Leeds, Brotherton Library
LEc ——, Leeds Central Library, Music and Audio Dept
LF Lichfield, Cathedral Library
LI Lincoln, Cathedral Library
LVp Liverpool, Libraries and Information Services, Humanities Reference Library
LVu ——, University, Music Department
Mch Manchester, Chetham's Library
Mp ——, Central Library, Henry Watson Music Library
Mr ——, John Rylands Library, Deansgate
MA Maidstone, Kent County Record Office
NH Northampton, Record Office
NO Nottingham, University of Nottingham, Department of Music
NTp Newcastle upon Tyne, Public Libraries
NW Norwich, Central Library
NWhamond ——, Anthony Hamond, private collection
NWr ——, Record Office
Oas Oxford, All Souls College Library
Ob ——, Bodleian Library
Oc ——, Coke Collection
Occc ——, Corpus Christi College Library
Och ——, Christ Church Library
Ojc ——, St John's College Library
Olc ——, Lincoln College Library
Omc ——, Magdalen College Library
Onc ——, New College Library
Ouf ——, Faculty of Music Library
Owc ——, Worcester College
P Perth, Sandeman Public Library
PB Peterborough, Cathedral Library
PM Parkminster, St Hugh's Charterhouse
R Reading, University, Music Library
SA St Andrews, University of St Andrews Library
SB Salisbury, Cathedral Library
SC Sutton Coldfield, Oscott College, Old Library
SH Sherborne, Sherborne School Library
SHR Shrewsbury, Salop Record Office
SHRs ——, Library of Shrewsbury School
SOp Southampton, Public Library
SRfa Studley Royal, Fountains Abbey [in *LEc*]
STb Stratford-on-Avon, Shakespeare's Birthplace Trust Library
STm ——, Shakespeare Memorial Library
T Tenbury Wells, St Michael's College Library [in *Ob*]
W Wells, Cathedral Library
WA Whalley, Stonyhurst College Library
WB Wimborne, Minster Chain Library
WC Winchester, Chapter Library
WCc ——, Winchester College, Warden and Fellows' Library
WCr ——, Hampshire Record Office
WMl Warminster, Longleat House Old Library
WO Worcester, Cathedral Library
WOr ——, Record Office
WRch Windsor, St George's Chapel Library
WRec ——, Eton College, College Library
Y York, Minster Library
Ybi ——, Borthwick Institute of Historical Research

GCA: GUATEMALA

Gc Guatemala City, Cathedral, Archivo Capitular

GR: GREECE

Aels Athens, Ethniki Lyriki Skini
Akounadis ——, Panayis Kounadis, private collection
Aleotsakos ——, George Leotsakos, private collection
Am ——, Mousseio ke Kendro Meletis Ellinikou Theatrou
An ——, Ethnikē Bibliotēkē tēs Hellados
AOd Mt Athos, Mone Dionysiou
AOdo ——, Mone Dohiariou
AOh ——, Mone Hilandariou
AOi ——, Mone ton Iveron
AOk ——, Mone Koutloumousi
AOml ——, Mone Megistis Lávras
AOpk ——, Mone Pantokrátoros
AOva ——, Vatopedi Monastery
P Patmos
THpi Thessaloniki, Patriarhikó Idryma Paterikon Meleton, Vivliotheke

H: HUNGARY

Ba Budapest, Magyar Tudományos Akadémia Könytára
Bami ——, Magyar Tudományos Akadémia Zenetudományi Intézet, Könyvtár
Bb ——, Bartók Béla Zeneművészeti Szakközépiskola, Könyvtár [in *Bl*]
Bl ——, Liszt Ferenc Zeneművészeti Főiskola, Könyvtár
Bn ——, Országos Széchényi Könyvtár
Bo ——, Állami Operaház
Br ——, Ráday Gyűjtemény
Bs ——, Központi Szemináriumi Könyvtár
Bu ——, Eötvös Loránd Tudományegyetem, Egyetemi Könyvtár
BA Bártfá, St Aegidius [in *Bn*]
Efko Esztergom, Főszékesegyházi Kottatár
Efkö ——, Főszékesegyházi Könyvtár
Gc Győr, Püspöki Papnevelő Intézet Könyvtára
Gk ——, Káptalan Magánlevéltár Kottatára
GYm Gyula, Múzeum

K Kalocsa, Érseki Könyvtár
KE Keszthely, Helikon Kastélymúzeum, Könyvtár
P Pécs, Székesegyházi Kottatár
PH Pannonhalma, Főapátság, Könyvtár
Se Sopron, Evangélikus Egyházközség Könyvtára
SFm Székesfehérvár, István Király Múzeum
VEs Veszprém, Székesegyházi Kottatár

HR: CROATIA

Dsmb Dubrovnik, Franjevački Samostan Male Braće, Knjižnica
KIf Kloštar Ivanić, Franjevački Samostan
OMf Omiš, Franjevački Samostan
R Rab, Župna Crkva
Sk Split, Glazbeni Arhiv Katedrale Sv. Dujma
SMm Samobor, Samoborski Muzej
Vu Varaždin, Uršulinski Samostan
Zaa Zagreb, Hrvatska Akademija Znanosti i Umjetnosti, Arhiv
Zh ——, Hrvatski Glazbeni Zavod, Knjižnica i Arhiv
Zha ——, Zbirka Don Nikole Udina-Algarotti [on loan to *Zh*]
Zhk ——, Arhiv Hrvatsko Pjevačko Društvo Kolo [in *Zh*]
Zs ——, Glazbeni Arhiv Nadbiskupskog Bogoslovnog Sjemeništa
Zu ——, Nacionalna i Sveučilišna Knjižnica, Zbirka Muzikalija i Audiomaterijala
ZAzk Zadar, Znanstvena Knjižnica

I: ITALY

Ac Assisi, Biblioteca Comunale [in *Af*]
Ad ——, Cattedrale S Rufino, Biblioteca dell'Archivio Capitolare
Af ——, Sacro Convento di S Francesco, Biblioteca-Centro di Documentazione Francescana
ALTsm Altamura, Associazione Amici della Musica Saverio Mercadante, Biblioteca
AN Ancona, Biblioteca Comunale Luciano Benincasa
AO Aosta, Seminario Maggiore
AOc ——, Cattedrale, Biblioteca Capitolare
AP Ascoli Piceno, Biblioteca Comunale Giulio Gabrielli
APa ——, Archivio di Stato
AT Atri, Basilica Cattedrale di S Maria Assunta, Biblioteca Capitolare e Museo
Baf Bologna, Accademia Filarmonica, Archivio
Bam ——, Collezioni d'Arte e di Storia della Casa di Risparmio (Biblioteca Ambrosini)
Bas ——, Archivio di Stato, Biblioteca
Bc ——, Civico Museo Bibliografico Musicale
Bca ——, Biblioteca Comunale dell'Archiginnasio
Bl ——, Conservatorio Statale di Musica G.B. Martini, Biblioteca
Bof ——, Congregazione dell'Oratorio (Padri Filippini), Biblioteca
Bpm ——, Università degli Studi, Facoltà di Magistero, Cattedra di Storia della Musica, Biblioteca
Bsf ——, Convento di S Francesco, Biblioteca
Bsm ——, Biblioteca del Convento di S Maria dei Servi e della Cappella Musicale Arcivescovile
Bsp ——, Basilica di S Petronio, Archivio Musicale
Bu ——, Biblioteca Universitaria, sezione Musicale
BAca Bari, Biblioteca Capitolare
BAcp ——, Conservatorio di Musica Niccolò Piccinni, Biblioteca
BAn ——, Biblioteca Nazionale Sagarriga Visconti-Volpi
BAR Barletta, Biblioteca Comunale Sabino Loffredo
BDG Bassano del Grappa, Biblioteca Archivo Museo (Biblioteca Civica)
BE Belluno, Biblioteche Lolliniana e Gregoriana
BGc Bergamo, Biblioteca Civica Angelo Mai
BGi ——, Civico Istituto Musicale Gaetano Donizetti, Biblioteca
BI Bitonto, Biblioteca Comunale E. Bogadeo (ex Vitale Giordano)
BRc Brescia, Conservatorio Statale di Musica A. Venturi, Biblioteca
BRd ——, Archivio e Biblioteca Capitolari
BRq ——, Biblioteca Civica Queriniana
BRs ——, Seminario Vescovile Diocasano, Archivio Musicale
BRsmg ——, Chiesa della Madonna delle Grazie (S Maria), Archivio
BV Benevento, Biblioteca Capitolare
BZa Bolzano, Archivio di Stato, Biblioteca
BZf ——, Convento dei Minori Francescani, Biblioteca
BZtoggenburg ——, Count Toggenburg, private collection
CAcon Cagliari, Conservatorio di Musica Giovanni Pierluigi da Palestrina, Biblioteca
CARc Castell'Arquato, Archivio Capitolare (Parrocchiale)
CARcc ——, Chiesa Collegiata dell'Assunta, Archivio Musicale
CAS Cascia, Monastero di S Rita, Archivio
CATa Catania, Archivio di Stato
CATc ——, Biblioteche Riunite Civica e Antonio Ursino Recupero
CATm ——, Museo Civico Belliniano, Biblioteca
CATus ——, Università degli Studi di Catania, Facoltà di Lettere e Filosofia, Dipartimento di Scienze Storiche, Storia della Musica, Biblioteca
CC Città di Castello, Duomo, Archivio Capitolare [in *CCsg*]
CCc ——, Biblioteca Comunale Giosuè Carducci
CCsg ——, Biblioteca Stori Guerri e Archivi Storico
CDO Codogno, Biblioteca Civica Luigi Ricca
CEc Cesena, Biblioteca Comunale Malatestiana
CF Cividale del Friuli, Duomo (Parrocchia di S Maria Assunta), Archivio Capitolare
CFm ——, Museo Archeologico Nazionale, Biblioteca
CFVd Castelfranco Veneto, Duomo, Archivio
CHc Chioggia, Biblioteca Comunale Cristoforo Sabbadino
CHf ——, Archivio dei Padri Filippini [in *CHc*]
CHTd Chieti, Biblioteca della Curia Arcivescovile e Archivio Capitolare
CMac Casale Monferrato, Duomo di Sant'Evasio, Archivio Capitolare
CMbc ——, Biblioteca Civica Giovanni Canna
CMs ——, Seminario Vescovile, Biblioteca
COc Como, Biblioteca Comunale
COd ——, Duomo, Archivio Musicale
CORc Correggio, Biblioteca Comunale
CRas Cremona, Archivio di Stato
CRd ——, Biblioteca Capitolare [in *CRsd*]
CRg ——, Biblioteca Statale
CRsd ——, Archivio Storico Diocesano
CRE Crema, Biblioteca Comunale
CT Cortona, Biblioteca Comunale e dell'Accademia Etrusca
DO Domodossola, Biblioteca e Archivio dei Rosminiani di Monte Calvario [in *ST*]
E Enna, Biblioteca e Discoteca Comunale
Fa Florence, Ss Annunziata, Archivio
Fas ——, Archivio di Stato, Biblioteca
Fbecherini ——, Becherini private collection
Fc ——, Conservatorio Statale di Musica Luigi Cherubini
Fd ——, Opera del Duomo (S Maria del Fiore), Biblioteca e Archivio
Ffabbri ——, Mario Fabbri, private collection
Fl ——, Biblioteca Medicea Laurenziana
Fm ——, Biblioteca Marucelliana
Fn ——, Biblioteca Nazionale Centrale, Dipartimento Musica
Folschki ——, Olschki private collection
Fr ——, Biblioteca Riccardiana
Fs ——, Seminario Arcivescovile Maggiore, Biblioteca
Fsa ——, Biblioteca Domenicana di S Maria Novella
Fsl ——, Parrocchia di S Lorenzo, Biblioteca
Fsm ——, Convento di S Marco, Biblioteca
FA Fabriano, Biblioteca Comunale
FAd ——, Duomo (S Venanzio), Biblioteca Capitolare
FAN Fano, Biblioteca Comunale Federiciana
FBR Fossombrone, Biblioteca Civica Passionei
FEc Ferrara, Biblioteca Comunale Ariostea
FEd ——, Duomo, Archivio Capitolare
FELc Feltre, Museo Civico, Biblioteca

Siglum	Library
FEM	Finale Emilia, Biblioteca Comunale
FERaa	Fermo, Archivio Storico Arcivescovile con Archivio della Pietà
FERas	——, Archivio di Stato di Ascoli Piceno, sezione di Fermo
FERc	——, Biblioteca Comunale
FERd	——, Metropolitana (Duomo), Archivio Capitolare [in *FERaa*]
FERvitali	——, Gualberto Vitali-Rosati, private collection
FOc	Forlì, Biblioteca Comunale Aurelio Saffi
FOLc	Foligno, Biblioteca Comunale
FOLd	——, Duomo, Archivio
FRa	Fara in Sabina, Monumento Nazionale di Farfa, Biblioteca
FZac	Faenza, Basilica Cattedrale, Archivio Capitolare
FZc	——, Biblioteca Comunale Manfrediana, Raccolte Musicali
Gc	Genoa, Biblioteca Civica Berio
Gim	——, Civico Istituto Mazziniano, Biblioteca
Gl	——, Conservatorio di Musica Nicolò Paganini, Biblioteca
Gremondini	——, P.C. Remondini, private collection
Gsl	——, S Lorenzo (Duomo), Archivio Capitolare
Gu	——, Biblioteca Universitaria
GO	Gorizia, Seminario Teologico Centrale, Biblioteca
GR	Grottaferrata, Biblioteca del Monumento Nazionale
GUBd	Gubbio, Biblioteca Vescovile Fonti e Archivio Diocesano (con Archivio del Capitolo della Cattedrale)
I	Imola, Biblioteca Comunale
IBborromeo	Isola Bella, Borromeo private collection
IE	Iesi, Biblioteca Comunale
IV	Ivrea, Cattedrale, Biblioteca Capitolare
La	Lucca, Archivio di Stato
Las	——, Biblioteca-Archivio Storico Comunale
Lc	——, Biblioteca Capitolare Feliniana e Biblioteca Arcivescovile
Lg	——, Biblioteca Statale
Li	——, Istituto Musicale L. Boccherini, Biblioteca
Ls	——, Seminario Arcivescovile, Biblioteca
LA	L'Aquila, Biblioteca Provinciale Salvatore Tommasi
LANc	Lanciano, Biblioteca Diocesano (con Archivio della Cattedrale)
LT	Loreto, Santuario della S Casa, Archivio Storico
LU	Lugo, Biblioteca Comunale Fabrizio Trisi
LUi	——, Istituto Musicale Pareggiato G.L. Malerbi
Ma	Milan, Biblioteca Ambrosiana
Malfieri	——, Famlglia Trecani degli Alfieri, private collection
Mas	——, Archivio di Stato
Mb	——, Biblioteca Nazionale Braidense
Mc	——, Conservatorio di Musica Giuseppe Verdi, Biblioteca
Mcap	——, Archivio Capitolare di S Ambrogio, Biblioteca
Mcom	——, Biblioteca Comunale Sormani
Md	——, Capitolo Metropolitano, Biblioteca e Archivio
Mgallini	——, Natale Gallini, private collection
Mr	——, Biblioteca della Casa Ricordi
Ms	——, Biblioteca Teatrale Livia Simoni
Msartori	——, Claudio Sartori, private collection [in *Mc*]
Msc	——, Chiesa di S Maria presso S Celso, Archivio
Mt	——, Biblioteca Trivulziana e Archivio Storico Civico
Mu	——, Università degli Studi di Milano, Facoltà di Giurisprudenza, Biblioteca
Muc	——, Università Cattolica del Sacro Cuore, Biblioteca
MAa	Mantua, Archivio di Stato
MAad	——, Archivio Storico Diocesano
MAav	——, Accademia Nazionale Virgiliana di Scienze, Lettere ed Arti, Archivio Musicale
MAc	——, Biblioteca Comunale
MAC	Macerata, Biblioteca Comunale Mozzi-Borgetti
MC	Montecassino, Monumento Nazionale di Montecassino, Biblioteca
MDAegidi	Montefiore dell'Aso, Francesco Egidi, private collection
ME	Messina, Biblioteca Regionale Universitaria
MEs	——, Biblioteca Painiana (del Seminario Arcivescovile S Pio X)
MOd	Modena, Duomo, Biblioteca e Archivio Capitolare
MOe	——, Biblioteca Estense e Universitaria
MOs	——, Archivio di Stato [in *MOe*]
MTc	Montecatini Terme, Biblioteca Comunale
MTventuri	——, Antonio Venturi, private collection [in *MTc*]
MZ	Monza, Parrocchia di S Giovanni Battista, Biblioteca Capitolare
Na	Naples, Archivio di Stato
Nc	——, Conservatorio di Musica S Pietro a Majella, Biblioteca
Nf	——, Biblioteca Oratoriana dei Gerolamini (Filippini)
Ng	——, Monastero di S Gregorio Armeno, Archivio
Nlp	——, Biblioteca Lucchesi Palli [in *Nn*]
Nn	——, Biblioteca Nazionale Vittorio Emanuele III
NON	Nonantola, Seminario Abbaziale, Biblioteca
NOVd	Novara, S Maria (Duomo), Biblioteca Capitolare
NOVg	——, Seminario Teologico e Filosofico di S Gaudenzio, Biblioteca
NOVi	——, Istituto Civico Musicale Brera, Biblioteca
NT	Noto, Biblioteca Comunale Principe di Villadorata
Od	Orvieto, Opera del Duomo, Biblioteca
OFma	Offida, Parrocchia di Maria Ss Assunta, Archivio
OS	Ostiglia, Opera Pia G. Greggiati Biblioteca Musicale
Pas	Padua, Archivio di Stato
Pc	——, Duomo, Biblioteca Capitolare, Curia Vescovile
Pca	——, Basilica del Santo, Biblioteca Antoniana
Pci	——, Biblioteca Civica
Pl	——, Conservatorio Cesare Pollini
Ps	——, Seminario Vescovile, Biblioteca
Pu	——, Biblioteca Universitaria
PAac	Parma, Duomo, Archivio Capitolare con Archivio della Fabbriceria
PAas	——, Archivio di Stato
PAc	——, Biblioteca Palatina, sezione Musicale
PAcom	——, Biblioteca Comunale
PAp	——, Biblioteca Nazionale Palatina
PAt	——, Archivio Storico del Teatro Regio [in *PAcom*]
PAVc	Pavia, Chiesa di S Maria del Carmine, Archivio
PAVs	——, Seminario Vescovile, Biblioteca
PAVu	——, Biblioteca Universitaria
PCc	Piacenza, Biblioteca Comunale Passerini Landi
PCcon	——, Conservatorio di Musica G. Nicolini, Biblioteca
PCd	——, Duomo, Biblioteca e Archivio Capitolare
PCsa	——, Basilica di S Antonino, Biblioteca e Archivio Capitolari
PEas	Perugia, Archivio di Stato
PEc	——, Biblioteca Comunale Augusta
PEd	——, Biblioteca Domincini
PEl	——, Conservatorio di Musica Francesco Morlacchi, Biblioteca
PEsf	——, Congregazione dell' Oratorio di S Filippo Neri, Biblioteca e Archivio
PEsl	——, Duomo (S Lorenzo), Archivio
PEsp	——, Basilica Benedettina di S Pietro, Archivo e Museo della Badia
PEA	Pescia, Biblioteca Comunale Carlo Magnani
PESc	Pesaro, Conservatorio di Musica G. Rossini, Biblioteca
PESd	——, Duomo, Archivio Capitolare [in *PESdi*]
PESdi	——, Biblioteca Diocesana
PESo	——, Ente Olivieri, Biblioteca e Musei Oliveriana
PESr	——, Fondazione G. Rossini, Biblioteca
PIa	Pisa, Archivio di Stato
PIp	——, Opera della Primaziale Pisana, Archivio Musicale
PIraffaelli	——, Raffaelli private collection
PIst	——, Chiesa dei Cavalieri di S Stefano, Archivio
PIt	——, Teatro Verdi
PIu	——, Biblioteca Universitaria
PLa	Palermo, Archivio di Stato
PLcom	——, Biblioteca Comunale
PLcon	——, Conservatorio di Musica Vincenzo Bellini, Biblioteca

PLi ——, Università degli Studi, Facoltà di Lettere e Filosofia, Istituto di Storia della Musica, Biblioteca
PLn ——, Biblioteca Centrale della Regione Sicilia tex (Nazionale)
PLpagano ——, Roberto Pagano, private collection
PO Potenza, Biblioteca Provinciale
PR Prato, Archivio Storico Diocesano, Biblioteca (con Archivio del Duomo)
PS Pistoia, Basilica di S Zeno, Archivio Capitolare
PSc ——, Biblioteca Comunale Forteguerriana
PSrospigliosi ——, Rospigliosi private collection
Ra Rome, Biblioteca Angelica
Raf ——, Accademia Filarmonica Romana
Ras ——, Archivio di Stato, Biblioteca
Rbompiani ——, Bompiani private collection
Rc ——, Biblioteca Casanatense, sezione Musica
Rcg ——, Curia Generalizia dei Padre Gesuiti, Biblioteca
Rchg ——, Chiesa del Gesù, Archivio
Rcsg ——, Congregazione dell'Oratorio di S Girolamo della Carità, Archivio [in *Ras*]
Rdp ——, Archivio Doria Pamphili
Rf ——, Congregazione dell'Oratorio S Filippo Neri
Ria ——, Istituto di Archeologia e Storia dell'Arte, Biblioteca
Ribimus ——, Istituto di Bibliografia Musicale, Biblioteca [in *Rn*]
Rig ——, Istituto Storico Germanico di Roma, sezione Storia della Musica, Biblioteca
Rims ——, Pontificio Istituto di Musica Sacra, Biblioteca
Rli ——, Accademia Nazionale dei Lincei e Corsiniana, Biblioteca
Rlib ——, Basilica Liberiana, Archivio
Rmalvezzi ——, Lionello Malvezzi, private collection
Rmassimo ——, Massimo princes, private collection
Rn ——, Biblioteca Nazionale Centrale Vittorio Emanuele II
Rp ——, Biblioteca Pasqualini [in *Rsc*]
Rps ——, Chiesa di S Pantaleo (Padri Scolipi), Archivio
Rrai ——, RAI-Radiotelevisione Italiana, Archivio Musica
Rrostirolla ——, Giancarlo Rostirolla, private collection [in *Fn* and *Ribimus*]
Rsc ——, Conservatorio di Musica S Cecilia
Rscg ——, Abbazia di S Croce in Gerusalemme, Biblioteca
Rsg ——, Basilica di S Giovanni in Laterano, Archivio Musicale
Rslf ——, Chiesa di S Luigi dei Francesi, Archivio
Rsm ——, Basilica di S Maria Maggiore, Archivio Capitolare [in *Rvat*]
Rsmm ——, S Maria di Monserrato, Archivio
Rsmt ——, Basilica di S Maria in Trastevere, Archivio Capitolare [in *Rvic*]
Rsp ——, Chiesa di S Spirito in Sassia, Archivio
Rss ——, Curia Generalizia dei Domenicani (S Sabina), Biblioteca
Ru ——, Biblioteca Universitaria Alessandrina
Rv ——, Biblioteca Vallicelliana
Rvat ——, Biblioteca Apostolica Vaticana
Rvic ——, Vicariato, Archivio
RA Ravenna, Duomo (Basilica Ursiana), Archivio Capitolare [in *RAs*]
RAc ——, Biblioteca Comunale Classense
RAs ——, Seminario Arcivescovile dei Ss Angeli Custodi, Biblioteca
REm Reggio nell'Emilia, Biblioteca Panizzi
REsp ——, Basilica di S Prospero, Archivio Capitolare
RI Rieti, Biblioteca Diocesana, sezione dell'Archivio Musicale del Duomo
RIM Rimini, Biblioteca Civica Gambalunga
RPTd Ripatransone, Duomo, Archivio
RVE Rovereto, Biblioteca Civica Girolamo Tartarotti
RVI Rovigo, Accademia dei Concordi, Biblioteca
Sac Siena, Accademia Musicale Chigiana, Biblioteca
Sas ——, Archivio di Stato
Sc ——, Biblioteca Comunale degli Intronati
Sco ——, Convento dell'Osservanza, Biblioteca
Sd ——, Opera del Duomo, Archivio Musicale
Smo Asciano (nr Siena), Abbazia Benedettina di Monte Oliveto Maggiore, Biblioteca
SA Savona, Biblioteca Civica Anton Giulio Barrili
SAa ——, Seminario Vescovile, Biblioteca
SE Senigallia, Biblioteca Comunale Antonelliana
SO Sant'Oreste, Collegiata di S Lorenzo sul Monte Soratte, Biblioteca
SPc Spoleto, Biblioteca Comunale Giosuè Carducci
SPd ——, Biblioteca Capitolare (Duomo di S Lorenzo)
SPE Spello, Collegiata di S Maria Maggiore, Archivio
SPEbc ——, Biblioteca Comunale Giacomo Prampolini
ST Stresa, Biblioteca Rosminiana
STE Vipiteno, Convento dei Cappuccini (Kapuzinerkloster), Biblioteca
Ta Turin, Archivio di Stato
Tci ——, Civica Biblioteca Musicale Andrea della Corte
Tco ——, Conservatorio di Musica Giuseppe Verdi, Biblioteca
Td ——, Cattedrale Metropolitana di S Giovanni Battista, Archivio Capitolare, Fondo Musicale della Cappella dei Cantori del Duomo e della Cappella Regia Sabauda
Tf ——, Accademia Filarmonica, Archivio
Tfanan ——, Giorgio Fanan, private collection
Tn ——, Biblioteca Nazionale Universitaria, sezione Musicale
Tr ——, Biblioteca Reale
Trt ——, RAI – Radiotelevisione Italiana, Biblioteca
TAc Taranto, Biblioteca Civica Pietro Acclavio
TE Terni, Istituto Musicale Pareggiato Giulio Briccialdi, Biblioteca
TEd ——, Duomo, Archivio Capitolare
TLp Torre del Lago Puccini, Museo di Casa Puccini
TOL Tolentino, Biblioteca Comunale Filelfica
TRa Trent, Archivio di Stato
TRbc ——, Castello del Buon Consiglio, Biblioteca [in *TRmp*]
TRc ——, Biblioteca Comunale
TRcap ——, Biblioteca Capitolare con Annesso Archivio
TRfeininger ——, Biblioteca Musicale Laurence K.J. Feininger [in *TRmp*]
TRmd ——, Museo Diocesano, Biblioteca
TRmp ——, Castello del Buonconsiglio: Monumenti e Collezioni Provinciali, Biblioteca
TRmr ——, Museo Trentino del Risorgimento e della Lotta per la Libertà, Biblioteca
TRE Tremezzo, Count Gian Ludovico Sola-Cabiati, private collection
TRP Trapani, Biblioteca Fardelliana
TSci Trieste, Biblioteca Comunale Attilio Hortis
TScon ——, Conservatorio di Musica Giuseppe Tartini, Biblioteca
TSmt ——, Civico Museo Teatrale di Fondazione Carlo Schmidl, Biblioteca
TVco Treviso, Biblioteca Comunale
TVd ——, Biblioteca Capitolare della Cattedrale
Us Urbino, Cappella del Ss Sacramento (Duomo), Archivio
UD Udine, Duomo, Archivio Capitolare [in *UDs*]
UDa ——, Archivio di Stato
UDc ——, Biblioteca Comunale Vincenzo Joppi
UDs ——, Seminario Arcivescovile, Biblioteca
URBcap Urbania, Biblioteca Capitolare [in *URBdi*]
URBdi ——, Biblioteca Diocesana
Vas Venice, Archivio di Stato
Vc ——, Conservatorio di Musica Benedetto Marcello, Biblioteca
Vcg ——, Casa di Goldoni, Biblioteca
Vgc ——, Fondazione Giorgio Cini, Istituto per le Lettere, il Teatro ed il Melodramma, Biblioteca
Vlevi ——, Fondazione Ugo e Olga Levi, Biblioteca
Vmarcello ——, Andrighetti Marcello, private collection
Vmc ——, Museo Civico Correr, Biblioteca d'Arte e Storia Veneziana
Vnm ——, Biblioteca Nazionale Marciana
Vqs ——, Fondazione Querini-Stampalia, Biblioteca
Vs ——, Seminario Patriarcale, Archivio
Vsf ——, Biblioteca S Francesco della Vigna

Vsm ——, Procuratoria di S Marco [in *Vlevi*]
Vsmc ——, S Maria della Consolazione detta Della Fava
Vt ——, Teatro La Fenice, Archivio Storico-Musicale
VCd Vercelli, Biblioteca Capitolare
VEaf Verona, Accademia Filarmonica, Biblioteca e Archivio
VEas ——, Archivio di Stato
VEc ——, Biblioteca Civica
VEcap ——, Biblioteca Capitolare
VEss ——, Chiesa di S Stefano, Archivio
VIb Vicenza, Biblioteca Civica Bertoliana
VId ——, Biblioteca Capitolare
VIs ——, Seminario Vescovile, Biblioteca
VIGsa Vigévano, Biblioteca del Capitolo della Cattedrale
VRNs Chiusi della Verna, Santuario della Verna, Biblioteca

IL: ISRAEL

J Jerusalem, Jewish National and University Library, Music Dept
Jgp ——, Greek Orthodox Patriarchate, Library (Hierosolymitike Bibliotheke)
Jp ——, Patriarchal Library
Ta Tel-Aviv, American for Music Library in Israel, Felicja Blumental Music Center and Library
Tmi ——, Israel Music Institute

IRL: IRELAND

C Cork, Boole Library, University College
Da Dublin, Royal Irish Academy Library
Dam ——, Royal Irish Academy of Music, Monteagle Library
Dc ——, Contemporary Music Centre
Dcb ——, Chester Beatty Library
Dcc ——, Christ Church Cathedral, Library
Dm ——, Archbishop Marsh's Library
Dmh ——, Mercer's Hospital [in *Dtc*]
Dn ——, National Library of Ireland
Dpc ——, St Patrick's Cathedral
Dtc ——, Trinity College Library, University of Dublin

J: JAPAN

Tma Tokyo, Musashino Ongaku Daigaku, Ioshokan
Tn ——, Nanki Ongaku Bunko

LT: LITHUANIA

V Vilnius, Lietuvos Muzikos Akademijos Biblioteka
Va ——, Lietuvos Moksly Akademijos Biblioteka

LV: LATVIA

J Jelgava, Muzei
R Riga, Latvijas Mūzikas Akademijas Biblioteka

M: MALTA

Vnl Valletta, National Library

MD: MOLDOVA

KI Chişinău, Biblioteka Gosudarstvennoj Konservatorii im. G. Muzyčesku

MEX: MEXICO

Mc Mexico City, Catedral Metropolitana, Archivo Musical
Pc Puebla, Catedral Metropolitana, Archivo del Cabildo

N: NORWAY

Bo Bergen, Offentlige Bibliotek, Griegsamlingen
Ou Oslo, Universitetsbiblioteket
Oum ——, Nasjonalbiblioteket, Avdeling Oslo, Norsk Musikksamling
T Trondheim, Norges Teknisk-Naturvitenskapelige Universitet, Gunnerusbiblioteket

NL: THE NETHERLANDS

At Amsterdam, Toonkunst-Bibliotheek
Au ——, Universiteitsbibliotheek
DEta Delden, Huisarchief Twickel
DHa The Hague, Koninklijk Huisarchief
DHgm ——, Haags Gemeentemuseum, Muziekafdeling
DHk ——, Koninklijke Bibliotheek
E Enkhuizen, Archief Collegium Musicum
L Leiden, Gemeentearchief
Lml ——, Museum Lakenhal
Lt ——, Bibliotheca Thysiana [in *Lu*]
Lu ——, Rijksuniversiteit, Bibliotheek
LE Leeuwarden, Provinciale Bibliotheek van Friesland
R Rotterdam, Gemeentebibliotheek
SH 's-Hertogenbosch, Illustre Lieve Vrouwe Broederschap
Uim Utrecht, Letterenbibliotheek, Universiteit
Uu ——, Universiteit Utrecht, Universiteitsbibliotheek

NZ: NEW ZEALAND

Aua Auckland, University of Auckland, Archive of Maori and Pacific Music
Wt Wellington, Alexander Turnbull Library

P: PORTUGAL

AR Arouca, Mosteirode de S Maria, Museu de Arte Sacra, Fundo Musical
BRp Braga, Arquivo Distrital
BRs ——, Arquivo da Sé
Cmn Coimbra, Museu Nacional de Machado de Castro
Cs ——, Arquivo da Sé Nova
Cug ——, Universidade de Coimbra, Biblioteca Geral, Impressos e Manuscritos Musicais
Cul ——, Faculdade de Letras da Universidade
Em Elvas, Biblioteca Municipal
EVc Évora, Arquivo da Sé, Museu Regional
EVp ——, Biblioteca Pública e Arquivo Distrital
F Figueira da Foz, Biblioteca Pública Municipal Pedro Fernandes Tomás
G Guimarães, Arquivo Municipal Alfredo Pimenta
La Lisbon, Biblioteca da Ajuda
Lac ——, Academia das Ciências, Biblioteca
Lant ——, Arquivo Nacional da Torre do Tombo
Lc ——, Biblioteca do Conservatório Nacional
Lcg ——, Fundação Calouste Gulbenkian, Biblioteca Geral de Arte, Serviço de Música
Lf ——, Fabrica da Sé Patriarcal
Ln ——, Biblioteca Nacional, Centro de Estudos Musicológicos
Lt ——, Teatro Nacional de S Carlos
LA Lamego, Arquivo da Sé
Mp Mafra, Palácio Nacional, Biblioteca
Pm Porto, Biblioteca Pública Municipal
Va Viseu, Arquivo Distrital
Vs ——, Arquivo da Sé
VV Vila Viçosa, Fundaçao da Casa de Brangança, Biblioteca do Paço Ducal, Arquivo Musical

PL: POLAND

B Bydgoszcz, Wojewódzka i Miejska Biblioteka Publiczna, Dział Zbiorów Specjalnych
BA Barczewo, Kościoła Parafialny, Archiwum
CZ Częstochowa, Klasztor Ojców Paulinów: Jasna Góra Archiwum
GD Gdańsk, Polska Akademia Nauk, Biblioteka Gdańska
GDp ——, Wojewódzka Biblioteka Publiczna
GNd Gniezno, Archiwum Archidiecezjalne
GR Grodzisk Wielkopolski, Kościół Parafialny św. Jadwigi [in *Pa*]
Kc Kraków, Muzeum Narodowe, Biblioteka Czartoryskich
Kcz ——, Muzeum Narodowe, Biblioteka Czapskich
Kd ——, Biblioteka Studium OO. Dominikanów
Kj ——, Uniwersytet Jagielloński, Biblioteka Jagiellońska
Kk ——, Archiwum i Biblioteka Krakowskiej Kapituły Katedralnej
Kn ——, Muzeum Narodowe
Kp ——, Biblioteka Polskiej Akademii Nauk
Kpa ——, Archiwum Państwowe
Kz ——, Biblioteka Czartoryskich
KA Katowice, Biblioteka Śląska

KO Kórnik, Polska Akademia Nauk, Biblioteka Kórnicka
KRZ Krzeszów, Cysterski Kościół Parafialny [in *KRZk*]
KRZk ——, Klasztor Ss Benedyktynek
Lw Lublin, Wojewódzka Biblioteka Publiczna im. H. Lopacińskiego
LA Łańcut, Biblioteka-Muzeum Zamku
LEtpn Legnica, Towarzystwa Przyaciół Nauk, Biblioteka
LZu Łódź, Biblioteka Uniwersytecka
MO Mogiła, Opactwo Cystersów, Archiwumi Biblioteka
OB Obra, Klasztor OO. Cystersów
Pa Poznań, Archiwum Archidiecezjalna
Pm ——, Biblioteka Zakładu Muzykologii Uniwersytetu Poznańskiego
Pr ——, Miejska Biblioteka Publiczna im. Edwarda Raczyńskiego
Pu ——, Uniwersytet im. Adama Mickiewicza, Biblioteka Uniwersytecka, Sekcja Zbiorów Muzycznych
PE Pelplin, Wyższe Seminarium Duchowne, Biblioteka
R Raków, Kościół Parafialny, Archiwum
SA Sandomierz, Wyższe Seminarium Duchowne, Biblioteca
SZ Szalowa, Archiwum Parafialne
Tm Toruń, Ksiąznica Miejska im. M. Kopernika
Tu ——, Uniwersytet Mikołaja Kopernika, Biblioteka Głowna, Oddział Zbiorów Muzycznych
Wm Warsaw, Muzeum Narodowe, Biblioteka
Wn ——, Biblioteka Narodowa
Wtm ——, Warszawskie Towarzystwo Muzyczne im Stanisława Moniuszki, Biblioteka, Muzeum i Archiwum
Wu ——, Uniwersytet Warszawski, Biblioteka Uniwersytecka, Gabinet Zbiorów Muzycznych
WL Wilanów, Biblioteka [in *Wn* and *Wm*]
WRk Wrocław, Biblioteka Kapitulna
WRu ——, Uniwersytet Wrocławski, Biblioteka Uniwersytecka
WRzno ——, Zakład Narodowy im. Ossolińskich, Biblioteka

RO: ROMANIA

Ba Bucharest, Academiei Române, Biblioteca
BRm Braşov, Biblioteca Judeteana
Cu Cluj-Napoca, Universitatea Babes Bolyai, Biblioteca Centrală Universitară Lucian Blaga
J Iaşi, Biblioteca Centrală Universitară Mihai Eminescu, Departmentul Colecţii Speciale
Sa Sibiu, Direcţia Judeţeană a Arhivelor Naţionale
Sb ——, Muzeul Naţional Bruckenthal, Biblioteca

RUS: RUSSIAN FEDERATION

KA Kaliningrad, Oblastnaya Universal′naya Nauchnaya Biblioteka
KAg ——, Gosudarstvennaya Biblioteka
KAu ——, Nauchnaya Biblioteka Kalingradskogo Gosudarstvennogo Universiteta
Mcl Moscow, Rossiyskiy Gosudarstvenniy Arkhiv Literaturï i Iskusstva (RGALI)
Mcm ——, Gosudarstvenniy Tsentral′niy Muzey Musïkal′noy Kul′turï imeni M.I. Glinki
Mim ——, Gosudarstvenniy Istoricheskiy Muzey
Mk ——, Moskovskaya Gosudarstvennaya Konservatoriya im. P.I. Chaykovskogo, Nauchnaya Muzikal′naya Biblioteka imeni S.I. Taneyeva
Mm ——, Gosudarstvennaya Publichnaya Istoricheskaya Bibliotheka
Mrg ——, Rossiyskaya Gosudarstvennaya Biblioteka
Mt ——, Gosudarstvenniy Tsentral′niy Teatral′niy Musey im. A. Bakhrushina
SPan St Petersburg, Rossiyskaya Akademiya Nauk, Biblioteka
SPia ——, Gosudarstvenniy Tsentral′niy Istoricheskiy Arkhiv
SPil ——, Biblioteka Instituta Russkoy Literaturï Rossiyskoy Akademii Nauk (Pushkinskiy Dom)
SPit ——, Rossiyskiy Institut Istorii Iskusstv
SPk ——, Biblioteka Gosudarstvennoy Konservatorii im. N.A. Rimskogo-Korsakova
SPph ——, Gosurdarstvennaya Filarmoniya im D.D. Shostakovicha
SPsc ——, Rossiyskaya Natsional′naya Biblioteka
SPtob ——, Gosudarstvenniy Akademichesky Mariinsky Teatr, Tsentral′naya Muzïkal′naya Biblioteka

S: SWEDEN

A Arvika, Ingesunds Musikhögskola
B Bålsta, Skoklosters Slott
Gu Göteborg, Universitetsbiblioteket
Hfryklund Helsingborg, Daniel Fryklund, private collection [in *Skma*]
HÄ Härnösand, Länsmuseet-Murberget
HÖ Höör, Biblioteket
J Jönköping, Per Brahegymnasiet
K Kalmar, Stadtsbibliotek, Stifts- och Gymnasiebiblioteket
Klm ——, Länsmuseet
L Lund, Universitet, Universitetsbiblioteket, Handskriftsavdelningen
LB Leufsta Bruk, De Geer private collection [in *Uu*]
LI Linköping, Linköpings Stadsbibliotek, Stiftsbiblioteket
N Norrköping, Stadsbiblioteket
Sdt Stockholm, Drottningholms Teatermuseum
Sfo ——, Frimurare Orden, Biblioteket
Sic ——, Svensk Musik
Sk ——, Kungliga Biblioteket: Sveriges Nationalbibliotek
Skma ——, Statens Musikbibliothek
Sm ——, Musikmuseet, Arkiv
Smf ——, Stiftelsen Musikkulturens Främjande
Sn ——, Nordiska Museet, Arkivet
Ssr ——, Sveriges Radio Förvaltning, Musikbiblioteket
St ——, Kung. Teatern [in *Skma*]
Sva ——, Svenskt Visarkiv
STr Strängnäs, Roggebiblioteket
Uu Uppsala, Universitetsbiblioteket
V Västerås, Stadsbibliotek, Stiftsavdelningen
VIl Visby, Landsarkivet
VX Växjö, Landsbiblioteket

SI: SLOVENIA

Lf Ljubljana, Frančiškanski Samostan, Knjižnica
Ln ——, Narodna in Univerzitetna Knjižnica, Glavni Knjižni Fond
Lna ——, Nadškofijski Arhiv
Lng ——, Narodna in Univerzitetna Knjižnica, Glasbena Zbirka
Lnr ——, Narodna in Univerzitetna Knjižnica, Rokopisna Zbirka
Ls ——, Katedral, Glazbeni Arhiv
Nf Novo Mesto, Frančiškanski Samostan, Knjižnica
Nk ——, Kolegiatni Kapitelj, Knjižnica
Pk Ptuj, Knjižnica Ivana Potrča

SK: SLOVAKIA

BRa Bratislava, Štátny Oblastny Archív
BRhs ——, Knižnica Hudobného Seminára Filozofickej Fakulty Univerzity Komenského
BRm ——, Archív Mesta Bratislavy
BRmp ——, Miestne Pracovisko Matice Slovenskej [in *Mms*]
BRnm ——, Slovenské Národné Múzeum, Hudobné Múzeum
BRsa ——, Slovenský Národný Archív
BRsav ——, Ústav Hudobnej Vedy Slovenská Akadémia Vied
BRu ——, Univerzitná Knižnica, Narodné Knižničné Centrum, Hudobñy Kabinet
BSk Banská Štiavnica, Farský Rímsko-Katolícky Kostol, Archív Chóru
J Júr pri Bratislave, Okresny Archív, Bratislava-Vidiek [in *MO*]
KRE Kremnica, Štátny Okresny Archív Žiar nad Hronom
Le Levoča, Evanjelická a.v. Cirkevná Knižnica
Mms Martin, Matica Slovenská
Mnm ——, Slovenské Národné Múzeum, Archív

MO Modra, Štátny Okresny Archív Pezinok
NM Nové Mesto nad Váhom, Rímskokatolícky Farsky Kostol
TN Trenčín, Štátny Okresny Archív
TR Trnava, Štátny Okresny Archív

TR: TURKEY

Ino Istanbul, Nuruosmania Kütüphanesi
Itks ——, Topkapi Sarayi Müzesi
Iü ——, Üniversite Kütüphanesi

UA: UKRAINE

Kan Kiev, Natsional'na Akademiya Nauk Ukraïni, Natsional'na Biblioteka Ukraïni im V.I. Vernads'kyy
Km ——, Spilka Kompozytoriv Ukrainy, Centr. 'Muz. Inform'
LV L'viv, Biblioteka Vyshchoho Muzychnoho Instytutu im. M. Lyssenka

US: UNITED STATES OF AMERICA

AAu Ann Arbor, University of Michigan, Music Library
AB Albany (NY), New York State Library
AKu Akron (OH), University of Akron, Bierce Library
ATet Atlanta (GA), Emory University, Pitts Theology Library
ATu ——, Emory University Library
ATS Athens (GA), University of Georgia Libraries
AU Aurora (NY), Wells College Library
AUS Austin, University of Texas at Austin, The Harry Ransom Humanities Research Center
AUSm ——, University of Texas at Austin, Fine Arts Library
Ba Boston, Athenaeum Library
Bc ——, New England Conservatory of Music, Harriet M. Spaulding Library
Bfa ——, Museum of Fine Arts
Bgm ——, Isabella Stewart Gardner Museum, Library
Bh ——, Harvard Musical Association, Library
Bhs ——, Massachusetts Historical Society Library
Bp ——, Public Library, Music Department
Bu ——, Boston University, Mugar Memorial Library, Department of Special Collections
BAep Baltimore, Enoch Pratt Free Library
BAhs ——, Maryland Historical Society Library
BApi ——, Arthur Friedheim Library, Johns Hopkins University
BAu ——, Johns Hopkins University Libraries
BAue ——, Milton S. Eisenhower Library, Johns Hopkins University
BAw ——, Walters Art Gallery Library
BAR Baraboo (WI), Circus World Museum Library
BEm Berkeley, University of California at Berkeley, Music Library
BER Berea (OH), Riemenschneider Bach Institute Library
BETm Bethlehem (PA), Moravian Archives
BL Bloomington (IN), Indiana University Library
BLl ——, Indiana University, Lilly Library
BLu ——, Indiana University, Cook Music Library
BO Boulder (CO), University of Colorado at Boulder, Music Library
BU Buffalo (NY), Buffalo and Erie County Public Library
Cn Chicago, Newberry Library
Cp ——, Chicago Public Library, Music Information Center
Cu ——, University, Joseph Regenstein Library, Music Collection
Cum ——, University of Chicago, Music Collection
CA Cambridge (MA), Harvard University, Harvard College Library
CAe ——, Harvard University, Eda Kuhn Loeb Music Library
CAh ——, Harvard University, Houghton Library
CAt ——, Harvard University Library, Theatre Collection
CAward ——, John Milton Ward, private collection [on loan to *CA*]
CF Cedar Falls (IA), University of Northern Iowa, Library
CHua Charlottesville (VA), University of Virginia, Alderman Library
CHum ——, University of Virginia, Music Library
CHAhs Charleston (SC), The South Carolina Historical Society
CHH Chapel Hill (NC), University of North Carolina at Chapel Hill
CIhc Cincinnati, Hebrew Union College Library: Jewish Institute of Religion, Klau Library
CIp ——, Public Library
CIu ——, University of Cincinnati College – Conservatory of Music, Music Library
CLp Cleveland, Public Library, Fine Arts Department
CLwr ——, Western Reserve University, Freiberger Library and Music House Library
CLAc Claremont (CA), Claremont College Libraries
COhs Columbus (OH), Ohio Historical Society Library
COu ——, Ohio State University, Music Library
CP College Park (MD), University of Maryland, McKeldin Library
CR Cedar Rapids (IA), Iowa Masonic Library
Dp Detroit, Public Library, Main Library, Music and Performing Arts Department
DAu Dallas, Southern Methodist University, Music Library
DAVu Davis (CA), University of California at Davis, Peter J. Shields Library
DMu Durham (NC), Duke University Libraries
DN Denton (TX), University of North Texas, Music Library
DO Dover (NH), Public Library
E Evanston (IL), Garrett Biblical Institute
Eu ——, Northwestern University
EDu Edwardsville (IL), Southern Illinois University
EU Eugene (OR), University of Oregon
FAy Farmington (CT), Yale University, Lewis Walpole Library
FW Fort Worth (TX), Southwestern Baptist Theological Seminary
G Gainesville (FL), University of Florida Library, Music Library
GB Gettysburg (PA), Lutheran Theological Seminary
GR Granville (OH), Denison University Library
GRB Greensboro (NC), University of North Carolina at Greensboro, Walter C. Jackson Library
Hhc Hartford (CT), Hartt College of Music Library, The University of Hartford
Hm ——, Case Memorial Library, Hartford Seminary Foundation [in *ATet*]
Hs ——, Connecticut State Library
Hw ——, Trinity College, Watkinson Library
HA Hanover (NH), Dartmouth College, Baker Library
HG Harrisburg (PA), Pennsylvania State Library
HO Hopkinton (NH), New Hampshire Antiquarian Society
I Ithaca (NY), Cornell University
IDt Independence (MO), Harry S. Truman Library
IO Iowa City (IA), University of Iowa, Rita Benton Music Library
K Kent (OH), Kent State University, Music Library
KC Kansas City (MO), University of Missouri: Kansas City, Miller Nichols Library
KCm ——, Kansas City Museum, Library and Archives
KN Knoxville (TN), University of Tennessee, Knoxville, Music Library
Lu Lawrence (KS), University of Kansas Libraries
LAcs Los Angeles, California State University, John F. Kennedy Memorial Library
LApiatigorsky ——, Gregor Piatigorsky, private collection [in *STEdrachman*]
LAs ——, The Arnold Schoenberg Institute Archives
LAuc ——, University of California at Los Angeles, William Andrews Clark Memorial Library
LAum ——, University of California at Los Angeles, Music Library

LAur ——, University of California at Los Angeles, Special Collections Dept, University Research Library
LAusc ——, University of Southern California, School of Music Library
LBH Long Beach (CA), California State University
LEX Lexington (KY), University of Kentucky, Margaret I. King Library
LOu Louisville, University of Louisville, Dwight Anderson Music Library
LT Latrobe (PA), St Vincent College Library
M Milwaukee, Public Library, Art and Music Department
Mc ——, Wisconsin Conservatory of Music Library
MAhs Madison (WI), Wisconsin Historical Society
MAu ——, University of Wisconsin
MB Middlebury (VT), Middlebury College, Christian A. Johnson Memorial Music Library
MED Medford (MA), Tufts University Library
MG Montgomery (AL), Alabama State Department of Archives and History Library
MT Morristown (NJ), National Historical Park Museum
Nf Northampton (MA), Forbes Library
Nsc ——, Smith College, Werner Josten Library
NA Nashville (TN), Fisk University Library
NAu ——, Vanderbilt University Library
NBu New Brunswick (NJ), Rutgers – The State University of New Jersey, Music Library, Mabel Smith Douglass Library
NEij Newark (NJ), Rutgers – The State University of New Jersey, Rutgers Institute of Jazz Studies Library
NH New Haven (CT), Yale University, Irving S. Gilmore Music Library
NHoh ——, Yale University, Oral History Archive
NHub ——, Yale University, Beinecke Rare Book and Manuscript Library
NO Normal (IL), Illinois State University, Milner Library, Humanities/Fine Arts Division
NORsm New Orleans, Louisiana State Museum Library
NORtu ——, Tulane University, Howard Tilton Memorial Library
NYamc New York, American Music Center Library
NYbroude ——, Broude private collection
NYcc ——, City College Library, Music Library
NYcu ——, Columbia University, Gabe M. Wiener Music & Arts Library
NYcub ——, Columbia University, Rare Book and Manuscript Library of Butler Memorial Library
NYgo ——, University, Gould Memorial Library [in *NYu*]
NYgr ——, The Grolier Club Library
NYgs ——, G. Schirmer, Inc.
NYhs ——, New York Historical Society Library
NYhsa ——, Hispanic Society of America, Library
NYj ——, The Juilliard School, Lila Acheson Wallace Library
NYkallir ——, Rudolf F. Kallir, private collection
NYlehman ——, Robert O. Lehman, private collection [in *NYpm*]
NYlibin ——, Laurence Libin, private collection
NYma ——, Mannes College of Music, Clara Damrosch Mannes Memorial Library
NYp ——, Public Library at Lincoln Center, Music Division
NYpl ——, Public Library, Center for the Humanities
NYpm ——, Pierpont Morgan Library
NYpsc ——, New York Public Library, Schomburg Center for Research in Black Culture in Harlem
NYq ——, Queens College of the City University, Paul Klapper Library, Music Library
NYu ——, University Bobst Library
NYw ——, Wildenstein Collection
NYyellin ——, Victor Yellin, private collection
OAm Oakland (CA), Mills College, Margaret Prall Music Library
OB Oberlin (OH), Oberlin College Conservatory of Music, Conservatory Library
OX Oxford (OH), Miami University, Amos Music Library
Pc Pittsburgh, Carnegie Library, Music and Art Dept
Ps ——, Theological Seminary, Clifford E. Barbour Library
Pu ——, University of Pittsburgh
Puf ——, University of Pittsburgh, Foster Hall Collection, Stephen Foster Memorial
PHci Philadelphia, Curtis Institute of Music, Library
PHf ——, Free Library of Philadelphia, Music Dept
PHff ——, Free Library of Philadelphia, Edwin A. Fleisher Collection of Orchestral Music
PHgc ——, Gratz College
PHhs ——, Historical Society of Pennsylvania Library
PHlc ——, Library Company of Philadelphia
PHmf ——, Musical Fund Society [on loan to *PHf*]
PHphs ——, The Presbyterian Historical Society Library [in *PHlc*]
PHps ——, American Philosophical Society Library
PHu ——, University of Pennsylvania, Van Pelt-Dietrich Library Center
PO Poughkeepsie (NY), Vassar College, George Sherman Dickinson Music Library
PRs Princeton (NJ), Theological Seminary, Speer Library
PRu ——, Princeton University, Firestone Memorial Library
PRw ——, Westminster Choir College
PROhs Providence (RI), Rhode Island Historical Society Library
PROu ——, Brown University
PRV Provo (UT), Brigham Young University
R Rochester (NY), Sibley Music Library, University of Rochester, Eastman School of Music
Su Seattle, University of Washington, Music Library
SA Salem (MA), Peabody and Essex Museums, James Duncan Phillips Library
SBm Santa Barbara (CA), Mission Santa Barbara
SFp San Francisco, Public Library, Fine Arts Department, Music Division
SFs ——, Sutro Library
SFsc ——, San Francisco State University, Frank V. de Bellis Collection
SJb San Jose (CA), Ira F. Brilliant Center for Beethoven Studies, San José State University
SL St Louis, St Louis University, Pius XII Memorial Library
SLug ——, Washington University, Gaylord Music Library
SLC Salt Lake City, University of Utah Library
SM San Marino (CA), Huntington Library
SPma Spokane (WA), Moldenhauer Archives
SR San Rafael (CA), American Music Research Center, Dominican College
STu Palo Alto (CA), University, Memorial Library of Music, Department of Special Collections of the Cecil H. Green Library
STEdrachmann Stevenson (MD), Mrs Jephta Drachman, private collection; Mrs P.C. Drachman, private collection
STO Stony Brook (NY), State University of New York at Stony Brook, Frank Melville jr Memorial Library
SY Syracuse (NY), University Music Library
SYkrasner ——, Louis Krasner, private collection [in *CAh* and *SY*]
TA Tallahassee (FL), Florida State University, Robert Manning Strozier Library
U Urbana (IL), University of Illinois, Music Library
Uplamenac ——, Dragan Plamenac, private collection [in *NH*]
V Villanova (PA), Villanova University, Falvey Memorial Library
Wc Washington, DC, Library of Congress, Music Division
Wca ——, Cathedral Library
Wcf ——, Library of Congress, American Folklife Center and the Archive of Folk Culture
Wcg ——, General Collections, Library of Congress
Wcm ——, Library of Congress, Motion Picture, Broadcasting and Recorded Sound Division
Wcu ——, Catholic University of America, Music Library

Wdo ——, Dumbarton Oaks
Wgu ——, Georgetown University Libraries
Whu ——, Howard University, College of Fine Arts Library
Ws ——, Folger Shakespeare Library
WB Wilkes-Barre (PA), Wilkes College Library
WC Waco (TX), Baylor University, Music Library
WGc Williamsburg (VA), College of William and Mary, Earl Gregg Swenn Library
WI Williamstown (MA), Williams College Library
WOa Worcester (MA), American Antiquarian Society Library
WS Winston-Salem (NC), Moravian Music Foundation, Peter Memorial Library
Y York (PA), Historical Society of York County, Library and Archives

YU: YUGOSLAVIA (REPUBLICS OF MONTENEGRO AND SERBIA)

Bn Belgrade, Narodna Biblioteka Srbije, Odelenje Posebnih Fondova

ZA: SOUTH AFRICA

Csa Cape Town, South African Library

A Note on the Use of the Dictionary

This note is intended as a short guide to the basic procedures and organization of the dictionary. A fuller account will be found in the Introduction, vol. l, pp.xix–xxix.

Abbreviations in general use in the dictionary are listed on pp.vii–xi; bibliographical ones (periodicals, reference works, editions etc.) are listed on pp.xiii–xviii and discographical abbrevations on pp.xix–xx.

Alphabetization of headings is based on the principle that words are read continuously, ignoring spaces, hyphens, accents, bracketed matter etc., up to the first comma; the same principle applies thereafter. 'Mc' and 'M'' are listed as 'Mac', 'St' as 'Saint'.

Bibliographies are arranged chronologically (within section, where divided), in order of year of first publication, and alphabetically by author within years.

Cross-references are shown in small capitals, with a large capital at the beginning of the first word of the entry referred to. Thus 'The instrument is related to the BASS TUBA' would mean that the entry referred to is not 'Bass tuba' but 'Tuba, bass'.

Signatures where the article was compiled by the editors or in the few cases where an author has wished to remain anonymous are indicated by a square box (□).

Work-lists are normally arranged chronologically (within section, where divided). Italic symbols used in them (like *D-Dl* or *GB-Lbl*) refer to the libraries holding sources, and are explained on pp.xxi–xxxvii; each national sigillum stands until contradicted.

Contents

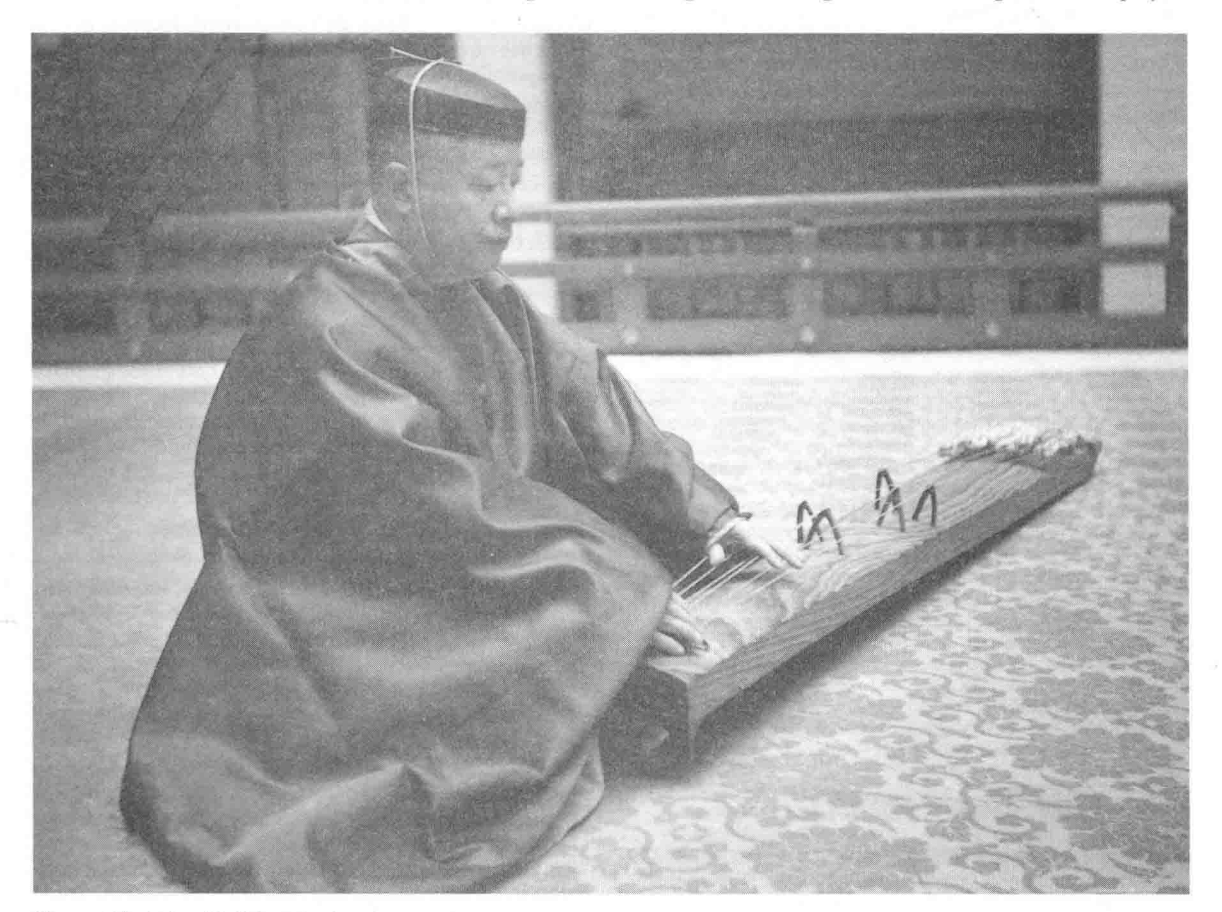
W

[continued]

Wagon [yamato-goto]. Six-string long zither of Japan. Its name (*wa/yamato*, 'Japan'; *gon/goto*, 'zither') reflects its accepted status as Japan's only indigenous stringed instrument. Prior to the importation of the KOTO from China around the 7th century, the word *koto* designated this instrument. (For its uses and early history, *see* JAPAN, §§II, 2, IV, 2 and V, 3.)

The instrument has changed little since the 8th century. Made of paulownia wood, it resembles the *koto* in general shape but narrows gradually from the player's left to right (from about 24 to 15 cm); its length ranges from 188 to 197 cm and its thickness from 4 to 8 cm. The strings too converge towards the right, rather than remaining parallel as on the *koto*. Like the *koto*, the *wagon* has a movable tuning bridge for each string, is slightly convex laterally and is generally made of a hollowed-out upper part closed by a flat soundboard underneath. The *koto*-type bridges are made from the unpeeled forks of maple twigs, although now actual *koto* bridges are sometimes used. Setting it apart from all other Asian long zithers is the row of six projecting 'teeth' at the left end, which serve as attachment points for the strings (see illustration).

The tuning is non-consecutive (re-entrant): one typical tuning is d′–a–d–b–g–e from the string nearest the player.



Wagon (zither) played in Shintō ritual music

Two main playing techniques are combined, both unlike any traditional *koto* genre. In one, all six strings are strummed with an oval plectrum in the right hand, and the left hand then damps all but one string. In the other, the left-hand fingers also pluck strings. A string is never pressed to the left of the tuning bridge to raise its pitch.

The Shōsōin, Japan's 8th-century imperial treasure-house, contains eight *wagon*, basically like the modern instrument in all essentials. Several had feet, as on the *koto*, indicating that they were placed on the floor as is usual today; this contrasts with evidence from 5th- to 6th-century *haniwa* funerary sculptures and 8th-century poetic references, which indicate that the instrument was placed on the lap.

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DAVID W. HUGHES

Wągrowicensis, Adam. *See* ADAM WĄGROWICENSIS.

Wahren, Karl Heinz (*b* Bonn, 28 April 1933). German composer. He studied the piano and double bass in Gera, Saxony (1951–3) before teaching the piano, composition and film music at the Berlin Conservatory (1953–61). He later studied composition with Josef Rufer at the Hochschule für Musik, Berlin (1961–5) and privately with Karl Amadeus Hartmann (1961–3). Wahren, whose primary compositional interests were timbre and orchestration, regarded the emotional quality of Hartmann's style as a productive contrast to Rufer's rationality. Other influences included Stravinsky, Messiaen, Schoenberg and jazz, particularly the music of Stan Kenton. In 1965 he founded the Gruppe Neue Musik Berlin. His honours include a fellowship from the Villa Massimo, Rome (1969–70), the sponsorship prize of the [West] Berlin Akademie der Künste (1978) and the Order of the Federal German Republic (1994).

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(*selective list*)

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Orch: Pf Conc., 1966; Conc., fl, 12 insts, 1967; Wechselspiele, fl, pf, str, 1967; Pf Conc. [no.2], 1968; Du sollst nicht töten, 2 spkrs, chorus, orch, jazz ens, tape, 1969; Reversible, chbr orch, tape, 1969; Die Wirbelsäulenflöte, fl, chbr orch, 1972; Zum Selbstmord des Genossen Sergej Jessenin (V.V. Mayakovsky), spkr, chbr, orch, 1972; At This Moment, 1974–5; Ciculus virtuosus, wind qt, orch, 1976; Auf der Suche nach dem verlorenen Tango, 1979; Strawinsky lässt grüssen, vc, orch, 1980; Brandenburgische Revue, 1981; Theatermusik, chbr orch, 1981; Romantische Suite, vc, orch, 1985; Entführung aus dem Köchelverzeichnis, 1990; Les fleurs du mal et les fleurs de l'innocence, fl, b cl, str, perc, 1990; Ecce homo, 1993; Metropolis, 1994; Poéme de la mélancholie et de l'extasie, a sax, orch, 1997

Vocal: Passioni (G. Bruno), S, chorus, 3 insts, 1973; Weltunglück geistert durch den Nachmittag (Klabund, F. Wedekind, K. Schwitters, T. Brasch), vv, orch, 1977; Schon ist die Zukunft da (M. Koeppel), spkr, ens, 1978; Der Wettlauf (J. Ringelnatz), A, fl, 1979; Fernsehhymne (Koeppel), chorus, 1982; Der Tierbändiger (F. Kempner), sprk, pf, 1983; Magnificat mundus pacem, S, A, T, B, chorus, orch/str, 1984

Chbr: Pas de deux, fl, cl, bn, vn, 1961; Frétillement, fl, pf, 1965; Sequenzen, fl, pf, 1965; Conc., fl, 10 insts, 1968; L'art pour l'art, fl, vc, pf, tape, 1968; Permutation, 3 fl, 1968; Dionysos meets Apollo, str qt, 1970; Pas des deux, 2 fl, 1974; Soundscreen – Klangraster, fl, perc, 1975; Entrevue, fl, org, 1976; Hofmusik: Raumkomposition, 4 ens, elec, 1976; Circulus octo virtuosis, ens, 1977; En trois couleurs, ob, cl, bn, 1977; Tango appassionato, str qt, 1977; Messingklänge, 4 trbn, org, 1978; Tango noir, fl, cl, perc, vn, va, vc, db, 1978; Klangmeile: Raumkomposition, 40 perc, 1979; Nächtliche Tänze toscanischer Jungfrauen in florentinischen Gärten zur Blütezeit der Inquisition, vc, db, 1983 [arr. str qt, jazz ens, 1984]; Klangstrahlen, cl, trbn, perc, db, 1995; Sieben auf einen Streich, trbn, perc, pf, 1995; Verweilt im Augenblick, fl, xyl, vc, 1995; Five O'Clock Tea, brass ens, 1996; Gegenwärtig und vergangen, fl, perc, vc, 1996; Tango Bavaria, fl, cl, gui, vc, perc, 1996; Tango virtuoso, fl, cl, vib, str qt, 1996

Kbd (pf, unless otherwise stated): Sonatine, 1959; Kinder-Suite, 1967; Applikation, org, 1968; Tango Rag, 1978; Tango Rag, 1980; Bye-Bye Bayreuth, 1984, orchd 1985; Szenen einer Ehe (Tango desolato), 1997

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HELMUTH KREYSING

Wahrmund. *See* FEIND, BARTHOLD.

Wah-wah. *See* WA-WA.

Waigel. *See* WEIGEL family.

Wainert, Antoni. *See* WEINERT, ANTONI.

Wainwright. English family of musicians. Items in collections are often identified only as by 'Wainwright', making it impossible to make firm ascriptions. Except for hymn tunes, which include (in addition to those cited for (1) John Wainwright) 'Wainwright', 'St Gregory', 'Manchester' and 'Liverpool', the church music of the Wainwrights has long been out of use.

(1) **John Wainwright** (*b* Stockport, bap. 14 April 1723; bur. Stockport, 28 Jan 1768). Church musician and composer. About 1766 he published *A Collection of Psalm Tunes, Anthems, Hymns and Chants* which included the celebrated Christmas hymn *Christians Awake, Salute the Happy Morn*, based on a text by Dr Byrom of Manchester. This hymn, composed perhaps about 1750, had previously been printed in Caleb Ashworth's *A Collection of Tunes* (London, 1761). He also wrote the hymn tunes 'Stockport' and 'Yorkshire'. On 12 May 1767 he was named organist and singer of the Manchester Collegiate Church (later the Cathedral), where he had previously been deputy organist.

(2) **Robert Wainwright** (*b* Stockport, bap. 17 Sept 1748; *d* Liverpool, 15 July 1782). Organist and composer, son of (1) John Wainwright. In 1768, on his father's death, he was appointed organist of the Collegiate Church in Manchester. He took the BMus and DMus degrees at Oxford on 29 April 1774; for the occasion he composed a *Te Deum*. He moved to Liverpool, where he was organist at St Peter's from 1 March 1775. Besides church music and the oratorio *The Fall of Egypt*, performed in Liverpool in 1780 and revived in 1801, Wainwright produced instrumental music in the fashionable genres of the day: sonatas for keyboard with violin accompaniment, string duos and quintets. The quintets have a concertante cello in addition to the bass part; the parts are disposed much as in English keyboard concertos of the period,

alternating tutti and solo with all essential material doubled in the keyboard. Although competent and occasionally engaging, Wainwright's music is of little consequence.

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Other vocal: The Favourite Songs and Cantata sung by Mrs Weichsell at Vaux-Hall-Gardens, 1v, bc (London, *c*1778)

Inst: 6 Sonatas, hpd/pf, vn, op.1 (London, 1774); 6 Duetts, vn, vc, op.2 (London, *c*1775); 6 Quintettos, hpd/pf, 2 vn, vc, b (London, 1778)

(3) **Richard Wainwright** (bap. Stockport, 8 July 1757; *d* Liverpool, 20 Aug 1825). Organist and composer, son of (1) John Wainwright. He was organist at St Ann's, Manchester; in 1775 he succeeded his brother (2) Robert Wainwright at the Collegiate Church, and in September 1782 he again succeeded him at St Peter's, Liverpool. He subsequently spent about a decade at Preston, then went to St James in Toxteth Park, Liverpool, and finally resumed his position at St Peter's in 1813, remaining there until his death. In addition to a collection of hymns, he published several individual songs; the glee *Life's a bumper* was extremely popular.

WORKS

New Britania (song), 1v, bc (London, *c*1790); Our Topsails Atrip (song), 1v, bc (Liverpool, *c*1790), also for fl

Life's a bumper (glee), 3vv, in *The Harmonist* (London, *c*1805)

A Collection of Hymns, as originally composed for the children of Liverpool Blue Coat Hospital (Liverpool, 1809)

Other works in *GB-LVu*, *Mp*

(4) **William Wainwright** (*b* Stockport; *d* Manchester, 2 July 1797). Singer and instrumentalist, son of (1) John Wainwright. He was a singer at the Collegiate Church, Manchester, and a double bass player. For a time he had a music shop with Sidlow in Manchester.

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RONALD R. KIDD

Waissel [Waisselius], **Matthäus** (*b* Bartenstein, East Prussia [now Bartoszyce, Poland], *c*1535–40; *d* ?Königsberg [now Kaliningrad], 1602). German lutenist and composer. He may have been the 'Matthaeus Waiszel Borussus' who matriculated at the University of Frankfurt an der Oder in the summer of 1553. On 1 February 1561 he matriculated at the University of Königsberg. Between 1565 and 1570 he made an extended journey through Germany and Italy, during which he received instruction in lute playing from leading exponents of the instrument. In 1573 he was appointed Rektor of the school at Schippenbeil (now Sępopol), East Prussia. From 1574 to 1587 he was the parish priest at Langheim, near Rastenburg (now Ketrzyn). In 1591 and 1592 he was at Frankfurt an der Oder supervising the printing of lute tablatures. He is believed to have lived finally at Königsberg, where he published a doctrinal *Summa* in 1596 and a Prussian chronicle in 1599. His son Matthäus became an instrumentalist at Riga in 1598 and was a member of the Hofkapelle at Königsberg from 1616 to 1619.

Waissel wrote for the six-course lute. His books of 1591 and 1592, which are the last publications in German lute tablature, include preludes, fantasias (including two from Benedict de Drusina's *Tabulatura* of 1556), German and Polish dances, passamezzos, saltarellos, galliards, pavans, paduanas, branles, Latin and German songs, madrigals, *napolitane* and chansons. In the 1573 book Waissel named Gallus Dressler, Christian Hollander, Lassus and Verdelot as composers of the vocal originals. He wrote in the 1591 book that many of the pieces in it were by renowned lutenists and that he had transcribed some of them from staff notation and others from French and Italian tablature. It cannot be determined which of the pieces in his tablatures are by Waissel himself. It may be supposed that he made the arrangements of the German and Polish dances, which are entirely homophonic. The suites of three or four dance movements are a notable feature of his tablatures. That of 1573 contains four in which a paduana in quick triple time is flanked by a passamezzo and a saltarello; the paduana and the saltarello are both derived, by rhythmic transformation, from the passamezzo. In the four four-movement suites the saltarello is followed by an independent *ripresa*. Two suites in the 1591 *Tabulatura* and two in the 1592 *Lautenbuch* contain a *ripresa* for the passamezzo as well as for the saltarello. The German dances in the 1592 *Tabulatura* can also be performed on two lutes tuned a 4th apart. The *Lautenbuch* contains instructions on tablature and performance which, according to Waissel, he based on the teaching of eminent lutenists with whom he had studied in Germany and Italy. He first illustrated numerous fingerings of chords of varying degrees of difficulty and then proceeded to demonstrate fingerings in runs and embellishments; he concluded by discussing right-hand technique.

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HANS RADKE/WOLFGANG BOETTICHER/CHRISTIAN MEYER

Waisvisz, Michel (*b* Leiden, 1949). Dutch composer, inventor of instruments and performer. He is self-taught. He became acquainted with electronics at the age of 16, when his father built a theremin. Since 1981 he has been director of the Studio voor Elektronische Muziek in the Netherlands.

In the mid-1970s he invented the *kraakdoos* (cracklebox), which is based on the instability of electronic circuits, usually considered undesirable. In 1981 he composed *De Slungels*, the first theatrical piece to be performed entirely by robots. Using these theatrical robots, Waisvisz studied both the relationship between man and machine and ways of improving the operation of electronic systems. An important step in this respect was the development of *De Handen* (hands), a sensitive instrument with which material stored in the computer can be played in real time. Variants on this same principle are *De MIDI-Conductor* (1985) and *Het Web* (1990). Waisvisz has also appeared with 'Lisa', a software instrument which is a live sampling system, controlled by *De Handen*.

The idea underlying these interactive instruments or 'gestural controllers' is that, just as with acoustic instruments, the physical action of making music must be visible to the public. Waisvisz has elaborated this theatrical side in appearances with diverse musicians and artists and in numerous music theatre pieces. In view of the great importance he attaches to interaction with the public and to a refined and dynamic quality of sound, he has on principle never published any work on CD.

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(*selective list*)

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JACQUELINE OSKAMP

Wait [wayt, wayte] (from old Fr. *gaite*, a watchman). The various meanings of the English forms refer only to England. (1) In the 13th and 14th centuries, a watchman at the gate of a town or castle. A horn was used to signal the approach of people requiring admittance, but the watchman was not a musician.

(2) A household watchman (*vigilis; vigilator* after the mid-14th century), perhaps named by analogy with (1). (A 'household' in this context was the group of people attending a king or noble.) By the late 13th century, at least in the royal households, the *vigilis* played a shawm – see (3). The royal *vigiles* were often minstrels, though not invariably so. Their watchman's duties are recorded in the *Black Book of the Exchequer*, from Edward IV's reign (1461–83): to pipe the watch each night, to check for fire and other dangers at every chamber door, and to attend new Knights of the Bath during their vigils in the chapel. In Tudor times and later, the *vigilatores* were apparently not musicians.

(3) An instrument of the shawm family; sometimes called 'wayte-pipe', it probably derived its name from the household wait (2) who played it. The seal of Edward III's *vigilator* John Harding (fig.1) clearly shows crossed shawms, but their size is not ascertainable. The wait is almost certainly the treble shawm, perhaps to be identified with the 'small pipes' of the *Black Book of the Exchequer*.

(4) Any player of the instrument (3), of whom the household *vigiles* were in the majority. In the 14th century the name is found attached to minstrels who were not *vigiles*, and also to huntsmen and other household servants; but from the early 15th century 'wait' was used only for household *vigilatores* and civic minstrels – see (5).

(5) A civic minstrel, permanently employed by a town. Town waits were equivalent to the German *Stadtpfeifer* and the civic pipers of Italy and elsewhere. At first they formed the standard loud band (fig.2) of two or three shawms and a slide trumpet (later, a sackbut); it was probably their use of the shawm that led to the name 'waits' being attached to them. They were not watchmen, and had no direct connection with (1) and (2); but at the time of their institution at Beverley (1405) and Norwich (1408) the term 'wait' was still applied to any player of the wayte-pipe (3).



1. Seal of Edward III's vigilator John Harding, showing crossed shawms, mid-14th century (GB-Lpro E101.385.4)



2. *Town waits in the 17th century: wash drawing attributed to Marcellus Lauron the elder, from 'London and Westminster: Prints and Drawings', late 17th century (Pepys Collection, GB-Cmc)*

By the late 15th century many towns employed waits, and those of the major cities were among the finest minstrels in the country. Their main function was to attend the mayor on ceremonial occasions, but in some towns they were allowed to play in the streets at night – apparently a lucrative occupation. During the 16th century their talents became more diverse: the London waits soon included singers and players of soft instruments such as viols, recorders and cornetti; several other corporations bought such instruments early in the following century.

During the 17th and 18th centuries the waits in some towns adopted particular melodies as their 'signature' tunes. By then minstrelsy had otherwise virtually died out, and the waits remained as something of an anachronism. Many were disbanded by their corporations for financial reasons during the Napoleonic wars, and few survived the Municipal Reform Act of 1835. In some places the name of 'waits', and even the players themselves, continued in the church bands of recorders, clarinets and bassoons.

(6) Christmas singers: their name is probably derived from (5), who sang and played Christmas songs during their nightly perambulations at that season. Christmas waits may sometimes have been professionals (the church bands), but were more usually amateurs.

See also BAND (i), §II, 1; GALLERY MUSIC; MINSTREL; and STADTPFEIFER.

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RICHARD RASTALL

Waite, John James (*b* Gloucester, 1807; *d* Hereford, 29 Oct 1868). English teacher of sight-singing. A Congregationalist minister, Waite devoted his life to the improvement of psalmody in churches and chapels, a cause which led him, though totally blind from early manhood, to organize free classes and lectures attended by tens of thousands of working folk throughout the kingdom. His first efforts were made among his own congregation at Ilminster, Somerset; but at the invitation of the Rev. John Burder he instituted several classes in the neighbourhood of Stroud, Gloucestershire, well before John Hullah's more celebrated Singing School was opened at Exeter Hall, London, in 1841. By 1849 Waite claimed to have taught in 16 counties of England and to have travelled some 20,000 miles for the purpose.

Waite's system of teaching sight-singing was a development of Jean-Jacques Rousseau's cipher notation in which the degrees of the major scale are represented by the numerals 1 to 7; but, unlike Rousseau and his disciples, Waite always employed numerals in conjunction with ordinary notation, his supplementary figures appearing below the stave only to assist the beginner to calculate melodic intervals. Note values and differences of octave were indicated by the ordinary notation alone, and Waite's pupils were thus made familiar with standard notes from the outset. There was consequently less risk of their finding themselves incompetent when reading from standard notation at a later stage.

The textbook from which Waite's later classes were conducted was *The Hallelujah*, a hymnal with tunes marked in cipher notation, compiled jointly by Waite and H.J. Gauntlett, and published in 1852. (B. Rainbow: *The Land without Music: Musical Education in England, 1800–1860, and its Continental Antecedents* (London, 1967))

BERNARR RAINBOW

Waite, William G(ilman) (*b* Southbridge, MA, 3 July 1917; *d* New Haven, CT, 28 Feb 1980). American musicologist. At Yale he took the BA (1939), MusB (1940) and PhD (1951). He taught at Yale from 1947; in 1968 he was appointed Henry L. and Lucy G. Moses Professor of Music. He was director of graduate studies in music from 1959 to 1967 and served as chairman of the department from 1964. He specialized in the medieval period, particularly music of the 12th and 13th centuries. His dissertation *The Rhythm of Twelfth-Century Polyphony*, was the first extensive study of two-voice Notre Dame organa. Limiting his research to the Notre Dame school, Waite devoted the first half of his monograph to the rhythmic modes and their notation and then dealt specifically with the notation of Léonin's organum duplum; the second half of the book is a transcription of the *Magnus liber organi* from the manuscript *D-W* 677. Waite presented both provocative theories on rhythmic transcription and a modern edition of an important body of music. He is also a co-author of *The Art of Music* (1960), a history for students of the development of musical styles.

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PAULA MORGAN

Waiteata Music Press. New Zealand music publisher. It was established in 1967 by Douglas Lilburn at the School of Music, Victoria University of Wellington. Lilburn's aim was to make inexpensive editions of New Zealand music available to conductors, performers, students and libraries worldwide. Preference was given to works which had recordings commercially available from Kiwi Pacific Records. Most publications are facsimile reproductions of composers' original manuscripts but since 1990 many new editions have been computer typeset. Jack Body was appointed editor in 1981, and by 1996 he had extended the catalogue to list more than 170 scores. More than 50 New Zealand composers are represented, including established figures such as Jack Body, Edwin Carr, Lyell Cresswell, David Farquhar, Douglas Lilburn, Annea Lockwood, Jennifer McLeod, Larry Pruden, John Rimmer, William Southgate, Anthony Watson and Gillian Whitehead, and younger composers such as Ross Carey, Gareth Farr and John Psathas.

ALISTAIR GILKISON

Wajnert, Antoni. *See* WEINERT, ANTONI.

Waka. Yoruba percussive and vocal genre. *Waka* has its origins in south-west Nigeria, where extensive Islamic conversion during the 19th century produced a variety of musical genres performed during key periods in the Muslim calendar. *Waka* (Hausa term for song or poem) was originally sung by women, accompanied by handclaps and beaten *seli* or *pereseke* (tin discs with metal rings attached), and remains one of the earliest of these genres. With the addition of drums in the Ijebu area, *waka* increasingly parted company with Islam by the 1920s, and with the involvement of professional musicians it became a more commercial and recreational music, devoid of religious purpose. The style continued to flourish informally over the next 40 years, until it assumed a new significance in the 1970s through the recordings of leading purveyors such as Madam Comfort Omoge and Salawa Abeni, the queen of *waka*.

With men confined to instrumental ensembles, the modern *waka* chorus is dominated by women under the direction of a female leader and supported financially by female patrons. The ensemble typically comprises five or six singers plus assorted Yoruba drums (*adamo* and *akuba*), the *sekere* (gourd) and occasionally the *agidigbo* (lamellophone). The style peaked in the 1980s, when Kubarat Alaragbo poached Abenis chorus and added the modern trap drum set to produce a hard, driven version of *waka* against which few other performers could compete. *Waka* remains a staple of modern Yoruba recreational music and survives as an African retention, played on three drums, as the *waka waka* music of Guadeloupe.

RONNIE GRAHAM

Wakabe, Michio. *See* MIYAGI, MICHIO.

Wakasugi, Hiroshi (*b* Tokyo, 31 May 1935). Japanese conductor. He studied singing and conducting at the Tōkyō Geijutsu Daigaku, 1956–63, and also received private instruction from Hideo Saito and Jean Fournet. While still a student he made his début with the Niki Kai production of *Le nozze di Figaro* in 1959, and quickly became recognized as an opera conductor, undertaking the Japanese premières of *Parsifal* (1967) and *Das Rheingold* (1969). In 1969 Wakasugi co-founded the Tokyo Chamber Opera Theatre, conducting Orff's *Die Kluge* and the medieval *Play of Daniel.* Meanwhile he also worked as a concert conductor, and in 1965 began an association with the Yomiuri Nippon SO, taking the orchestra on a European tour in 1971. Since then he has worked with many orchestras and opera companies in Japan, Europe and the USA, and served as principal conductor of the Yomiuri Nippon SO, 1972–5, the Cologne RSO, 1977–83, the Tonhalle Orchestra, Zürich, 1987–91, and the Tokyo Metropolitan SO, 1987–95. He was musical director of the Deutsche Oper am Rhein, Düsseldorf, 1981–6, and was appointed musical director of the Dresden Staatsoper in 1991 and of the Tokyo Chamber Opera Theatre in 1995. His broad repertory ranges from the early Baroque to contemporary music, and he has given the premières of many works, including Takemitsu's *Winter* (1971) and *Spirit Garden* (1994).

MASAKATA KANAZAWA

Walaciński, Adam (*b* Kraków, 18 Sept 1928). Polish composer and critic. He studied the violin with Eugenia Umińska at the State Higher School of Music in Kraków (1947–51) and took private composition lessons with Kisielewski (1952–5). Until 1956 he was a violinist with the Polish radio orchestra in Kraków. Thereafter he divided his time between composing and writing articles and criticism for the Polish musical press, in particular *Ruch muzyczny*, *Forum musicum*, *Studio* and *Dziennik polski.* From 1971 to 1987 he was chairman of the Kraków section of the Polish Composers' Union. He is a contributor to the *Encyklopedia muzyczna*, of which he became an editor in 1984, and in 1979 he was appointed lecturer in theory at the Kraków Academy (formerly the State Higher School of Music); he was made full professor in 1992. His music to the film *Faraon* was awarded the State Prize in 1966.

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□

Walcha, Helmut (*b* Leipzig, 27 Oct 1907; *d* Frankfurt, 11 Aug 1991). German organist. He studied with Ramin at

the Leipzig Conservatory (1922–7), specializing in the organ, and worked as Ramin's assistant at the Thomaskirche in Leipzig (making his début in the city in 1924), before moving to Frankfurt in 1929. There he was organist at the Friedenskirche and, from 1946, at the Dreikönigskirche. His fame as a player quickly spread through international recitals (including those at the Royal Festival Hall, London, in the late 1960s), broadcasts and recordings. His blindness, far from being a handicap, enabled him to penetrate an inner world of sound to which Bach is the key, and he was one of the greatest European interpreters of Bach. Walcha's extraordinary technical powers were matched by a prodigious memory; his interpretations, marked by their objectivity and contrapuntal clarity, had absolute fidelity to the spirit as well as the letter of the composer's design (a quality for which they were criticized). He also adopted the maxims of the *Orgelbewegung* (Organ Revival) and rejected the overly mechanized Romantic organ. Yet his insistence on organs with mechanically controlled *Schleifladen* (slider chests) did not preclude a virtuoso element in his playing. He recorded all Bach's organ music: the toccatas, preludes and fugues, fantasias and trio sonatas partly at the St Laurenskerk, Alkmaar (organ by Schnitger), and partly at St Pierre-le-Jeune, Strasbourg (restored organ originally by J.A. Silbermann); and all the liturgically based works (chorale preludes and chorale variations) on the Strasbourg organ. He also recorded Bach's six sonatas for violin and harpsichord (with Henryk Szeryng), composed three volumes of chorale preludes, published organ versions of the *Art of Fugue* (including his own completion of the quadruple fugue) and the ricercare from the *Musical Offering* and edited Handel's 12 organ concertos. Walcha was a professor at the Musikhochschule in Frankfurt from 1938 to 1972, leading the church music department and conducting the Frankfurter Bach-Stunden.

STANLEY WEBB/GERHARD WIENKE

Walcker. German family of organ builders. The firm was founded in 1780 in Cannstadt by Johann Eberhard Walcker (1756–1843). His son Eberhard Friedrich Walcker (*b* Cannstadt, 3 July 1794; *d* Ludwigsburg, 2 Oct 1872) moved the business to Ludwigsburg (Württemberg) in 1820; he built a large new organ for the Paulskirche in Frankfurt (1829–33); and he gave the organ of the Stiftskirche in Stuttgart two pedal-boards, as part of his rebuilding of that instrument in 1834–45. He also built instruments for Ulm Minster (1841–56), the Music Hall, Boston (1863), and St Etienne, Mulhouse, Alsace (1865; highly esteemed by Albert Schweitzer). He introduced the *Kegellade* in 1842 (*see* ORGAN, §II, 8). After Eberhard Friedrich's death, the firm was run by his sons Heinrich, Fritz, Paul and Karl Walcker, and organs were built for the Saalbau, Frankfurt (1873), Riga Cathedral (from 1881), the Petrikirche, Hamburg (1884), the Neues Gewandhaus, Leipzig (1884), and the Stephansdom, Vienna (1886). The firm began using pneumatic action in 1889 and electro-pneumatic in 1899. In 1910 Paul Walcker took over the firm of Wilhelm Sauer in Frankfurt an der Oder; his most notable organ, made in 1913 for the Jahrhunderthalle, Breslau (now Wrocław), is now in Wrocław Cathedral.

Oscar Walcker (*b* Ludwigsburg, 1 Jan 1869; *d* Ludwigsburg, 4 Sept 1948), a grandson of Eberhard Friedrich, though interested in architectonic aspects of the organ, devoted himself primarily to representing the firm's business interests. Organs built under his direction include those at Reinoldikirche, Dortmund (1907–9), Michaeliskirche, Hamburg (1909–12), the musicology institute of the University of Freiburg (the 'Praetorius' organ, 1921, with Willibald Gurlitt), City Hall, Stockholm (1924–5), the Exposición Internacional Barcelona (1929), and the Kongresshalle, Nuremberg (1936). In 1916 Oscar succeeded Paul as manager of Wilhelm Sauer. He took an eager interest in the Alsatian *Orgelbewegung*, which advocated mixtures and mutations on all keyboards, and Spanish–French–English Swell boxes in preference to Venetian. He was made honorary DPhil for his work on the 'Praetorius' organ.

In 1948 Oscar's grandson Werner Walcker-Mayer (*b* Ludwigsburg, 1 Feb 1923) began running the firm. Under his management about 3200 organs had been built by the early 1980s, among them those for Ulm Minster; Zagreb Concert Hall; the Mozarteum, Salzburg; the concert hall for the Gesellschaft der Musikfreunde, Vienna; the Stiftskirche, Stuttgart; the Liszt Academy of Music, Budapest; the Bogotá concert hall; Trinitatiskirche, Berlin; Göttweig Abbey; Zagreb Cathedral; Methodist Temple, Evansville, Kentucky; First Baptist Church, Toccoa, Georgia; and the Chopin Academy of Music, Warsaw.

In 1965 Walcker-Mayer founded the Walcker-Stiftung für Orgelwissenschaftliche Forschung. He received the honorary doctorate from the Albert-Ludwigs University, Freiburg, in 1980. The firm moved from Ludwigsburg to Murrhardt in 1974 and again in 1986 to Hanweiler, Saarland. Large organ-building projects are carried out in collaboration with an independent sister-company based in Guntramsdorf, near Vienna. The Wilhelm Sauer Orgelbau was nationalized in 1972, but was returned to the Walcker firm in 1990, and a new workshop built in Müllrose. Four sons of Werner Walcker-Mayer, Klaus, Gerhard, Michael and Helmut, are working in the company.

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HANS KLOTZ/T. WOHNHAAS

Walckiers, Eugène (*b* Avesnes-sur-Helpe, 22 July 1793; *d* Paris, 1 Sept 1866). French flautist and composer. He studied with Jean-Louis Tulou in Paris, where he met Henri Brod, Rossini and Reicha; the last mentioned is believed to have taught him harmony and composition. Walckiers's first compositions were for flute ensembles, and after 1820 he also wrote piano works, probably under the influence of Kalkbrenner, Thalberg and Heinrich Wilhelm Marchand, with each of whom he collaborated on a work for flute and piano. His works, the vast majority for flute (often with alternative settings) include 19 solos, 113 duos, 19 trios and 13 quartets. He also

made arrangements of themes from popular operas of the day. Some works specify flute with either piano or orchestra, but no orchestral parts survive. In his final years Walckiers also wrote string quintets and piano quintets (with cello and double bass, or two cellos), and some choral works. Walckiers also wrote a *Méthode de flûte* and a textbook *Principes élémentaires de musique*. 'His music', Richard Rockstro believed, 'abounds in such delightful freshness and such impulsive variety of sentiment that in its own peculiar style it is absolutely unrivalled'. All Walckiers's known works were published during his lifetime, and some first editions are housed in the Bibliothéque Nationale in Paris.

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CLAUS REINLÄNDER

Waldensians. *See* REFORMED AND PRESBYTERIAN CHURCH MUSIC, §I, 4(i).

Walden String Quartet. American string quartet. Founded in 1934, its original members were the violinists Homer C. Schmitt (1911–80) and Bernard M. Goodman (*b* 1914), the cellist Robert H. Swenson (*b* 1910) and the viola player LeRoy Collins, who was replaced by five more players in the first 14 years of the group's existence before John C. Garvey (*b* 1921) became the viola player in 1948. All of the original members played in the Cleveland Orchestra, and the quartet was based initially in Cleveland, then at Cornell University (1946–7), and from 1947 at the University of Illinois. The quartet established itself as a leading promoter of new string music in the USA, while not neglecting the classical repertory. It gave premières of more than 100 works by American composers, including Ives, Bergsma, Creston, Quincy Porter, Piston, Imbrie and Elliott Carter (his String Quartet no.1, 1950–51, was dedicated to the group), performed the works of modern European masters including Hindemith, Bartók, Schoenberg, Kodály, Szymanowski and Martinů, and received critical acclaim for its technical prowess and unanimity of expression. William Magers replaced Garvey for a season in 1971 before Guillermo Perich (*b* 1924) took over the viola position in 1972; the violinist Maria Lloyd (*b* 1922) replaced Goodman in 1974. The quartet disbanded in 1979 after the retirement of the remaining founding members.

DAVID HUNTER

Walder, Johann Jakob (*b* Unterwetzikon, 11 Jan 1750; *d* Zürich, 18 March 1817). Swiss composer. He received instruction in music from Johannes Schmidlin and by at least 1774 was a keyboard teacher in Zürich, where he was also a cellist in the collegium musicum. In 1785 he went to Grüningen as a government official, and from about 1790 became ever more involved in political duties, serving as a member of the government (from 1799), president of a district tribunal (1807–14) and chief justice of the canton (from 1814). A composer of local importance, Walder was a follower of the Berlin lied school together with Johann Heinrich Egli (with whom he published several lied collections), but he also fostered choral singing. His *Anleitung zur Singkunst* (1788), containing over 50 songs with continuo, was important in the development of school music and was the most successful singing method in German-speaking Switzerland well into the 19th century.

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JÜRG STENZL

Walderth, Ignaz [Joseph]. *See* WALTER, IGNAZ.

Waldflöte (Ger.). *See under* ORGAN STOP.

Waldhorn (Ger.). A hunting horn. *See* HORN.

Waldis, Burkhard [Burchard, Burckart, Burkard] (*b* Allendorf an der Werra, *c*1490; *d* Abterode, *c*1557). German theologian, Protestant poet and hymn writer. Born of a 'comfortably and honorably ancient family' (Sessions, 129), he entered the Franciscan monastery in Riga by 1522. He was sent to Rome in 1523–4 with a delegation from the monastery to elicit support against the rising Reformation in Latvia; while passing through Nuremberg on his return he was imprisoned with fellow monks for several weeks. This experience, together with an unfavourable impression of the church and the secular behaviour of the priests received during his stay in Rome, led him to leave the order and become a Lutheran. He married and became a tinsmith, which led to extensive travel. From 1536 to 1540 he was imprisoned and tortured by the Teutonic Knights for his active part in promoting the Reformation and released on the intervention of Philipp of Hesse. On 23 October 1541 Waldis matriculated at Wittenberg University and in 1544 he was ordained pastor and provost at Abterode, a post he held until 1556 when illness forced his resignation.

Waldis was widely recognized as a poet. Particularly well known were his *De Parabell vam vorlorn Zsohn* (Riga, 1527; ed. G. Milchsack, Halle, 1881), a spiritual *Festnachtspiel* in Low German for Shrove Tuesday, launching a polemic against the papacy, which has been considered one of the most significant works of 16th-century dramatic literature; *Der Esopus* (Frankfurt, 1548), a collection of 400 animal fables dealing perceptively with contemporary or social conditions that continued to be included in books of fables into the 18th century; a contrafactum of *Ich stund an einem Morgen*; and a translation into German (1554) of Naogeorg's *Regnum papisticum*. In 1542 he wrote satirical poetry for Philipp of Hesse against antagonists of the Reformation.

Waldis provided many hymns for the new church. In *De Parabell vam vorlorn Zsohn* he included Luther's *Nun bitten wir den Heiligen Geist, Jesus Christus, unser Heiland* and *Aus tiefer Not* as integral parts of the play (sung by all), and he provided rhymed versions of various

psalms and translations of several Latin hymns for use at the end of the prologue, at the end of the second act, and near the close of the final act. In 1537 he assisted Andreas Knöpken with a second edition of a hymnbook for Riga. His most extensive and significant contribution, however, was *Der Psalter, in newe Gesangsweise und künstliche Reimen gebracht* (Frankfurt, 1553), a translation of the entire Psalter into metrical verse made during his imprisonment at Riga. Waldis used Minnesang verse structures and provided them with original melodies. In 1523 he had met Hans Sachs, who was very much impressed with the quality of Waldis's work and borrowed one of Waldis's hymns to use in a work of his own. Five of the psalms appeared in two versions, and three of them shared melodies with others, making a total of 155 hymns and 152 melodies. Both the texts and the melodies are of a high standard, yet the hymns rarely appeared in contemporary hymnbooks. They were, however, influential on the hymn writing of Vulpius, and Heugel set the melodies in 156 compositions for four and five voices in 1555–70.

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VICTOR H. MATTFELD

Waldkirch, Henrik (*d* Copenhagen, 1629). Danish music printer. He was the first Danish music printer of any importance and probably a member of a Danish printing family in Schaffhausen, where he may have been born. In 1586 he was granted a privilege to print a Danish Bible, and in 1598 he established with Mads Vingard a printing business at Copenhagen University, continuing on his own when Vingard died in 1623. Waldkirch visited the Frankfurt book fairs and took publications from Nuremberg houses to Denmark. The bulk of the 25 musical titles that can be assigned to Waldkirch (listed in Davidsson) is made up of psalm books and other liturgical volumes in Danish. He also published music by Borchgrevinck, Brachrogge and Pedersøn, who were working in Venice at that time, and Hans Kraft's treatise, *Musicae practicae rudimenta* (1607).

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STANLEY BOORMAN

Waldstein, Ferdinand Ernst Joseph Gabriel, Count von Waldstein und Wartenberg zu Dux (*b* Dux [now Duchcov], 24 March 1762; *d* Vienna, 29 Aug 1823). German musical patron of Bohemian birth. He was the youngest of four sons of the 11 children of Count Philibert Waldstein und Wartenberg zu Dux and Maria Anna Theresias, born Princess von Liechtenstein. In 1787 at Ellingen he began his novitiate in the Teutonic Order, transferring in early 1788 to the court of Elector Max Franz in Bonn and receiving his order there in June. He served on diplomatic missions between 1788 and 1792 (Mann).

Waldstein became acquainted with Beethoven through the circle of the von Breuning family and was an invaluable supporter of the composer until the early 1790s; Beethoven's childhood friend Franz Wegeler called him 'Beethoven's first and in every respect most important patron, his Maecenas'. Waldstein was a gifted improviser on the piano and was credited by Wegeler with developing Beethoven's ability to improvise variations. About 1792 Beethoven composed a set of piano variations for four hands on a theme of Waldstein (WoO67), and in 1791 his *Ritterballett* WoO1 was performed with an attribution to Waldstein. When Beethoven left for Vienna in 1792, his close friends gave him an autograph album; and Waldstein's inscription ends: 'With the help of assiduous labour you shall receive: *Mozart's spirit from Haydn's hands*'. This close friendship was most valuable to Beethoven in establishing himself in Vienna.

From 1795 to 1807 Waldstein served in the British army as a field marshal, in 1809 he returned to Vienna, but did not resume his friendship with Beethoven. In 1812 he resigned from the Teutonic Order and married Countess Isabella Rzewuska. He was erudite, a gifted linguist, and at ease at court, but he was reckless, mercurial and financially imprudent. He went bankrupt in 1816, and died a pauper. Waldstein's extant compositions (most in *D-BNba*) include a Symphony in D (ed. in Denkmäler rheinischer Musik, i, Düsseldorf, 1951), three solo cantatas and two songs.

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ELLIOT FORBES/WILLIAM MEREDITH

Waldteufel. A type of friction drum. *See* STRING DRUM.

Waldteufel [Lévy], **(Charles-)Emile** (*b* Strasbourg, 9 Dec 1837; *d* Paris, 12 Feb 1915). French composer, pianist and conductor. His father Louis (1801–84) and brother Léon (1832–84) were violinists and dance composers, and his Bavarian mother was a pianist. In 1842 the family moved to Paris, where his father's dance orchestra gained prominence in Society circles. Emile studied the piano with his mother and Joseph Heyberger, and in December 1853 he was formally admitted to the Conservatoire in Adolphe Laurent's piano class, where his fellow students included Massenet. For a time he earned a living testing pianos for the manufacturer Scholtus, besides giving piano lessons and playing at soirées. He was appointed court pianist to Napoléon III in 1865 and conductor of the state

balls the following year, directing the music in the Tuileries, at Biarritz and at Compiègne. He took part in the war of 1870–71 as a volunteer and in 1871 he married the singer Célestine Dufau. After the war his recognition remained restricted to French society, until in October 1874 he was introduced to the Prince of Wales (later Edward VII). This led to the hugely successful launch of his waltz *Manolo* in London and to long-term publishing contracts (1875–88) with the London firm of Hopwood & Crew. From this time dated a succession of internationally acclaimed dances, including the waltz *Les patineurs* (1882). He declined an invitation to New York in 1882 but in November 1885 conducted at Rivière's Promenade Concerts in London and in 1889 appeared in Berlin. He conducted at the Opéra Balls in Paris in 1890–91 and was in charge of the music at presidential balls at the Palais de l'Elysée until his retirement in 1899. Waldteufel remains the most widely popular waltz composer after the Strauss family; though his works lack the Strausses' rhythmic and melodic variety, they possess a distinctive poetic grace and charm.

WORKS

Selective list from *c*300 dances published in Paris and/or London for pf; most also appeared in orch versions. Dates indicate publication or (in a few cases where publication was delayed) preparation of plates. The standard opus numbering, begun retrospectively in 1883 by Litolff, is incomplete and chronologically misleading.

Over 180 waltzes, incl. Joies et peines (1859); Mello (1866); Vergissmeinnicht (Myosotis) (1867); Manolo (1873); Bien aimés (1876); Violettes (1876); Mon rêve (1877); Pomone (1877); Toujours ou jamais (1877); Les sirènes (1878); Très jolie (1878); Pluie de diamants (Pluie d'or) (1879); Amour et printemps (1880); Dolorès (1880); Je t'aime (1882); La barcarolle (1882); Les patineurs (1882); Sur la plage (1883); Estudiantina (1883) [after P. Lacome]; The Grenadiers, valse militaire (1886); España (1886) [after Chabrier]; Acclamations (1888); Tout Paris (1889); Fleurs et baisers (1904)

Over 70 polkas, mazurkas, galops, gavottes and marches, incl. Prestissimo, galop (1877); Bella bocca (Bonne bouche), polka (1879); Minuit, polka (1880)

Babiole, pizzicati [for strings] (1907)

*c*20 songs, chamber and pf pieces

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ANDREW LAMB

Walenn, Herbert (*b* London, 25 June 1870; *d* London, 10 Feb 1953). English cellist and teacher. He studied at the RCM, at the RAM with Edward Howell and at the Hochschule für Musik in Frankfurt with Hugo Becker, and subsequently toured Germany as a soloist. He made his London début in 1902, and played frequently at the Saturday Concerts at St James's Hall. He was a distinguished chamber music player and was for four years a member of the Kruse Quartet; he later formed his own quartet with his brother Gerald as leader. In 1919 he founded the London School of Violoncello, where his pupils included Boris Hambourg, Zara Nelsova, William Pleeth and Barbirolli. Casals wrote his *Sardana* for 16 cellos for a performance at the school in 1927. Walenn later taught at the RAM. Through his teaching he made a very significant contribution to the development of cello playing in Britain. (*CampbellGC*)

MARGARET CAMPBELL

Wales. A principality in the United Kingdom of Great Britain and Northern Ireland. Wales was a separate country from 613 to 1282, when it came under English rule. It is largely a highland area with a traditionally pastoral economy, although in parts of lowland south Wales agriculture is also important, and investment from outside Wales brought new industries to the principality in the late 20th century. The population includes descendants of various pre-Celtic, Celtic and other stocks, and about a quarter are Welsh-speaking. As a result, the Welsh are actively conscious of their Celtic heritage, and this is reflected in their music and in the late survival of archaic forms and instruments. Despite a long history of traditional music, it was not until the 19th century, when the development of coalfields in north-east and south Wales created dense urban centres, that art music, outside the church, began to develop.

I. Art music. II. Traditional music.

I. Art music

1. To *c*1850. 2. From *c*1850 to 1945. 3. Since 1945.

1. TO *c*1850. After the long and slow alignment of the Celtic Church with Rome, the Latin period was fully established by Norman times (11th century) and it continued until the Reformation. Archbishop Peckham (*Injunctions*, 1284) charged the clergy to observe the canonical house as before and to celebrate Mass with fitting reverence *cum cantu*. At St David's, Wales's foremost cathedral, Bishop Adam Houghton ordered (*c*1382) that the master and seven priests 'live together in a collegiate manner and perform the Divine Office according to the Salisbury Missal'. Song scholars and church music flourished until the Reformation, but on coming to the English throne the Tudors, though of Welsh descent, opposed the continuation of a separate Welsh culture and language (in the Act of Unification in 1536). Welsh musicians followed the Welsh nobility to England to live and speak in the English way, and this inevitably weakened the partnership between music and the Welsh language. The names of Welsh minstrels at the English court appear in account books of the late 15th and 16th centuries and Welsh names occur among the Gentlemen of the Chapel Royal, singing men and children. Elway Bevin was a Gentleman Extraordinary of the Chapel Royal in 1605. Composers with Welsh names contributed to the polyphonic tradition in England: they included Sion Gwynedd (*fl* mid-16th century) and Philio ap Rhys (*fl* 16th century) 'off saynt poulls in london', who composed an organ mass. Thomas Tomkins (1572–1656), though of Cornish parentage, was born at St David's.

In Wales itself, church music was virtually destroyed when the monasteries, priories and chantries were dissolved in 1536, 1538 and 1547 respectively. Not even a fragment of musical manuscript remains in the cathedral libraries of Wales. Unlike England, Wales was slow in responding to the Reformation spirit and only in 1621, some 80 years after the metrical psalms were first introduced in England, was the first Welsh translation of the *Book of Common Prayer* published, the work of Edmund Prys: it contained 12 English psalm tunes. In England in the same year Thomas Ravenscroft published

The Whole Booke of Psalmes, which purported to contain a few Welsh tunes. But the poverty of the Church, and the disinclination of the Welsh-speakers to adopt the Reformed faith, kept its music at a low ebb for a long time. Despite the encouragement given to music and organ playing by the Six Articles of 1539, the choir of Llandaff Cathedral was suppressed and its organ destroyed as late as 1691.

In about 1735 a native Methodism arose among Welsh-speaking preachers of the established Church. The movement appealed particularly to the Welsh-speaking peasants and became known as the Methodist Revival; official separation from the Church followed in 1823, and by 1880 four-fifths of the population was nonconformist. Inspired by Wesley and Whitefiled in particular, the revivalists introduced congregational singing in about 1740. In response to appeals to compose hymns, William Williams (Pantecelyn) published his *Aleluja, neu Casgliad o hymnau* ('Alleluia, or Collection of hymns', 1744) and *Selection of Psalm- and Hymn-Tunes* (1787); the music for both consisted mostly of popular English tunes. Welsh folktunes were later adapted and used; this was an important turning-point, for traditional musical values were again finding a place in Welsh religious life. Of some 40 of the more important hymnbooks published between 1816 and 1867, most have both Welsh and foreign tunes. In the 18th century progress in propagating hymns was slow; few could read music, and performance was restricted to unison singing. But during the 19th century better tunes were found, harmonized versions were published and, from about 1862, taught in Sol-fa notation in the chapel schools. Singers at *cymanfa ganu* (hymn-singing festivals) began including oratorio choruses, such as those of Handel and Mendelssohn, in their repertory, and Welsh chapels rapidly became the focus for the musical life of the community.

2. From *c*1850 to 1945. Musical life in Wales flourished during the Victorian era, though mainly at an amateur level. The industrial communities of south Wales in particular supported the formation of large mixed-voice choirs partly fuelled by religious revivalism. The acknowledged pioneer in the field was Ieuan Ddu, who established a fine choir in Merthyr Tydfil about 1840. Choirs were also driven by a competitive spirit which found an outlet in much-prized visits to London's Crystal Palace and in the annual meetings of the National Eisteddfod. The latter fostered competitions in all fields, including composition, and a number of Welsh composers became proficient and quite ambitious. With oratorios of Handel, Haydn and Mendelssohn established as staple fare, 'Tanymarian' wrote the first Welsh oratorio, *Ystorom Tiberias* ('The Storm at Tiberia'), in 1868 and Joseph Parry the first Welsh opera, *Blodwen*, in 1874. Solo singing, both public and domestic, encouraged a huge output of songs, many of which (particularly some by Parry and R.S. Hughes) have remained popular.

There was also in the mid-19th and early 20th centuries a considerable amount of orchestral and instrumental activity (mostly amateur), particularly in south Wales, and by the last decades of the 19th century the anual large-scale oratorio and cantata performances at the National Eisteddfod were usually accompanied by a full symphony orchestra. Welsh composers whose works were performed in these concerts, and at the triennial festivals held in Cardiff from 1892 to 1910, included David Evans, Daniel Protheroe and David Jenkins, as well as Joseph Parry. But even earlier, in the late 1830s, the Crawshaw family had established at Cyfarthfa Castle, near Merthyr Tydfil, the first British brass band. This included among its members some who were acknowledged as Europe's finest instrumentalists, and they performed transcriptions of some of the most recent European works (including Verdi overtures) even before they reached London. New compositions, such as Parry's impressive overture *Tydfil*, were also encouraged.

Parry's death in 1903 marked the end of the Victorian era in Welsh music, and a new generation of composers began looking towards wider horizons and to react healthily against Parry's legacy. The University of Wales started awarding its own music degrees in 1905, and in 1912 conferred a BMus degree on the most interesting of these young composers, Morfydd Owen (1891–1918). The pivotal figure in Welsh musical life in the years immediately following the First World War was Walford Davies (1869–1941). His appointment to the Gregynog chair of music at Aberystwyth in 1919 coincided with the setting-up of the University Council of Music, which he headed and which transformed musical life for thousands of people throughout the principality. A notable innovation was the creation of resident chamber ensembles at the university colleges of Cardiff and Aberystwyth (the first of their kind in Britain). Davies left Aberystwyth in 1926 but continued to be influential in Welsh musical affairs, partly through his connection with a remarkable series of festivals at Gregynog Hall in Montgomeryshire, which flourished until World War II and brought to Wales Elgar, Holst, Vaughan Williams, Adrian Boult and other distinguished musicians.

Davies also attempted, through the University Council of Music, to establish a national orchestra for Wales, and in 1928 a concert by an orchestra of 70 players, conducted by Sir Henry Wood, was given in the City Hall, Cardiff, and broadcast by the BBC. An appeal for financial support from local authorities was unsuccessful, however, and the orchestra was disbanded in 1931. When Wales was granted regional broadcasting status in 1936, the BBC took up the reins and an ensemble was established which set the foundations of the present BBC National Orchestra of Wales. During this period several composers were active in both vocal and instrumental music, notably David de Lloyd (1883–1948), J.R. Heath (1887–1950), Cyril Jenkins (1889–1978), T. Hopkin Evans and Bradwen Jones (1892–1970); David Vaughan Thomas (1873–1934), however, is the only composer of this generation whose music retains a secure place in the repertory. These were also the years when the collecting of Welsh folk-music began to have an impact on the music of Welsh composers.

3. Since 1945. The end of World War II marks a major turning-point in the development of Welsh music. In 1946 the Welsh National Opera was established in Cardiff by Idloes Owen, and the National Youth Orchestra of Wales, under Clarence Raybould, began its work as an invaluable training-ground for generations of instrumentalists and composers. In 1947 the first International Eisteddfod, a brainchild of the scholar and composer W.S. Gwynn Williams, was held at Llangollen, and in the same year the Swansea Festival was inaugurated in the newly-built Brangwyn Hall. Swansea was the home of Daniel Jones (1912–92), one of a number of gifted professional

composers who revitalized Welsh musical life in the 1940s. Another was Grace Williams (1906–77), whose career was assisted by the presence at the BBC of two active composers, Mansel Thomas (1909–86) and Arwel Hughes (1909–91). Best remembered as composers for the vocal miniatures, Thomas and Hughes expended much of their practical efforts on behalf of their contemporaries, most notably Alun Hoddinott (*b* 1929) and William Mathias (1934–92), the only Welsh composers so far to have found international success. Two notable song-writers who recognized that their gifts were best suited to a small canvas were Meirion Williams (1911–76) and Dilys Elwyn-Edwards (*b* 1918), whose best works are likely to endure as long as the Welsh language itself.

In 1954 the Guild for the Promotion of Welsh Music was established by John Edwards to encourage audiences and performers to explore the new repertory; it also published a valuable journal, *Welsh Music*. David Wynn (1900–83) was one of the most prominent composers supported by the Guild; his pupils Robert Smith (1924–99) and Mervyn Burtch (*b* 1929) have also been closely associated with the Guild's activities. In the late 1950s the British Council established a Welsh committee which later became the Welsh Arts Council, eventually gaining autonomy from London and, in 1994, its own royal charter. It has done much to promote Welsh music, notably by commissioning over 1000 new works, issuing recordings and attracting British and foreign orchestras to Wales with a remit to perform works by Welsh composers. It has also supported music festivals at Llandaff, the Vale of Glamorgan, Cardiff, Fishguard, St Aspah and St David's Cathedral, and in 1973 it entered into an agreement with the BBC to expand the BBC Welsh Orchestra to full symphonic strength. This was finally achieved by 1987, and in 1995 the orchestra was renamed the BBC National Orchestra of Wales. From 1974 the WNO, too, was consolidated as a fully professional company with its own full-time chorus and orchestra; it has since achieved wide acclaim as one of the finest British opera companies.

Music education also took enormous strides after World War II. The Cardiff College of Music and Drama, founded in 1949, was later expanded to form a national conservatory. Music departments in the University of Wales at Cardiff and Bangor also entered into a period of expansion and developed a higher profile. The Gregynog Chair at Aberystwyth, filled by the composer Ian Parrott from 1950 to 1983 and then by David Wulstan, was left unoccupied in 1987 when the department closed for full-time study, but musical life in the college has continued to flourish. In 1976 a Welsh Music Information Centre was established jointly by University College, Cardiff, and the Welsh Arts Council to assemble an archive of Welsh music which could then be promoted effectively. The centre was suspended in 1997, but the intention was formed to re-open it in 2002 as part of a more comprehensive Ty Cerdd (Music House) to be developed in conjunction with the Welsh Amateur Music Federation at a new Wales Millennium Centre. Most of the centre's manuscript archives were transferred to the National Library of Wales in Aberystwyth.

Composers of a new generation, including many taught by Hoddinott or Mathias, were able to profit from study abroad, from a greater awareness of the international avant garde and from well-developed institutions. Of several who made some initial impact, including Jeffrey Lewis (*b* 1942), Richard Elfyn Jones (*b* 1944), Howard Rees (*b* 1945) and John Hopkins, only John Metcalf (*b* 1946) has gone on to fulfil early expectations with a mature style of some individuality based on white-note harmony and intense lyricism. Two of Metcalf's contemporaries who have worked a good deal in the USA are Hilary Tann and Rhian Samuel, both of whom are also active as academics. Composers who have settled and worked in Wales include Charles Barber, whose work is deeply influenced by African and gamelan music (alongside other 'world' musics), while John Cale and Richard Barrett have enjoyed most of their success, in popular and avant-garde music respectively, outside Wales. Composers such as Gareth Glyn, Lyn Davies (*b* 1955), John Hardy and Dalwyn Henshall (*b* 1957) have been more acutely conscious of their indigenous heritage, but it perhaps remains for those of a younger generation, including Pwyll ap Sion, Guto Puw, Paul Mealor, Huw Watkins and Ceiri Torjussen, to explore fully the interaction of Welsh classical and popular cultures within the full range of international developments.

Among Wales's most prominent musical ambassadors during the 20th century were singers who achieved international success in opera, including Geraint Evans, Stuart Burrows, Gwyneth Jones, Margaret Price, Robert Tear, Dennis O'Neil, Bryn Terfel, Gwyn Hughes Jones and Rebecca Evans – an impressive list for a relatively small country. Many of these made their operatic débuts with the WNO but found it impossible to return to the company at the height of their careers because of the inadequate resources of Cardiff's cramped New Theatre. Plans for a new opera house in Cardiff Bay were abandoned in 1997, but the Millennium Centre is intended by 2002 to house the WNO alongside other performing companies in conditions of unprecedented splendour for Wales. The launch of National Youth Arts Wales early in 2000 consolidated the achievements of the Welsh National Youth Orchestra, Brass Band, Choir and Chamber Ensemble and laid foundations for future progress.

See also CARDIFF and SWANSEA.

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II. Traditional music

1. Early period. 2. Calendar customs. 3. Notated sources of the 18th century: (i) Secular and instrumental (ii) Sacred song (iii) Carols and ballads. 4. The Eisteddfod. 5. The 19th century. 6. Modern trends: (i) Influence of immigrants (ii) Institutions (iii) Fusions and revivals. 7. Musical characteristics. 8. Song forms and types. 9. Musical instruments.

1. EARLY PERIOD. No manuscripts of Welsh secular music exist prior to the early 17th century. Although music was an important part of Welsh life, the secular tradition was an oral one. Music of the court was sophisticated, complex, bound by strict rules and passed on orally from teacher to pupil. The songs and dances of rural harpers, ploughmen or maidservants were not noted down before the 18th century, and knowledge of music from the period before 1600 depends mainly on literary references, passages from the Welsh Laws and comparison with other Celtic societies, especially Ireland.

An early reference to music in Wales describes praise-singing in Welsh courts. In *De excidio et conquestu Britanniae* (mid-6th century) the monk Gildas chastised the ruler of north-west Wales for disregarding God's praises, sung with sweet rhythm in tuneful church melody, and listening instead to court bards yelling forth his own praises like bacchanalian revellers. This, the earliest reference to bards in Wales (*see* BARD, §2), gives a picture of contrasting singing styles: the ecclesiastical, pleasing and harmonious; the bardic, strongly declamatory. About half a century later, in a famous couplet, the churchman Venantius Fortunatus noted that the instrument used by the Britons to sing God's praises was the *crotta*, the vernacular name for the type of lyre which later developed into the bowed CRWTH.

The earliest substantial knowledge of the position of music in Wales comes from the sections dealing with bards in the Welsh Laws which tradition says were formulated in the 10th century although the earliest copies date from the 12th and 13th centuries. Music and poetry were closely connected in Wales; in Welsh terminology a *cerdd* can be either poem or song and *caniad* refers to either poetry or music. The *pencerdd* (chief bard) was an important court official and usually had a *datgeiniad* (declaimer) to declaim his songs. Lesser bards might declaim their songs to their own harp accompaniment. The Laws mention three instruments in the court, harp, crwth and pipes. The high status of the harp is indicated by the fact that the king presented the *pencerdd* with a harp on his appointment.

Music and poetry as described in the Laws were essentially aristocratic. It is the Norman-Welsh ecclesiastic GIRALDUS CAMBRENSIS who gives the first significant account in the 12th century of the music of other classes of society, describing a saint's day festival with men and women sometimes dancing and sometimes singing unpolished peasant songs, *Itinerarium Cambriae* (Dimock, 1868). In this connection Giraldus mentions oxen songs, a type which continued in use in Glamorganshire until the end of the last century. He also corroborates references in the Laws that state that the Welsh play three instruments and confirms the predominance of the harp. When he writes of musical instruments in Wales, he repeats what he had written about Irish instrumental performers in *The Topography of Ireland*, showing how close the two cultures were. Here Giraldus is not discussing the songs of ordinary people but professional instrumentalists performing elaborate music for an aristocratic audience. He seems to be describing music that differs from the general trend of European music of that period, but the words are open to more than one interpretation.

In a later chapter Giraldus describes Welsh singing:
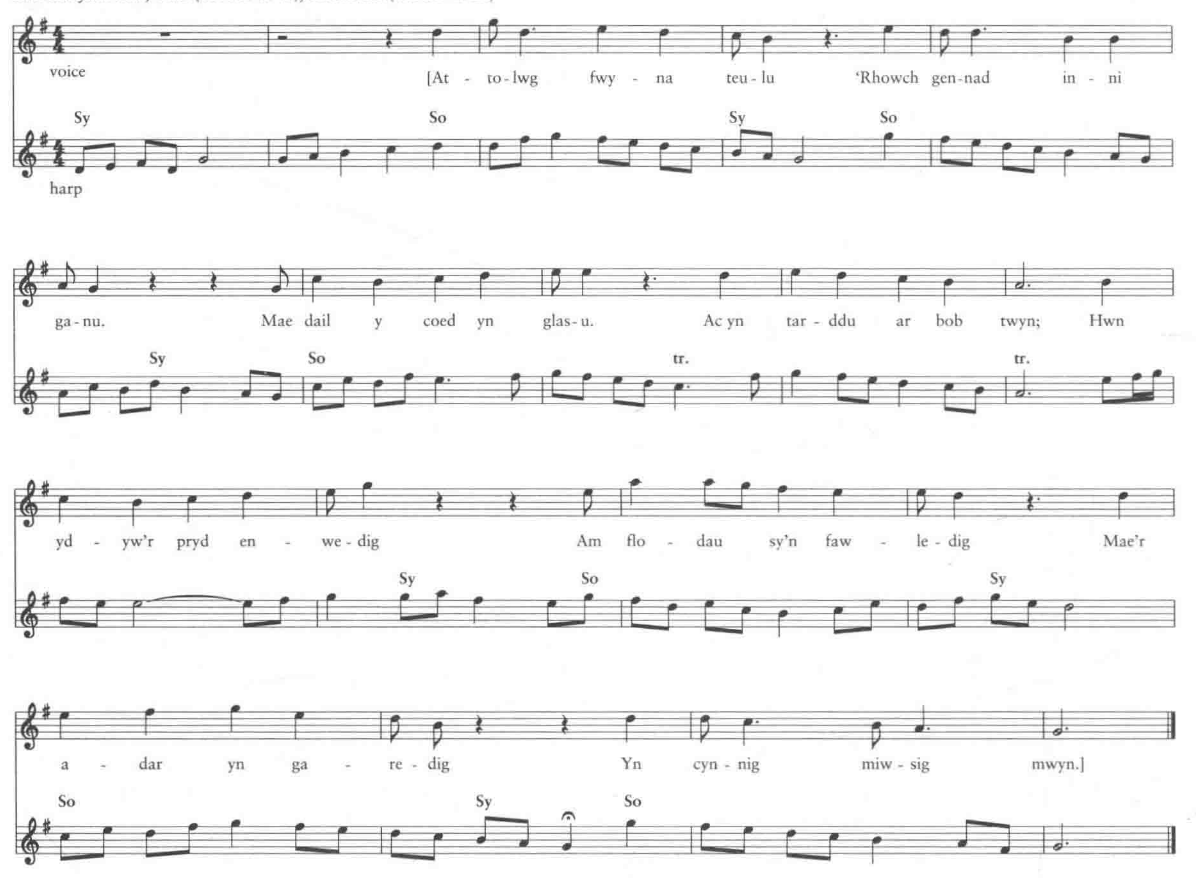
> They do not sing in unison like other nations, but in many voices and in many rhythms and intervals. In a company of singers, as is usual with this nation, there are as many tunes and varieties of voice as there are heads, all uniting finally in harmonious concord with the smooth sweetness of B flat, in one integrated melody. (*Descriptio Cambriae*, I, Dimock, 1868, 189–90).

This description has caused considerable dissension. As an educated 12th-century ecclesiastic who had travelled abroad, Giraldus would have been familiar with the church music and polyphony of his day. It is possible that what he heard was heterophony, which is still performed by the Gaelic hymn-singers of the Hebrides. There is some evidence that Welsh congregations used to sing in the same way. The 19th-century hymn writer John Roberts (Ieuan Gwyllt) (1822–77), chastised singers for singing something they had made up themselves instead of being true to the melody, some rushing ahead, some lingering on the notes, some overloading each note with three, four or even half a dozen grace-notes (Roberts, 1863). This 19th-century description may be a distant echo of what Giraldus heard in the 12th century, although it can also be argued that he was describing the rondellus.

Lack of evidence makes it difficult to know what kind of music was used in the Celtic church before the Normans took control, but two Welsh church music manuscripts exist from a later period: a Bangor Pontifical and the 14th-century Penpont Antiphonal (Edwards, 1990) which includes matins, lauds and vespers for St David's Day and is the earliest existing manuscript of music-making in Wales by Welshmen. Poetry of the period is rich with terms relating to church music.

Political and economic developments helped to end the hierarchical bardic system which was already in decline by the 16th century. The accession of a Welsh dynasty to the English throne in the late 15th century saw many bardic patrons leaving Wales in hope of preferment in England, and the increasing anglicization of these patrons

Ex.1 *Mwynen Mai*, voice (*GB-AB* 1940); instrument (*GB-AB* 171E)



['Listen, gentle family, give us permission to sing. The leaves on the trees are becoming green and are springing on every hill; this is the special time for glorious flowers, the birds kindly offer sweet music.']

doomed the bardic order. Efforts were made to preserve their art through writing down what had previously been passed on orally. The earliest surviving collection of secular music in Wales is the 'Musica neu Beroriaeth' (*GB-Lbl* Add.14905), a manuscript compiled by the poet and professional harpist, Robert ap Huw (*c*1580–1665). This source may represent the work of poets and musicians from the 13th to the 16th centuries; the compositions, which are for a horsehair- or gut-strung harp played with the fingernail, are probably the oldest surviving European harp music. The works have a range of 24 notes ('measures') and utilize five basic tuning patterns; the notation itself is a form of tablature, based upon letters of the alphabet. The decipherment of the Robert ap Huw manuscript was long the cause of debate and conjecture; only recently has scholarship clarified the likely meaning of the source (see in particular Taylor, 1998). For a more detailed discussion of the source and its significance *see* ROBERT AP HUW.

There are numerous references to the learned music of the bardic order but very few to traditional music before the 17th century. Apart from Giraldus's mention of oxen songs, there is a 16th-century poem that alludes to singing verses with the harp in a tavern and a description of entertainment at a 16th-century saint's day festival where professional bards declaimed their poetry and young women sang popular songs. Verses to be sung to ballad tunes such as *Adew my pretie pusie* and *About the bank of Helicon* were noted in 16th-century manuscripts. By the 17th century there was considerable change in Welsh music. Foreign tunes brought in by drovers, students or seasonal workers contended with traditional culture: the verses of one Welsh ballad intermingle titles of popular English tunes such as *Greensleeves* and *Queen Dido* with Welsh terms from the bardic tradition. As tunes with a distinct rhythm and regular metre became more popular, improvisation tended to die out and much poetry was now written to specific airs, some of them foreign. This is borne out by tune-names in Welsh books and manuscripts where Welsh poetry is written to be sung on such tunes as *Crimson Velvet* or *Spanish Pavan*.

2. CALENDAR CUSTOMS. In spite of the decline of the bardic order, poetry continued to be predominant among the Welsh, and many acknowledged poets produced verse for folk celebrations such as Christmas and May Day. A pre-Reformation Christmas service was gradually adapted into a Protestant carol service called the *plygain*, the chief purpose of the carols being to propagate basic Christian beliefs. They were serious and doctrinal in nature and tended to be longwinded, some depicting man's history from Creation to Armageddon, others outlining the life and acts of Christ. There were very few stories from the New Testament *Apocrypha*, no lullaby carols and no

Nativity, Annunciation or Epiphany carols corresponding to English folk carols of the period. The poetry was complex, retaining some of the features of bardic poetry such as consonance, alliteration and internal rhyme but using regularly accented metres. Some of the most popular *plygain* tunes were native Welsh ones, such as *Ffarwel Ned Puw*, but others were written to be sung to popular English ballad tunes, e.g. *See the Building* or *Let Mary Live Long*.

Traditions in south Wales were different; the poetry was less complex and the words could be read or sung. *Cwndidau* (from the Latin conductus) in 15th- and 16th-century Gwent and Morgannwg were moral or religious songs in traditional metres, and the homely carols of Vicar Prichard (?1579–1644) in the 17th century delighted generations of the faithful; some of the carols have come down in oral tradition to the 20th century. Another type of traditional religious song was the *halsing* of south-west Wales. It was often performed at home or at religious festivals, but when sung in church the custom was for eight or ten people to divide into two groups and chant the carol alternately, finishing together with a chorus. The 18th-century antiquarian Edward Williams (Iolo Morganwg) (1747–1826) described the north Wales carol as 'adapted to a particular or set Tune . . . in a very artificial and complex kind of stanza' and the south Wales style as 'a loose recitative kind of verse sung with a Cathedral-like Chant'.

Christmas carols were also sung from door to door, as were May carols, which were simpler and more joyous in nature though still moral in tone. There is evidence that these were accompanied: a Christmas carol in 1736 was to be sung by two men and two boys with harp and fiddle, and some music manuscripts of May carols include phrases for the harp. The most interesting is a carol noted by the 18th-century antiquarian William Jones of Llangadfan (1726–95), who set down the music with the directions 'So' (solo voice) and 'Sy' (symphony/instrument) above the notes, indicating that the singer enters at certain points while at others the instrument plays alone (*GB-AB* 171E). There are at least three versions extant of the tune played by the harp but none of these indicates the vocal part which may well have been improvised. However in a 19th-century manuscript (*GB-AB* 1940) there is an unaccompanied May carol which fits the harmony of the instrumental tune and may have been sung with it (ex.1).

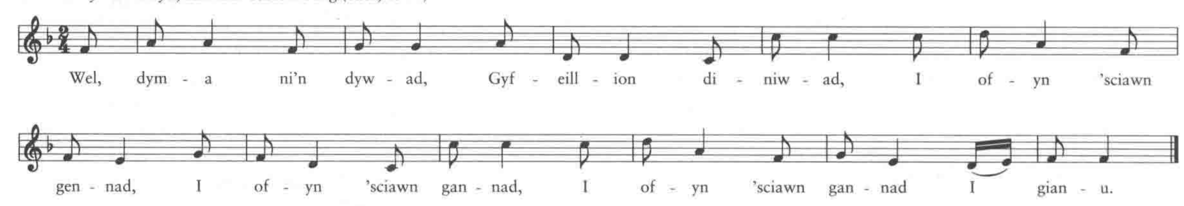
The custom of going from house to house at holiday seasons was not confined to religious carols. Some calendar customs may be related to pre-Christian rituals at the winter solstice. In south Wales the *Mari Lwyd* ('Grey Mare') party processed from door to door during the Christmas season (fig.1). The *Mari Lwyd* was a horse's skull with a pole inserted into it and draped in a white sheet decorated with coloured ribbons. The pole that moved the horse's jaws was carried by one of the party hidden under the sheet. He was escorted by a leader and other members of the party, all male, sometimes including, a fiddler or a harper. This custom differs from other pre-Christian horse ceremonies in the poetic competition that took place before the singers were allowed in the house. The *Mari Lwyd* party would sing extempore verses outside the house but could not enter as long as the party inside could match them. Once inside, wassailing took place. More than one *Mari Lwyd* tune exists but that found most often is an angular tune with a pentatonic basis and much repetition (ex.2).

Gwyl Fair y Canhwyllau or Candlemas (held on 2 February) was another occasion when a party of male singers gathered outside a house and a ritual poetic contest followed. After the singers gained the right to enter, the wassail bowl was passed in order to pledge the health of the Virgin Mary and Child, represented during the ritual by a young girl seated in the centre of the room. This was followed by entertainment with riddles and feat songs, which included singing tongue-twisting words, remembering the greatest number of verses or performing cumulative songs. The ritual appears to have died out after the 18th century but some feat songs have remained popular, such as *Cyfri'r geifi* ('Counting the Goats').



1. Llangynwyd 'Mari Lwyd' Wassail group, c1908, singing outside the house and hoping to gain entry

Ex.2 *Cân y Fari Lwyd*, calendar custom song (Saer, 1974)



['Well, here we come, kind friends, to ask permission to sing.']

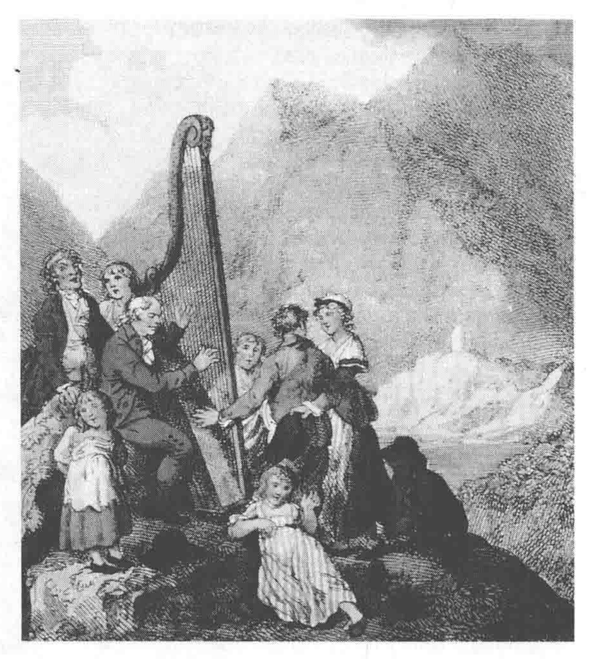
Other Welsh calendar customs involving singing were New Year and Shrove Tuesday *quête* songs and *Hunting the Wren*, part of Twelfth Night activities. After a wren was caught it was taken in procession by the young men of the neighbourhood. Two kinds of song were connected with the ceremony: one in question-and-answer form setting out the pattern of the hunt, the other describing the wren's capture.

3. Notated sources of the 18th century.
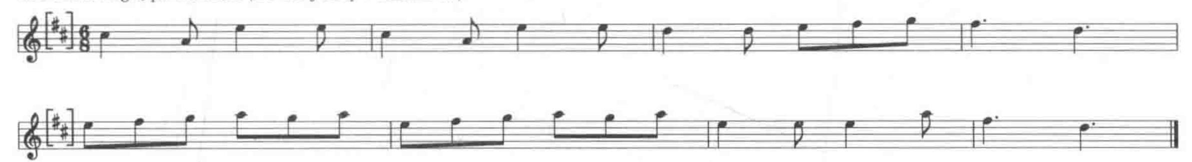
(i) Secular and instrumental. During the 17th century, publishers catered for an increasingly literate public. Although moral or religious themes pervaded most Welsh books of this period, lighter ballads and verses in almanacs were written to be sung on popular tunes of the day. But no Welsh music was published until the early 18th century when *Aria di Camera* (*c*1730) 'a choice collection of Scotch, Irish and Welsh airs' printed five Welsh tunes without words, all dance tunes. In 1742 the most famous Welsh harper of the day, blind John Parry (?1710–82), and his amanuensis, fellow harper Evan Williams (*b* 1706–), brought out *Antient British Music*, which claimed to be 'tunes never before published' and 'supposed . . . to be the remains of the music of the Antient Druids'. Neither claim was correct: three of the tunes had appeared previously in *Aria di Camera* and the connection with the druids has long since been discounted. The volume contains 24 untitled airs, about half of which appear to be Welsh, while some are derived from 16th-century dance tunes formerly popular in England but retained in the repertory of Welsh musicians and passed on orally. The arrangements have Baroque features and represent a cultivated urban style designed to appeal to wealthy patrons. Though the melodies were instrumental in style and no words were included in the printed collection, manuscript references indicate that poetry could be sung to at least two-thirds of them.

A recent discovery throws some light on this singing. It was known that Parry and Williams had intended to bring out a second volume 'which will show the Nature of singing with the Harp, Violin, etc., at this time by the Welsh at their Musical Meetings'. A specimen copy was prepared in 1745 but nothing came of the plan (*GB-Lbl* Add.14927, f.130). When the manuscript was rediscovered more than two centuries later at the Royal College of Music in London bound in with a copy of *Antient British Music*, it was found to contain six songs in which symphonies for the harp alternate with the voice, occasionally in a regular pattern but more often irregular. In spite of musical arrangements that owe more to art song than traditional music, this manuscript is invaluable in showing for the first time how voice and instrument are fitted together, a craft known in Wales as *canu penillion* (singing verses) or *canu gyda'r tannau* (singing with the strings; fig.2).

Other manuscripts containing Welsh traditional music begin to appear in the second half of the 18th century. One of the most important is the tunebook of John Thomas (*GB-AB* J. Lloyd Williams MS 39), a professional fiddler whose manuscript dated 1752 contains about 470 tunes, some copied from printed sources as diverse as *Antient British Music* and country dance collections. From Thomas's repertory, it is possible to deduce where he performed and who were his audience. He undoubtedly played for dances attended by the gentry; the manuscript contains numerous minuets, hornpipes and rigadoons as well as country dances. It would have been the gentry, too, who called for *Lully's Minuet*, selections from Handel operas, parlour songs and theatre pieces. Other tunes in his collection, often noted without key signatures, accidentals or barlines, came from oral tradition. His manuscript is valuable for the earliest notation of many tunes popular in 18th-century Wales which were used interchangeably for ballads, *plygain* carols and the music of the *anterliwt*. This was a rustic drama with dialogue, songs and dances, usually accompanied by the fiddle. It included phallic dances for the Fool, and it is probable that Thomas played the fiddle in this entertainment since a tune to one of the phallic dances is to be found in his manuscript along with almost 50 tunes used in the *anterliwtiau* of the period (ex.3).



2. Penillion singing to the harp in the mountains of Snowdonia: engraving from 'The Bardic Museum' (London, 1802)


Ex.3 *Sbonc Bogel,* phallic dance (*GB-AB* J. Lloyd Williams 39)

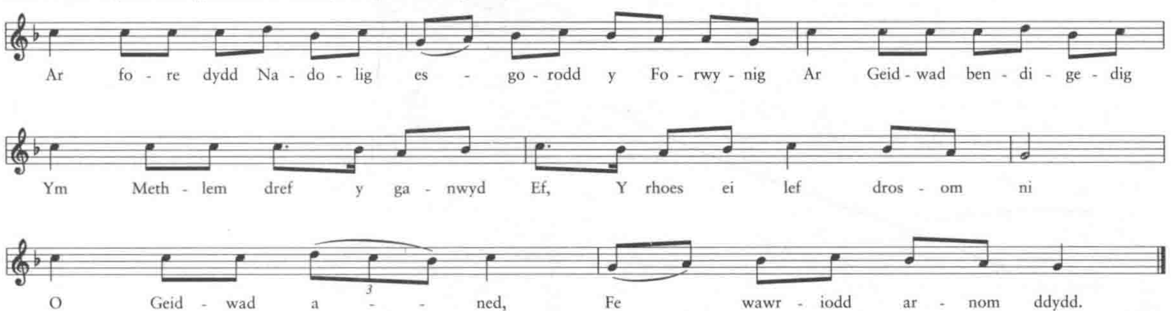
A different light is shed on traditional Welsh music by a fiddle manuscript dated 1778 (*Archive of the University of Wales*, Bangor, 2294). Morris Edwards was also a professional fiddler but although he and Thomas played some of the same repertory, the differences between the manuscripts are great. Edwards's collection is much smaller, about 150 tunes, but more carefully written with time and key signatures and bar lines. Like Thomas he includes pieces copied from printed books but most come from Welsh publications rather than country dance books. This collection gives the impression of being more conservative than Thomas's and more traditionally Welsh; several tunes carry suggestions of earlier music. In 1761 John Parry (of Ruabon) brought out *A Collection of Welsh, English and Scotch Airs* containing 21 harmonized airs with elaborate variations for harp and 12 unharmonized airs for guitar. Only a dozen of these were Welsh and five had been published previously. Parry's most important contribution to traditional music came out in 1781, the year before his death. He makes no attempt to connect this publication with the druids or with antiquity, calling it simply *British Harmony*. The collection contains 42 airs, many with variations and all without words. The arrangements are simpler, the traditional element includes a tune associated with May carolling and another connected with New Year *quête* singing, and there are fewer purely instrumental tunes.

The influence of the 18th-century antiquarian movement was strong on EDWARD JONES (ii) (1752–1824), the most important collector and editor of traditional Welsh music, a harper and the first to print tunes with Welsh words, including the earliest appearance of *Ar hyd y nos* ('All through the Night') and *Nos Galan* ('Deck the Halls'). Jones's interest in druidism and the urge to connect tune names with ancient legends make his antiquarian notes to the tunes almost worthless, but there is much of interest in the introductions to *Musical and Poetical Relicks of the Welsh Bards* (1794) and *The Bardic Museum* (1802). Although many pieces are no earlier than the 18th century, some have an older pedigree; these include an interpretation of the tablature of *Caingc Dafydd Brophwyd* in the Robert ap Huw manuscript as well as other tunes mentioned in 16th-century music treatises. By the early 19th century, Jones's collections had become a quarry for publishers and editors.

(ii) Sacred song. Side by side with secular music for the harp there developed a strong tradition in religious song. Two examples have come down in oral tradition from the period when Wales was Roman Catholic: a Christmas carol with a pentachordal melody in plainchant style (ex.4) and a prayer for the release of a soul in purgatory. With the rise of Protestantism, Welsh church goers sang metrical psalms as well as *halsingod* and *plygain* carols, but the remoteness and relative poverty of Welsh churches meant that there were very few choirs. The greatest outpouring of religious music in Wales came in the 18th century with the evangelical hymn. During the period 1816–59 over 50 hymnbooks had been published with tunes taken from Welsh folksongs, English hymns and secular tunes, adaptations of classical pieces, or compositions by local musicians, many of whom had learnt the basic principles of music from the introductions to some of these books.

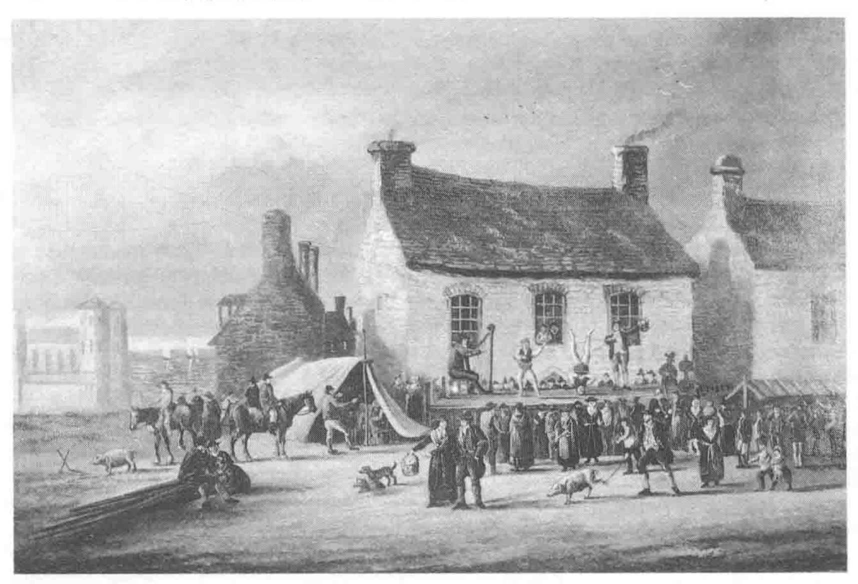
Their harmonies were often crude and monotonous, their melodies full of slurs, melismas and repetitions, and the music badly barred, causing misaccentuation. By the middle of the century John Roberts, a Presbyterian minister strongly influenced by his admiration for the German chorale, had revised this collection of hymns, omitting some, correcting others and establishing a corpus of Welsh hymns that has remained the backbone of the tradition. His endeavour was aided by the development of Tonic Sol-fa which made music-reading easy and inexpensive for Welsh congregations, and the Cymanfa Ganu (hymn-singing festival) which taught them to sing in a disciplined fashion.

(iii) Carols and ballads. Other music for voice included carols and ballads. Their words were published in almanacs which appeared at irregular intervals for over 150 years from the mid-17th century, as well as in books



Ex.4 *Ar Fore Dydd Nadolig,* Christmas carol (Kinney and Evans, 1987)

['On Christmas morning the Virgin gave birth to a blessed Saviour; in the town of Bethlehem he was born and raised his cry for us. O Saviour born, for us day has dawned.']



3. Entertainment at Aberystwyth Fair with harp, singer, juggler and acrobat, 1797 (Museum of Welsh Life, Cardiff)

and ballad sheets until the end of the 19th. Much of this poetry was moralistic in tone and no music was printed, although tune names were given.

4. The Eisteddfod. Revival of the Eisteddfod, a competitive meeting of bards and musicians which had fallen into decay after 1567, was instigated by publishers of almanacs, who advertised eisteddfod sessions in their publications. These were small affairs where poets and musicians met in taverns and competed for ale but they led to the revival of the eisteddfod as a cultural institution. By the end of the 18th century, the eisteddfod was patronized by a society of London Welshmen who set standards with regard to poetry and music. Welsh gentry and literary clerics began to take an interest, hoping to inspire their compatriots to catalogue ancient Welsh manuscripts and collect traditional tunes. The earliest collector of this kind of tune in Wales and one of the earliest in Europe was Edward Williams (Iolo Morganwg) whose collection, frequently noted on the backs of envelopes or scribbled on bits of paper, is still largely unpublished. He noted Welsh dances, songs with words and at least half a dozen tunes to which the ancient Welsh metre *cywydd deuair fyrion* were sung. In an eisteddfod held in 1837 the prize for a collection of native Welsh folksongs was awarded to a young south Wales gentlewoman, Maria Jane Williams (1795–1873), and in 1844 her collection of 43 songs with Welsh words and accompaniment for harp or pianoforte was published. Although there are clear indications that she edited both words and music of *Ancient National Airs of Gwent and Morganwg* (Williams, 1844), the volume is valuable as the first publication in Wales to print the songs of the people, including wassail songs, feat songs, ballads, dance tunes, a May carol, a nursery song, a dialogue song and an archaic dream/vision ballad. The wide compass and highly ornamented melodies include several modal tunes in sharp contrast to the harp tunes of north Wales. The following year John Thomas (1795–1871), the second-prize winner in the same eisteddfod, published *The Cambrian Minstrel*, a book of 148 unaccompanied tunes including folk airs noted from south Wales singers, popular ballads, harp tunes and many of his own compositions. The value of this interesting collection is impaired by numerous printing errors, by his inability to deal with modal tunes and by his discarding the original words in favour of his own verses.

Among the literary clerics who promoted traditional Welsh culture in the eisteddfod was the vicar of Kerry, John Jenkins (Ifor Ceri) (1770–1829). During the period 1815–25, and probably earlier, he collected 212 tunes from Welsh oral tradition (*GB-AB* 1940; J. Lloyd Williams 36). Unlike the 18th-century collectors, Jenkins looked for airs connected with words and meant to be sung. He noted tunes familiar to him, collected others from musical friends and preferred to obtain them from singers rather than instrumentalists, sometimes naming the informant or place beside the title of the song. Jenkins was from south Wales but his parish was in mid-Wales and there are abundant examples from both parts of the country. His three manuscript volumes form the most important systematic collection of Welsh traditional music made before the 20th century, but any analysis of musical styles based on it must take account of the fact that there are no modal tunes in his collection: all are major or minor and it is probable that Jenkins, who played the cello and had had musical training, 'corrected' some modal tunes by setting them down in the minor.

The eisteddfod continued to grow in importance and concerts began to be held in the evenings to attract anglicized members of the audience. During the day, in addition to poetic contention, there were competitions in harp playing and in *canu gyda'r tannau*. A drawing of such a competition in 1824 shows a group of men gathered around a single harp with an audience in the background. Adjudicator and harper chose a tune and the contestants drew straws to determine the order of competition. The contest began after the harper had played the air once through. The first singer could choose any metre he wished; he could not begin with the harp but had to strike into the tune with an improvised descant at least a bar after it had started, being careful to choose a metre that would allow him to finish exactly with the harp. The remaining contestants had to follow the same metre but without repeating the same verses. At the end of the round, those who had made mistakes were

eliminated and the next round began with a different air on the harp as well as a change in the order of performance. The competition continued until all but one had been eliminated; in the 1824 eisteddfod it took the best part of a day.

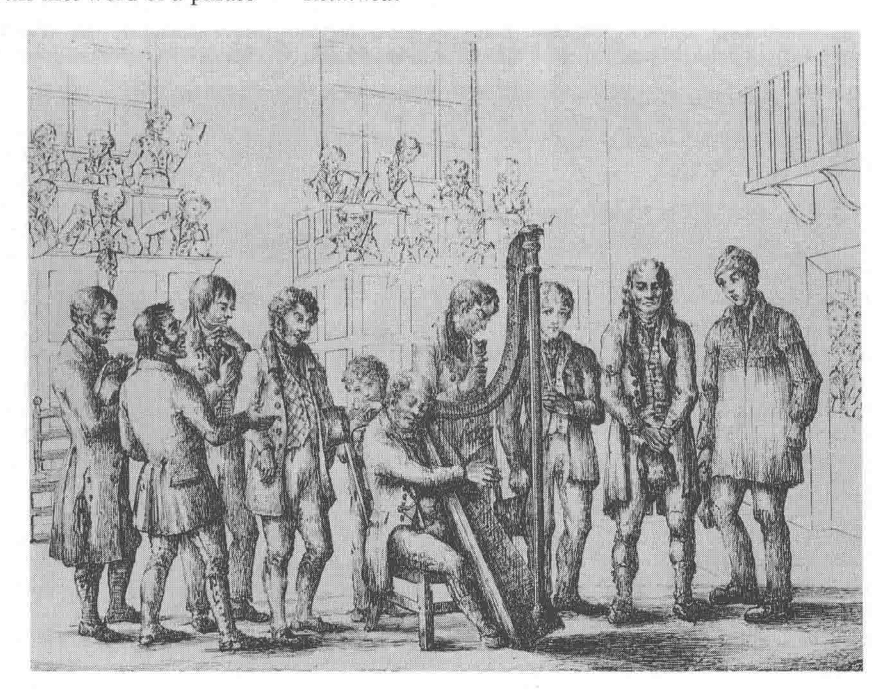
5. THE 19TH CENTURY. By the 19th century, the finest performers had discarded the single harp in favour of the triple harp introduced into Britain from Italy in the 17th century. This became so popular in Wales that it was known as the Welsh harp. The single harp, usually used for dancing, had about 30 strings and stood about four feet high; transposition was effected by the dextrous use of the fingers. The triple harp, with a compass of about five octaves, had about 95 strings in three rows (the outer diatonic strings being tuned in unison and the middle row providing the chromatic tones) and was used to display technical brilliance in harp competitions.

Harpers had special significance as tradition bearers and as the 19th century progressed their status rose. It was probably the harp's importance in the eisteddfod tradition that saved it from the zeal of the Methodists. The religious revivals of the 18th and 19th centuries 'put an end to all the merry meetings for dancing, singing with the harp, and every kind of sinful mirth', according to one preacher. One man buried his harp after a religious experience and other harps were burnt. Dancing was hit even harder with the abandonment of the *twmpath* (dancing on the green) and maypole dancing. Old calendar customs fell into disuse. Preaching festivals took the place of patronal celebrations and wakes became prayer meetings. In south Wales, one vicar transformed an excessively violent annual football match between two villages into a religious festival, *Canu'r pwnc* ('Singing the text') (Jenkins, 1971). This custom has survived in churches and chapels in south-west Wales. The participants gather in the meeting-house and declaim passages from the Bible in a distinctive stylized chant; the tempo is regular and the delivery somewhat staccato with punctuation marked by a fermata on the first word of a phrase and a strong snap with a dip in pitch on commas or full stops. The chanting may be in unison or in parts, usually on the octave, the fifth or the fourth, but sometimes on the major second and there is at least one example of chanting on the augmented fourth.

The later 19th century saw increased publication of traditional airs; many were arrangements of published harp music with words in English or in Welsh commissioned from contemporary poets. Some collections were published without words. Most of the tunes in the first volume of John Parry's *The Welsh Harper* (1839) were taken from Edward Jones's collections, and airs from Jenkins's manuscript collections formed a large part of the second (1848). Parry edited the tunes ruthlessly, including words to only a few and almost all of those in English. Numerous manuscripts, including one which won the prize for the best collection of Welsh traditional tunes at the 1858 eisteddfod (*GB-AB* Add.331), provided the tunes for Bennett's two-volume collection *Alawon fy Ngwlad* (1896), again without words and with much editing of the airs.

6. MODERN TRENDS.

(i) Influence of immigrants. Industrialization and the growth of cities and towns brought rapid and far-reaching changes. The popularity of Irish songs sung by immigrants, English parlour songs, music-hall tunes and American minstrel songs had a profound influence. There are almost two dozen Welsh versions of *St Patrick's Day in the Morning* used as a dance tune, blacksmith's song, immigrant ballad, macaronic love song, nursery rhyme and hymn. *Home Sweet Home* was often sung with carol words and *The King of the Cannibal Islands* was a favourite. Over half a century after minstrel parties toured Wales, a Cardiganshire schoolteacher noted a number of Welsh folksongs in his rural area; eight of the tunes were American including *Wait for the Wagon*, *Oh Susannah*, *Ring the Bell, Watchman* and *The Ship that Never Returned*.



4. Penillion-singing competition at Powys Eisteddford, 1824

(ii) Institutions. As Wales began to acquire cultural institutions such as the University of Wales, a National Museum and a National Library, the conservation of the cultural heritage became increasingly important and in 1908 the Welsh Folk-Song Society was formally established. The editor and guiding genius was Dr J. Lloyd Williams (1854–1945), a botany lecturer and musician who encouraged his students to collect folksongs in their native areas. Lloyd Williams was indefatigable in the work of the young society, collecting a substantial number of songs himself, researching old manuscripts, promoting the use of folksongs in schools, giving lectures on their importance in the Welsh cultural tradition and editing the *Journal of the Welsh Folk-Song Society* from 1909 until his death. Most important of all, he established a scientific basis for the collection and analysis of Welsh songs, emphasizing the necessity of detailed information about performer, area and background, and demonstrating the division of tunes into families by comparative study.

The Welsh Folk-Song Society was followed in 1935 by *Cymdeithas Cerdd Dant Cymru* (The *Cerdd Dant* Society of Wales), established to revive the art of singing with the harp. The term *cerdd dant* ('the craft of the string') links it with the long history of the art in Wales. The impromptu oral tradition of singing to the harp was in serious decline by the early 20th century and, rather than see it die out, a society was formed to standardize rules and formalize competitions. In its new form, the art became a popular element of the eisteddfod and, as trained musicians took an interest it, became more sophisticated. The impromptu element has disappeared; vocal descant is written rather than improvised and small groups and choirs take part. There is a *cerdd dant* festival in a different part of Wales each year with hundreds of performers heard by large audiences.

The Welsh Folk Dance Society, established in 1949, had a much harder task. Traditional dancing in connection with ancient customs or for social purposes had been almost entirely wiped out by cultural changes and nonconformist disapproval. The only traditional dancers left were step- and clog-dancers, many of them Welsh gypsies, who contributed much to Welsh traditional music through their talented harpers and fiddlers. Traditional social dances have had to be reconstructed from manuscripts and from the memories of people who, when young, had seen them danced. The revival has been extremely successful and there are numerous folkdance parties throughout Wales as well as athletic young male dancers performing traditional steps. Because dance does not demand language fluency, it attracts large numbers of both Welsh and English speakers.

The eisteddfod was central to the development and social acceptance of these traditional activities. In addition to numerous local eisteddfods, there are two main festivals: the National Eisteddfod and the Welsh League of Youth Eisteddfod, concerned with both Welsh traditional and European classical culture. The National Eisteddfod stages the main ceremonies and competitions which include folksong, folkdance and *cerdd dant* as well as classical music and recitation. Other events are dedicated to literature, arts and crafts, popular music or public lectures. The language of the festival is Welsh. The Welsh League of Youth holds a similar, smaller eisteddfod.

(iii) Fusions and revivals. Traditional activities are also flourishing outside the formality of the eisteddfod. Some Welsh pop groups specialize in traditional vocal and instrumental music, and some use traditional instruments such as harp and *crwth* in combination with bouzoukis, fiddles, mandolins, pipes or *bodhrán*. Their treatment of the music is lively and less reverential than the rather careful singing in the eisteddfod. Dancing is also thriving and the *twmpath* has been revived in modern form. The harp is blossoming, particularly after the formation of the Welsh Harp Society in 1961. Even the triple harp, which nearly disappeared with the inauguration of the pedal harp, is being revived and interest in early Welsh music and performing traditions has led to a revival of instrument making and research. Folkdance groups have revived the *Mari Lwyd*, though without the poetic contention formerly central to the ritual, and *plygain* carol services are increasing (fig.7). The Museum of Welsh Life (formerly the Welsh Folk Museum) at St Fagans, Cardiff, has contributed greatly to research in traditional



5. Folksong collecting trip to Carmarthenshire, 1913



6. Three Welsh gypsy musicians, David, Cornelius and Adolphus Wood, playing harp and fiddles of their own construction, before 1914

Welsh music and has issued two volumes of songs transcribed from its tape archives as well as several records. In 1981 a department of ethnomusicology was established at the University of Wales, Bangor, to promote research into traditional music with particular attention to Wales. There has been less interest in the traditional music of non-Welsh-speaking areas.

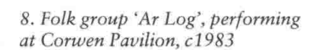
7. MUSICAL CHARACTERISTICS. The first systematic investigation of the tonal basis of Welsh folksong was made by Peter Crossley-Holland in a pioneering study of a controlled sample of 400 tunes taken from the first four volumes of the *Journal of the Welsh Folk-Song Society* (Crossley-Holland, 1968). The results indicated that diatonic scale patterns are the most common, frequently in seven-, six- or five-note scales. Most are in some form of major or minor scale; about 14% are in the D-Dorian mode but there are few examples of other modes and the pentatonic scale also seems to be uncharacteristic of Welsh folksong. The tonic is placed low more often than centrally, and tonic and final are almost always identical except for eight circular airs. None of these scales is exclusively Welsh and all have parallels in other European countries, but most appear to be nearer to English than to either Irish or Scottish modes.

The compass of these melodies ranges between 5 and 13 tones, with most in a medium compass of 8 or 9. Some wide-compass tunes have come from sources outside Wales. More than one 18th-century Welsh ballad or carol



7. Parti Llanhaeadr singing in a 'plygain' carol service, Denbighshire, 1965




8. Folk group 'Ar Log', performing at Corwen Pavilion, c1983

was written to be sung on English broadside ballad tunes such as *See the Building* or *Let Mary Live Long* and wide-compass Irish tunes were also popular. A surprising number of Welsh tunes are pentachords, a type rare in English folksong (Kinney, 1986). These pentachordal tunes occur in many diverse categories (ex.5); they are found in almost every part of Wales and printed in collections since 1794. Most are unornamented and many were sung to words in traditional Welsh poetic metres. Descants to *canu gyda'r tannau* in the mid-19th century (Jones, 1885) show some of the same characteristics of narrow compass and lack of ornamentation and it is possible that the folksong style may have been influenced by the tradition of declamation associated with Welsh poetry.

Declamation in the folk tradition is found in *canu'r pwnc* and in the *hwyl* (a heightened form of speech used by preachers in the 19th and early 20th centuries), and there are also traces of declamation in Welsh folksongs. About 30 songs open with the singer chanting on a single note, usually the fifth of the key (ex.6); in one song each of the first three phrases opens with chanting on the fifth and in another the first three phrases open with chanting on the tonic, the third and the fifth respectively.
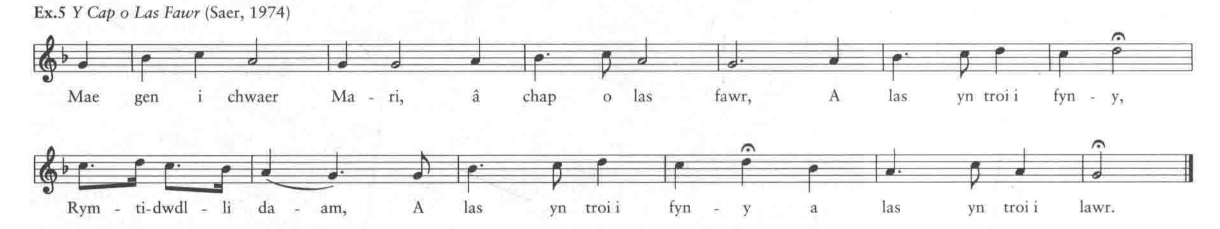
Ornamentation of Welsh folksongs tends to be simple and consists largely of passing notes or slurs with almost no melismas. About 40% have no ornamentation; this includes not only the more archaic type of song such as calendar customs and cumulative songs but also ballads and love songs. By contrast only 18% are highly ornamented; this includes many older ballads and carols as well as tunes from the English or Irish tradition but none of the archaic tunes. There is some evidence that ornamentation was at one time more widespread and perhaps more prevalent in the south than in the north. The south Wales tunes published by M.J. Williams (1844) are notable for the high degree of ornamentation in the airs, though the graces, appoggiaturas, trills and melismas found there may be more closely related to art music of the period than to Welsh tradition (ex.7).

Conjunct melodic movement is frequently found in Welsh traditional music; the most popular cadence pattern is a three-note descent by step, ending on an accented syllable; next in popularity is a cadence pattern that finishes with a double tonic on an unaccented syllable. In Welsh, which is markedly polysyllabic, the strong accent usually falls on the penultimate syllable and this results in a large number of musical phrases that finish on an unaccented syllable. In traditional singing there is a tendency to 'snap' these unaccented syllables giving the effect of syncopation or of an appoggiatura.

8. Song forms and types. The majority of Welsh folksongs are strophic, with four equal phrases; the most popular formal patterns are *AABA* and *ABCD*. Songs in the older categories tend to have irregular phrase lengths, as do the older ballad and carol tunes. The latter are frequently long with seven or more phrases and these are sometimes made more irregular by the style of the singers who extend anacruses and cadences. By contrast, songs performed with the harp tend to be regularized by the instrumental accompaniment.

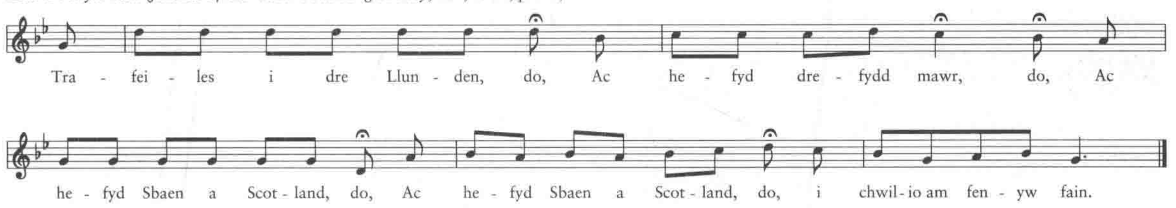
Refrains are common in Welsh folksong between lines of verse and/or as a burden at the end of a verse or

Ex.5 *Y Cap o Las Fawr* (Saer, 1974)



['I have a sister Mary who has a cap of broad lace; the lace turns up and it turns down.']

Ex.6 *Y Fenyw Fain* (*Journal of the Welsh Folk-Song Society*, iv/4, 1954, p.105)
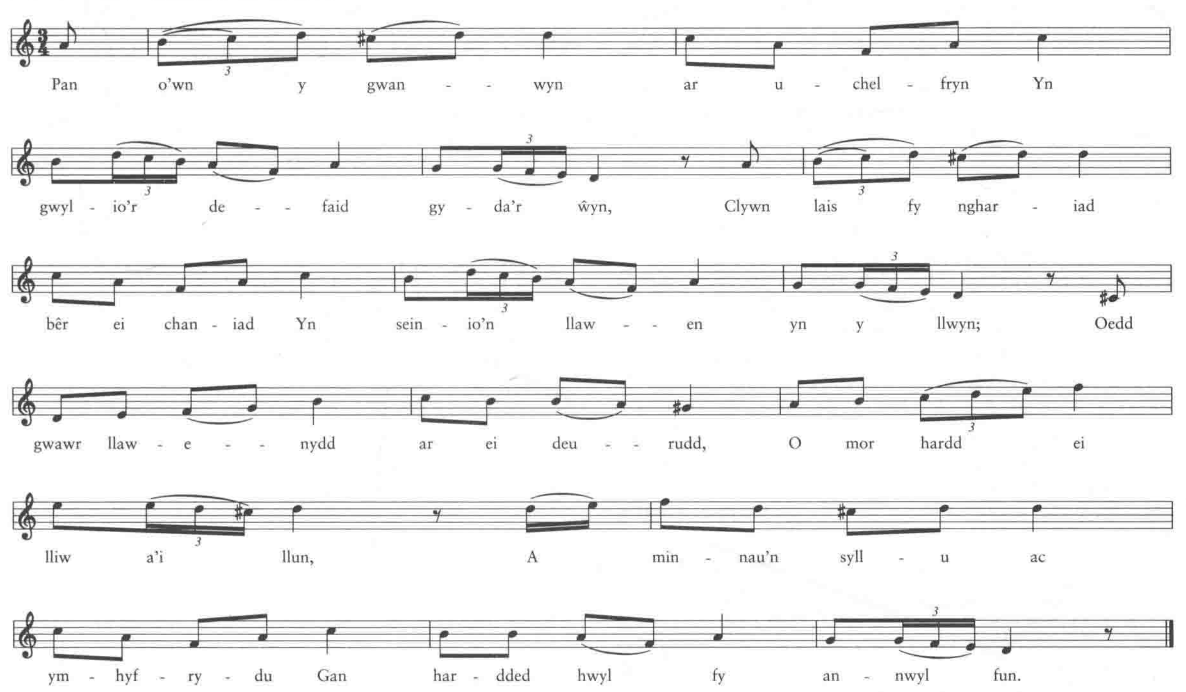


['I travelled through London town, yes, And also great towns, yes, And also Spain and Scotland, yes, To search for a slender lass.']

couplet. There is evidence that some instrumental symphonies later became sung refrains. The 18th-century tune *Triban Morganwg* appeared in manuscript with symphonies for the harp interpolated in the vocal line (*GB-AB* 171E). When a variant of the tune was later printed in *Ancient National Airs of Gwent and Morganwg*, the symphonies for the harp had become 'fa la la' refrains for the voice, and later variants replaced the 'fa la la's with vocables (Kinney, 1984) (ex.8).

Songs associated with Welsh calendar customs are many and varied. In addition to the May and *plygain* carols discussed above, there were three peripatetic customs around the winter solstice which involved singing. Several different tunes have been noted in connection with the *Mari Lwyd* ceremony, one melodic type with a pentatonic basis contrasts with another type in which step-wise motion is prominent. All contain considerable repetition, which may be due in part to the improvisatory nature of the verses. Repetition is also a feature of the processional songs used in *Hunting the Wren* where each question and answer is repeated four times. Several of the processional tunes are extant, showing some diversity: one major key version is a variant of the tune called *Dargason* in Playford's *English Dancing Master*; another is a minor key pentachordal tune (ex.9). The third of these customs featured *quête* songs connected with the New Year and called *calennig*. The custom was for young men and children to sing at the doors of the neighbourhood, wishing the family a happy New Year and asking for *calennig*, which might be money or a gift of food. Songs connected with this custom also vary: some are in a dancing rhythm with four regular phrases, others are chanted with considerable repetition in a limited compass. Feat songs, which played a notable part in *Gŵyl Fair* festivities, included the singing of cumulative songs in which the feat was to sing the verses in correct order and in one breath as quickly as possible. In one case at least the singer danced at the same time, accelerating the dance with the increasing pace of the refrain.

Probably the largest category of Welsh folksongs comprises those connected with love, including praise of the loved one and sorrow over parting. There are numerous night-visit songs, happy, sad or humorous, and some of these courtship songs deal with an old Welsh

Ex.7 *Pan O'wn y Gwanwyn* (Williams, 1844)



['When I was on a hilltop in springtime watching the sheep with their lambs, I heard my sweetheart's clear voice ringing merrily through the grove; the joyous dawn was on her cheeks, O how fair her face and form, and I gazed and delighted in the fine bearing of my beloved'.]

Ex.8

(a) *Triban Morgannwg*, late 18th century (*GB-AB* 171E)

(b) *Triban Morganwg* (Williams, 1844)

(c) *Cân yr Hen Wyddeles* (*Journal of the Welsh Folk-Song Society*, iv/2 (1951), p.60)

Sy So Sy So

[Nid wyf i nawr yn pris - io Am

Tri pheth sy'n cwn - ni 'ngha-lon Fa la la la la la la la la la Bod

Pan oe - ddwn i gynt yn fach - - gen, Bwm-ba bwm-ba bwm-ba di-dl dei, Heb

Sy So

fy - ned i Lan - wyn - no. Na

gen - nyf ar - - ddi - gon Cael

fe - ddwl fawr nag am - gen

Sy So Sy

rhod-io dim o'r tir na'r wlad o'r tir na'r wlad; Nid yw fy nghar - iad y - no.]

wy - bren haf yn deg uwch-ben, yn deg uwch-ben, Fa la la la la la, A gwe-led Gwen lliw'r hi-non.
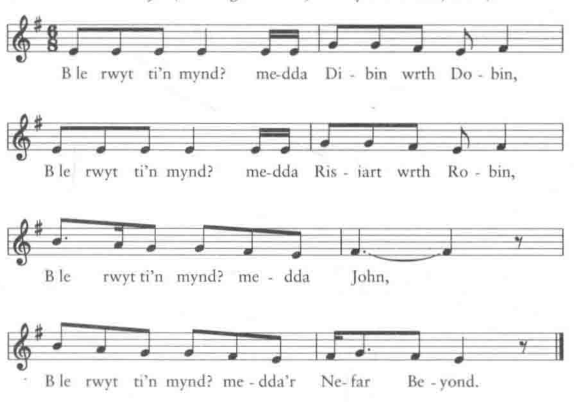
Ar fer-ched glan mi rois fy mryd I ha - la'r byd yn lla-wen.

[(**a**): 'I no longer care for going to Llanwynno, nor walking in the country: my sweetheart isn't there.']
[(**b**): 'Three things lift my heart: to have enough money, to have a summer sky overhead, and to see fair Gwen.']
[(**c**): 'When I was once a thoughtless lad, I set my sights on pretty girls to make my life happy.']

custom known as *caru yn y gwely* (courting in bed), similar to bundling in the USA. When the songs were published early in the 20th century, references to this custom were deleted. This also applied to erotic songs which were not published, apart from ballad sheets, until the 1970s. The imagery is usually that of mowing the grass or milling the grain, but there is one example based on the collier's trade. All these song types are found in other parts of the British Isles but the device of sending a bird as love messenger seems to be popular only in Wales. This was called *llatai* in classical poetry but folk poets also used it. In folksong, the love messenger is usually a blackbird and some of the poetry is macaronic, mixing Welsh and English (ex.10).

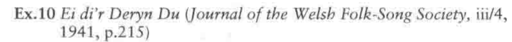
Welsh broadside ballads follow love songs in popularity. Some ballads are narratives, although child ballads are rare in Wales and only two have been collected from oral tradition. Many of the rest have comic, moralistic and even doctrinal themes. In the 17th and 18th centuries, countless ballads were written in simple folk metres and sung to familiar folk melodies. At the same time, other more ambitious poets were writing ballads and carols in
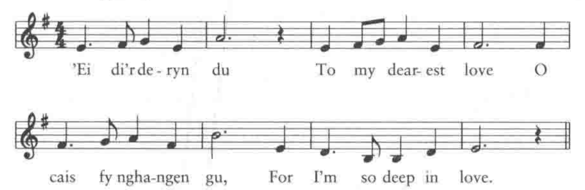
Ex.9 *Cân Hela'r Dryw* (Hunting the wren; Kinney and Evans, 1984)



['Where are you going? says Dibin to Dobin; Where are you going? says Richard to Robin, Where are you going? says John; Where are you going? Says everyone.']

Ex.10 *Ei di'r Deryn Du* (*Journal of the Welsh Folk-Song Society*, iii/4, 1941, p.215)



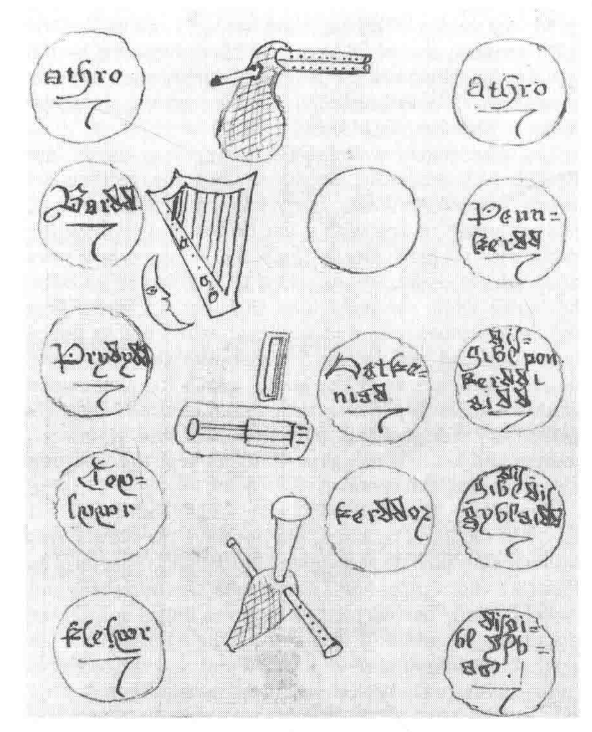


['Go blackbird, to my dearest love, O seek my fair one, for I'm so deep in love.']

cynghanedd (a complex system of assonance, alliteration and internal rhyme) set to English tunes of the day such as *Gerard's Mistress* or *Heart of Oak*. In the 19th century, ballads continued to be produced in great volume, but taste had changed. Poetry in *cynghanedd* was discarded and simpler metres were sung to popular Welsh tunes or others from abroad such as *The Girl I Left behind Me* and *Just before the Battle, Mother*.

Many traditional Welsh songs deal with the natural world. This category includes songs about birds and animals, both wild and domesticated, with words that are sometimes humorous or satirical. Birds are sought out not only as love messengers but also as love counsellors, taking part in dialogues with humans. There are songs praising the holly tree as the finest tree in the wood, and others where flowers and herbs play a symbolic role. Perhaps those songs that display love of place are the most characteristically Welsh. Some praise a favourite spot, others enumerate the stops on a journey, and sailors' farewell songs list the places passed on the way out to sea.

These farewell songs are very different from sea shanties. There is only one Welsh-language shanty extant, used as a capstan or rope shanty, though others in English have recently been discovered in Barry, south Wales. In general, most Welsh songs of occupation are about the work of fishing, shepherding, milling or farming, rather than songs used to lighten the burden. There is one example of a Welsh folksong used in the smithy when striking the anvil, and in the 18th century Iolo Morganwg noted a milkmaid's song used to call the cattle, but the most important category is that of oxen songs, which were used in the Vale of Glamorgan until the end of the 19th century. The chore of ploughing was accomplished by two people, a man to guide the plough and another, usually a young lad, to walk backward facing the oxen, holding a goad and singing throughout the day 'to keep the oxen in good heart'. The singer was expected to know literally hundreds of verses on any subject, satirical or serious. These quatrains were distinguished from other songs by the 'call' to the oxen at the end of each verse. At least 21 oxen song tunes are extant, the last being



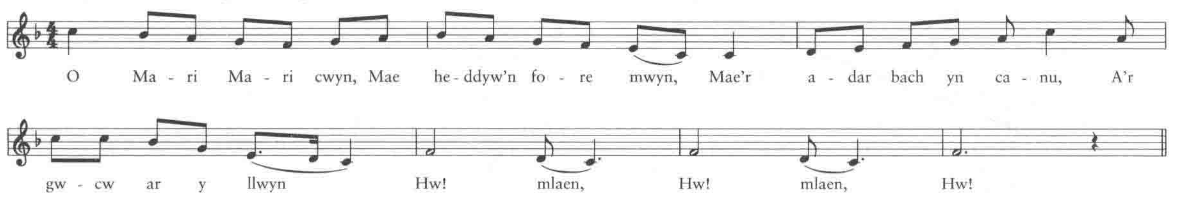
9. Crwth-trithant (three-string crwth, centre) and two bagpipes, one (top) with bag, double chanter and blowpipe without bell, the other with bag, single chanter and blowpipe with bell: drawing from a copy by Hugh Maurice of a Welsh MS, 16th century (GB-Lbl Add.15036, f.66r)

recovered in oral tradition as recently as 1978, and about half of these belong to one melodic family (Kinney and Evans, 1986) (ex.11).

Humour can be found in all the above categories as well as in songs of exaggeration and satire, and in some macaronic songs. Much of the satire is directed at lazy neighbours, clumsy lovers, miserly employers and wives, although there are also songs where women have revenge. There are only a few specifically women's songs, and none among the peripatetic calendar customs which were male rituals. Some songs give the woman's view of courtship and marriage, including arranged marriages and mother-in-law troubles. A very few, mostly still unpublished, deal with the problems of pregnancy outside marriage.

9. Musical instruments. Early references to the *telyn* (harp) are to be found in medieval manuscripts but its origins are obscure and no native instrument has survived from before about 1700. The small 30-string medieval/Renaissance harp was succeeded by increasingly larger single-string harps (see §5 above) which in their turn

Ex.11 *Cân yr Ychen*, oxen song (*Red Dragon*, 1882)



['O Mary, get up, it's a lovely morning, the little birds are singing and the cuckoo's in the grove. . .']

gave way to the 95-string triple harp. By the end of the 19th century, the triple harp had been displaced by the pedal harp, which still survives and flourishes as a popular instrument in Wales, although there is a revival of interest in the triple harp (*see* HARP, §V, 5(i)).

The lyre which accompanied early Celtic bards (*see* ROTTE (ii)) gradually developed into the rectangular crwth (crowd) in Wales. Early forms had three strings, later enlarged to six, with a flat bridge that enabled the performer to play chords (fig.9). In time, a bow was adopted and drone strings added to be plucked with the left hand while the right used the bow. Its status was officially acknowledged in medieval courts but its popularity declined and by the 18th century the crwth was discarded in favour of the fiddle, which for a time also acquired its name in Wales though not its status. Fiddlers played an indispensable part in wakes and weddings, dances and fairs; Welsh gypsy fiddlers kept the tradition alive into the 20th century.

The *pibau* (pipes), though mentioned with *telyn* and crwth in medieval treatises, did not have the same status because they did not accompany bardic declamation. The PIBGORN (horn pipe) had a single reed, cowhorn bells and wood or bone barrels pierced by seven finger-holes. Like the crwth, its use had declined by the 18th century. A related instrument used in south Wales was the *cornicyll* (pipe) with a concealed reed and a mouthpiece that screwed on and off. Unlike the *pibgorn*, the *pibau cod* (bagpipe) continued in popularity into the 19th century, playing an important part in country 'horseback weddings'. A 17th-century manuscript shows two sets of bagpipes: one a single-chanter and the other a double-chanter bagpipe (*GB-Lbl* Add.15036, f.66*r*).

An engraving illustrating instruments considered to be traditionally Welsh includes a large single-string harp, a six-string crwth with two drone strings and a bow, a three-string crwth, a *pibgorn*, a semicircular bugle horn called *corn buelin*, and a *tabwrdd* (tabor) (Jones, 1794).

Among instruments popular in the tavern or in the stable-loft where farmhands were housed were the *biwbaw* or *sturmant* (jew's harp), made of wood or metal, which was held between the teeth and struck with the finger, as well as the mouth-organ which superseded it and the concertina.

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GERAINT LEWIS (I), LYN DAVIES (I, bibliography), P. KINNEY (II)

Walkeley, Anthony (*b* ?Wells, 1672; *d* Salisbury, 16 Jan 1718). English cathedral musician. He appears to have come from Wells where he was probably a chorister, and where two older generations of men by this name had served in the choir. He was admitted organist, *informator choristarum* and lay vicar at Salisbury Cathedral on 1 August 1700, remaining as such until his death 'aged 45'. Three services and 13 anthems by him are known. The morning services in E♭ and A survive in score (*GB-Lbl* and *Ob*), and the service in F in parts. These works, along with the anthem *O Lord, thou hast searched me out*, which also survives complete, exhibit modest competence.

WORKS

SERVICES

Morning Service, A (TeD, Jub), 4vv, *GB-Ob*; Morning Service, E♭ (TeD, Jub; To Mr Wise's Evening Service), 4vv, *Lbl*, *Y*; Whole Service, F (TeD, Jub, San, Ky, Cr, Mag, Nunc), 4vv, *DRc* (inc.), *Ob*, *Och*

ANTHEMS

If the Lord himself, verse, *GB-EXcl* (inc.), *Lcm* (inc.); In the trouble, *Lcm* (inc.); O Lord thou hast searched me out, verse, 4vv, *IRL-Dcc*, *GB-Cu*, *EXcl* (inc.), *H* (inc.), *LF* (inc.), *Ob*, *WB* (inc.); O sing to the Lord, *Lcm* (inc.); Unto thee will I cry, O Lord my strength, verse, *Ob*

Lost: Arise, shine, for thy light is come, verse; I said in the cutting off, verse; Lord I will praise thee, verse; Lord thou art become gracious, verse; O God the heathen are come, full; O how amiable are thy dwellings, verse; O praise God in his holiness, verse; Save me, O God, for thy name's sake, full

SONGS

To the loud trumpets martiall breath (London, *c*1700)

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IAN SPINK

Walker. English firm of organ builders. Joseph William Walker (*b* London, 17 Jan 1803; *d* London, 1 Feb 1870) was reputedly 'parlour apprentice' to G.P. England (*see* ENGLAND (ii)) in London; he worked with W.A.A. Nicholls (England's successor) and then set up business as a pipe maker. He built his first organ in 1827. Joseph Walker's instruments are notable for their full-toned diapasons and bright upperwork; most had one or two manuals but he built larger organs for the Exeter Hall (1839), Highfield Chapel, Huddersfield (1854), and the International Exhibition of 1862. Under his son, James John Walker (*b* 21 Aug 1846; *d* 19 Sept 1922), the firm secured a series of prestigious contracts including Holy Trinity, Sloane Square, London (1891), St Margaret's, Westminster (1898), and York Minster (1903). All these instruments were characterized by a restrained opulence in which fully developed flue choruses co-existed with strings, orchestral reeds and bright flutes.

The firm played a significant part in the reform of English organ-building after 1945. Influenced by collaborations with Ralph Downes at Buckfast Abbey, Devon (1952), and Brompton Oratory (1954), the typical Walker organ of the period had a neo-classical tonal scheme and electro-pneumatic action. Examples include the Italian Church, Hatton Garden, London (1959), Corpus Christi, Osmondthorpe (1962), Ampleforth Abbey (1963), Liverpool Metropolitan Cathedral (1967) and Blackburn Cathedral (1969).

In 1975 the firm, reconstituted, moved its premises from Ruislip, Middlesex, to Brandon, Suffolk, since when it has increasingly concentrated on the building of new mechanical-action instruments (Albert Hall, Bolton, 1985; St Martin-in-the-Fields, London, 1990; St Chad's Cathedral, Birmingham, 1993).

Surviving organs from the earlier phase of the firm's history include those at St Mary's, Bermondsey (1853), Romsey Abbey (1857 and 1888), St Cross Hospital, Winchester (1863 and 1907), St Mary's, Portsea (1891), Bristol Cathedral (1907) and the Church of the Sacred Heart, Wimbledon (1912 and 1935).

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C. Clutton and A. Niland: *The British Organ* (London, 1963/R, 2/1982)
R. Downes: *Baroque Tricks* (Oxford, 1983)
N.J. Thistlethwaite: *The Making of the Victorian Organ* (Cambridge, 1990)

NICHOLAS THISTLETHWAITE

Walker, Aaron Thibeaux. See WALKER, T-BONE.

Walker, Alan (*b* Scunthorpe, 6 April 1930). English musicologist, active in Canada. He studied at the GSM (ARCM 1949), at Durham University (BMus 1956, DMus 1965) and privately with Hans Keller (1958–60). After teaching as professor of harmony and counterpoint at the GSM (1958–61) he was a producer for the BBC music division (1961–71) and produced a complete Liszt cycle for Radio 3. He subsequently became chairman and professor in the music department at McMaster University, Hamilton, Ontario (1971–95). His chief areas of research are Romantic music, musical aesthetics, and criticism. He has edited useful anthologies on the life and works of Schumann, Chopin and Liszt, and produced two books on the creation and perception of music (*A Study in Musical Analysis* and *An Anatomy of Musical Criticism*). In both he argued that the underlying unity of a work is unconsciously formulated by the composer and is apprehended intuitively by the listener, ideas which are closely related to those of Hans Keller, to whom *A Study in Musical Analysis* is dedicated. His major achievement, however, is the magnificent three-volume biography of Liszt (1983–96), which dominated his work for a quarter of a century and which is the first mongraph to comprehend the scope and complexity of Liszt's own life and work. With its critical approach to the many Liszt sources, its wide cultural grasp and its accessible style it set new standards for Liszt scholarship. Walker's personal archive of several thousand letters to musicians was placed in the library of McMaster University in 1997. He is the recipient of a Festschrift in honour of his 65th birthday (*New Light on Liszt and his Music: Essays in Honor of Alan Walker*, ed. M. Saffle and J. Deaville, Stuyvesant, NY, 1997).

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'Aesthetics versus Acoustics', *The Score*, no.27 (1960), 46–50
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ed.: *Frédéric Chopin: Profiles of the Man and the Musician* (London, 1966, 2/1973 as *The Chopin Companion* incl. 'Chopin and Musical Structure: an Analytical Approach', 227–57)
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'Liszt and Vienna', *New Hungarian Quarterly*, xxvi (1985), 253–9; repr. in *Journal of the American Liszt Society*, no.xix (1986), 10–20
'A Boy Named Daniel', *New Hungarian Quarterly*, no.102 (1986), 204–20; repr. in *Journal of the American Liszt Society*, no.20 (1986), 56–80
'Liszt and Agnes Street-Klindworth: a Spy in the Court of Weimar?', *Ferenc Liszt: Budapest and Veszprém 1986* [*SMH*, xxviii (1986)], 47–64
ed., with G. Erasmi: *Liszt, Carolyne and the Vatican: the Story of a Thwarted Marriage* (Stuyvesant, NY, 1991)
'Joukowsky's Portraits of Liszt', *Hungarian Quarterly*, no.130 (1993), 142–7; repr. in *Journal of the American Liszt Society*, no.34 (1993), 43–50
ed.: *Living with Liszt: from the Diary of Carl Lachmund, an American Pupil of Liszt* (Stuyvesant, NY, 1995)
'Liszt and the Lied', *Hungarian Quarterly*, no.144 (1996), 155–9
'Tribute to Hans Keller', *Canadian University Music Review*, xvii (1996), 118–28

JOHN TYRRELL

Walker, Don(ald John) (*b* Lambertville, 28 Oct 1907; *d* Trenton, NJ, 12 Sept 1989). American orchestrator and composer. After early experience playing various instruments and arranging, he pursued studies in business at Rider College (Trenton) and then the University of Pennsylvania. He arranged a hit record for Fred Waring before graduation (1927) and afterwards joined his staff. His work for Waring, Fred Culley, and Al Goodman in radio, live shows and recordings led to orchestration for Sigmund Romberg's radio series, a success which added credentials as a 'legitimate' orchestrator to his already-established jazz expertise; it also began an association with Romberg that included Walker's first full Broadway assignment, *May Wine*, and the development of material left at Romberg's death into the score for *The Girl in Pink Tights*. The arrangers under contract to Chappell Music (Bennett, Spialek and later Royal were the others besides Walker) would assist each other as needed; for instance, Walker took over *Carousel* after Bennett had orchestrated only two numbers (suspending work on his own *Memphis Bound* to do so), and he provided orchestrations without credit for *Kiss Me, Kate*, *South Pacific*, and *The King and I*. After ending his Chappell contract around 1950, Walker eventually worked with most of the great names in musical theatre.

Walker's work stands out in several respects. Coming from the world of radio and recordings, he was a pioneer in eliminating the automatic doubling of the vocal line in the orchestra, the previous Broadway norm. Exceptional stylistic versatility is obvious when one juxtaposes the large-scale operatic lyricism of *Carousel* and *The Most Happy Fella*, the unpretentious liveliness of *Damn Yankees* and *The Music Man*, the delicate romance of *She Loves Me*, and the specific milieux of *Fiddler on the Roof* and *Cabaret*. Related to this is his inclination to create a unique instrumental complement for every show rather than relying on some standard layout. This may involve the omission of violins and violas altogether (*Anyone Can Whistle*), the use of instruments reminiscent of the *klezmer* ensemble (*Fiddler on the Roof*) or Berlin cabaret (*Cabaret*), or displaying specific solo timbres (cimbalom in *The Gay Life*, harmonica in *Shenandoah*). In all cases, Walker's choices instantly evoke and create the world of the particular work to an extent that knows no superiors.

WORKS
(*selective list*)

Musicals: Allah Be Praised! (with B. Bergersen) 1944; Memphis Bound (after A.S. Sullivan) 1945; Courtin' Time 1951; The Inn People 1973

Theatre orchs (composer in parentheses): Leave It to Me (C. Porter), 1938; Stars in Your Eyes (A. Schwartz) collab., 1939; Panama Hattie (Porter), 1940; Let's Face It (Porter), collab., 1941; By Jupiter (R. Rodgers), 1942; A Connecticut Yankee (Rodgers), rev. 1943; Something for the Boys (Porter), collab., 1943; On the Town (L. Bernstein), collab., 1944; Carousel (Rodgers), 1945; Up in Central Park (S. Romberg), 1945; Park Avenue (Schwartz), 1946; Finian's Rainbow (B. Lane), collab., 1947; Gentlemen Prefer Blondes (J. Styne), 1949; Miss Liberty (I. Berlin), 1949; Call Me Madam (Berlin), 1950; Pal Joey (Rodgers), rev. 1952; Wish You Were Here (H. Rome), 1952; Carnival in Flanders (J. Van Heusen), 1953; Me and Juliet (Rodgers), 1953; Wonderful Town (Bernstein), 1953; The Girl in Pink Tights (Romberg), 1954 [also developed]

The Pajama Game (R. Adler and A. Ross), 1954; Damn Yankees (Adler and Ross), 1955; Silk Stockings (Porter), 1955; The Most Happy Fella (F. Loesser), 1956; The Music Man (M. Willson), 1957; Greenwillow (Loesser), 1960; The Unsinkable Molly Brown (Willson), 1960; The Gay Life (Schwartz), 1961; She Loves Me (J. Bock), 1963; Anyone Can Whistle (S. Sondheim), 1964; Fiddler on the Roof (Bock), 1964; Flora, the Red Menace (J. Kander), 1965; Cabaret (Kander), 1966; Zorbá (Kander), 1968; The Rothschilds (Bock), 1970; Shenandoah (G. Geld), 1975

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B. Allison: 'The Kid from Lambertville', *New Hope Gazette* (1 July 1982)

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B. Allison: 'Don Walker, Arranger of Broadway Musicals', *New Hope Gazette* (15 July 1982)

JON ALAN CONRAD

Walker, D(aniel) P(ickering) (*b* London, 30 June 1914; *d* London, 10 March 1985). English historical scholar. He read French at Oxford University (BA 1935); he was also a classicist and studied composition and chamber music. This combination of skills provided the context for his doctoral dissertation on French verse in 16th-century music (1940) and his later research. In 1945 he was appointed lecturer and reader in French at University College, London, and in 1961 reader in Renaissance Studies at the Warburg Institute, University of London. He remained at the Warburg until his death, having been elected Fellow of the British Academy in 1974. His interdisciplinary scholarship continues to influence musicologists and cultural historians working in quite different fields. His pioneering work on *musique mesurée* remains a source of stimulus to students of both French music and Renaissance humanism. More recently, his innovative study of Ficino's astrological music and the associated concept of *spiritus* (a vital substance mediating between the heavens and earth, and between soul and body), has become the starting-point for new research into the Renaissance magical tradition and its influence on musical ideas in the 16th and 17th centuries.

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Studies in Musical Science in the Late Renaissance (London, 1978) [W]

P. Gouk, ed.: *Music, Spirit and Language in the Renaissance* (London, 1985) [G]

French Verse in Classical Metres, and the Music to which it was Set, in the Last Quarter of the Sixteenth Century (diss., U. of Oxford, 1940)

'Musical Humanism in the 16th and Early 17th Centuries', *MR*, ii (1941), 1–13, 111–21, 220–27, 288–308; iii (1942), 55–71 [G]

'The Aims of Baïf's *Académie de poésie et de musique*', *JRBM*, i (1946–7), 91–100 [G]

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with F. Lesure: 'Claude le Jeune and *musique mesurée*', *MD*, iii (1949), 151–70 [G]

'Some Aspects and Problems of *musique mesurée à l'antique*: the Rhythm and Notation of *musique mesurée*', *MD*, iv (1950), 163–86 [G]

'Le chant orphique de Marsile Ficin', *Musique et poésie au XVIe siècle: Paris 1953*, 17–28 [G]

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'La musique des intermèdes florentins de 1589 et l'humanisme', *Les fêtes de la Renaissance [I]: Royaumont 1955*, 133–44 [G]

'Kepler's Celestial Music', *Journal of the Warburg and Courtauld Institutes*, xxx (1967), 228–50 [W]

'La tradition mathématico-musicale du platonisme', *Platon et Aristote à la Renaissance: Tours 1973* (Tours, 1976), 249–60; Eng. trans. in W

'Some Aspects of the Musical Theory of Vincenzo Galilei and Galileo Galilei', *PRMA*, c (1973–4), 33–47 [W]

'Joan Albert Ban and Mersenne's Musical Competition of 1640', *ML*, lvii (1976), 233–55 [W]

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with F. Ghisi and J. Jacquot: *Musique des intermèdes de 'La pellegrina'*, Les fêtes du mariage de Ferdinand de Médicis et de Christine de Lorraine, Florence, 1589, i (Paris, 1963)

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P. Gouk: *Music, Science and Natural Magic in Seventeenth-Century England* (New Haven, CT, 1999)

PENELOPE GOUK

Walker, Edyth (*b* Hopewell, NY, 27 March 1867; *d* New York, 19 Feb 1950). American soprano and mezzo-soprano. She studied with Aglaia Orgeni in Dresden, made her first appearance at a Gewandhaus concert in Leipzig and her operatic début as Fidès in *Le prophète* at the Berlin Hofoper on 11 November 1894. She was a member of the Vienna Hofoper from 1895 to 1903. On 16 May 1900 she made her Covent Garden début as Amneris and sang Ortrud, Fricka, Erda and Waltraute in the same season. From 1903 (début on 30 November as Amneris) until 1906 she was a member of the Metropolitan Opera. There she began to add soprano roles, including Brünnhilde in *Die Walküre*, to her repertory and at the Hamburg Opera (1903–12) she appeared regularly both as soprano and mezzo. In 1908 she sang Ortrud and Kundry at Bayreuth and returned, as Isolde, to Covent Garden, where she was accounted one of the greatest Wagnerian artists to have sung there. Under Beecham, in 1910, she was the first London Electra, winning high praise for both singing and acting; she also appeared as Thirza in Ethel Smyth's *The Wreckers*. From 1912 until 1917 she sang in the Munich Festivals. After her retirement from the stage she taught singing, chiefly privately but also, from 1933 to 1936, at the American Conservatory in Fontainebleau and subsequently in New York. The few published recordings of her voice were made between 1902 and 1908.

ERIC BLOM/HAROLD BARNES

Walker, Ernest (*b* Bombay, 15 July 1870; *d* Oxford, 21 Feb 1949). English teacher, writer on music, composer and pianist. His boyhood was marked by omnivorous self-instruction which was intensified when in 1887 he entered Balliol College, Oxford, and was befriended by its master, Benjamin Jowett. Taught by R.L. Nettleship, who profoundly influenced Walker's philosophical interests, and W.R. Hardie, he took the BA in classics (1891), after which followed the BMus (1893) and DMus (1898). In 1891 Balliol appointed him assistant organist to John Farmer, who had established there the series of Sunday concerts to whose fame and scope Walker signally contributed, particularly from 1901 when he succeeded Farmer as director of music. Walker's concerts brought to Oxford such artists as Plunket Greene, Steuart Wilson, Fanny Davies and Adolf Busch, and helped to create the climate for the acceptance of music as a serious discipline, a process which culminated in 1944 with the establishment of an independent faculty of music. At the Balliol Concerts Walker gave the first performances in England of Brahms's op.117 and of the Rhapsody op.119. He resigned the post of organist in 1913 and as director of music in 1925. He was made an honorary Fellow of Balliol in 1926.

Walker's passion for integrity of craftsmanship and his aversion to theatricality show in his music. Outstanding in his word settings are the *Five Songs from England's Helicon* and the solemn anthem *Lord, Thou hast been our refuge*. The Cello Sonata (1914) combines passion and harmonic adventure.

WORKS
(*selective list*)

Secular vocal: 5 Songs from England's Helicon, op. 10, SATB, pf, 1900; Hymn to Dionysus (Euripides, trans. G. Murray), op.13, chorus, orch, 1906; Ode to a Nightingale (J. Keats), op.14, Bar, chorus, orch, 1908; Soft Music (R. Herrick), op.48, SSATBB, 1931; Dirge in Woods (G. Meredith), op.65, SATB, 1939; many other songs and partsongs

Sacred vocal: 2 Anthems, op.16, 1899, rev. 1947: I will lift up mine eyes, male chorus/SSA, org, Lord, Thou hast been our refuge, male chorus/SATB, org; One generation passeth away, op.56, SATB, 1934; hymn tunes and canticles for Lady Margaret Hall etc.

Inst: Fantasia, D, op.32, str qt, 1905; Sonata, f, op.41, vc, pf, 1914 (1928); Variations on a Theme of Joachim, op.40, vn, pf, 1918 (1927); Fantasia-Variations on a Norfolk Folksong, op.45, small orch, 1930, arr. pf duet; 3 Fughettas, op.49, pf, 1932; 10 Preludes on the Lady Margaret Hall Hymntunes, op.50, org, 1932; Rhapsody and Fugue, pf duet, 1932 (1934); sonatas for vn and va, etc.

MSS in *GB-Obac*

Principal publishers: Novello, OUP, Williams

For complete list see Deneke

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A History of Music in England (Oxford, 1907, 2/1924, enlarged 3/1952 by J. Westrup)

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R. Hull: 'Ernest Walker', *MR*, x (1949), 205–6

J. Westrup: 'Stanley Marchant and Ernest Walker', *ML*, xxx (1949), 201–3

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J. Dibble: *C. Hubert H. Parry: his Life and his Works* (Oxford, 1992)

R. Stradling and M. Hughes: *The English Musical Renaissance 1860–1940: Construction and Deconstruction* (London, 1993)

M. Musgrave: *The Musical Life of the Crystal Palace* (Cambridge, 1995)

IVOR KEYS/DUNCAN J. BARKER

Walker, Frank (*b* Gosport, 10 June 1907; *d* Tring, *c*25 Feb 1962). English musicologist. From Portsmouth Grammar School, he entered the GPO cable and wireless service, and remained in it until his death. During the war he was attached to the Royal Corps of Signals in Italy. Walker devoted all his leisure to musical research. He was self-taught in musicology and acquired a fluent command of German and Italian. His interests were limited to Wolf, Verdi and certain aspects of earlier Italian music, but within these limits he achieved the highest possible standard of critical and literary excellence.

His book on Wolf was originally planned, in 1936, in collaboration with Walter Legge, but Walker ultimately wrote it himself. When he visited Austria at the end of the war, he met some of Wolf's descendants with whom (and with others who had known the composer) he had already corresponded. They made available to him new letters and documents, some of which did not appear in print, however, until the second edition of the book. His long research bore fruit in a critical biography which is one of the classics of English musical literature. An elegant, lively style is linked to apparently effortless control of a mass of material, which, in the hands of a lesser writer, could have become oppressive. Walker showed keen judgment in sifting the conflicting evidence which surrounded various parts of Wolf's life. Indeed, his devotion to the truth was surpassed only by the compassion he showed for the composer's frailties. The criticism of the music, though selective, shows a sensitive understanding of Wolf's genius for melody and rhythm, but says little about his astonishing harmonic audacities.

The same qualities and methods are found in the masterly book on Verdi, which subjects the growth of the composer's character to a brilliantly illuminating scrutiny, enhanced by Walker's own vivid translation of numerous letters and other documents. Again he proved his genius for handling a huge mass of material, much of it new, without producing a dull page. He showed marvellous insight into the subtleties of Verdi's mind and the richness of his human relationships.

Walker's very lively, valuable essays on Italian and, especially, Neapolitan subjects exhibit his gifts within a smaller framework – ironic ridicule of pretentious, inaccurate writing, and penetrating assessments based on meticulous research, some of which he began during his war service. The research for his later articles, as for much of his book on Verdi, was undertaken during his holidays in Italy. Walker's death, by suicide, was a great loss to English musical scholarship.

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'New Light on Hugo Wolf's Youth', *ML*, xx (1939), 399–411

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'Verdi and Francesco Florimo: some Unpublished Letters', *ML*, xxvi (1945), 201–8

'The History of Hugo Wolf's Italian Serenade: the End of a Controversy', *MR*, viii (1947), 161–74

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'Verdi's Ideas on the Production of his Shakespeare Operas', *PRMA*, lxxvi (1949–50), 11–21
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'Verdi and Vienna: with some Unpublished Letters', *MT*, xcii (1951), 403–5, 451–3
'Hugo Wolf and Funiculì, Funiculà', *MR*, xiii (1952), 125–8
'Orazio: the History of a Pasticcio', *MQ*, xxxviii (1952), 369–83
'Pergolesi Legends', *MMR*, lxxxii (1952), 144–8, 180–83
'Verdian Forgeries', *MR*, xix (1958), 273–82; xx (1959), 28–37
'Giuditta Turina and Bellini', *ML*, xl (1959), 19–34
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'Conversations with Hugo Wolf', *ML*, xli (1960), 5–12; Ger. trans. in *SMz*, c (1960), 218–24
'Hugo Wolf an Josef Breuer', *ÖMz*, xv (1960), 64–6
'Un problema biografico verdiano (lettere apocrife di Giuseppina Verdi al suo confessore)', *RaM*, xxx (1960), 338–49
The Man Verdi (London, 1962/*R*; It. trans., 1964)

ALEC HYATT KING

Walker, George (Theophilus) (*b* Washington DC, 27 June 1922). American composer and pianist. He studied the piano as a child and later attended the Oberlin College Conservatory (BMus), the Eastman School of Music (DMA), the Curtis Institute of Music and the American Conservatory, Fontainebleau; his teachers included Nadia Boulanger, Robert Casadesus, Clifford Curzon and Rudolf Serkin. An accomplished pianist, he toured extensively both in the USA and abroad. His teaching appointments have included positions at Dillard University, the New School of Social Research, Smith College, the University of Colorado, Boulder and Rutgers University (1969–92). Among his honours are Fulbright, Whitney, Guggenheim, Rockefeller and MacDowell fellowships, an award from the American Academy and Institute of Arts and Letters (1982), a Pulitzer Prize (1996, for *Lilacs*), and commissions from orchestras such as the Boston SO and the New York PO.

Walker completed his first major composition, the String Quartet no.1, in 1946. His mature style reflects the influence of serialism, but is also characterized by neoclassical forms and textures, engaging melodies, dramatic instrumental colouring, rhythmic complexity and frequent references to black folk idioms. Other influences include the music of Stravinsky, Schoenberg, Debussy and Ravel. Several of his works have been recorded.

WORKS
(*selective list*)

Orch: Lament, 1941; Trbn Conc., 1957; Address, 1959; Sym., 1961; antifonys, str, 1968; Variations, 1971; Spirituals, 1974; Dialogues, vc, orch, 1975–6; Pf Conc., 1975
Vocal: Every Time I Feel the Spirit, 1v, pf, 1975; Hey Nonny-No, 1v, pf, 1975; I got a Letter from Jesus, 1v, pf, 1975; Lament, 1v, pf, 1975; Mary Wore Three Links of Chain, 1v, pf, 1975; Mass, solo vv, chorus, orch, 1976; Lilacs, S/T, orch, 1995
Chbr and solo inst: Str Qt no.1 'Lyric', 1946; Pf Sonata no.1, 1953; Pf Sonata no.2, 1957; Spatials, pf, 1961; Spektra, pf, 1971; Music for Three, pf trio, 1972; Pf Sonata no.3, 1975; Sonata, va, pf, 1989; 2 Pieces, org, 1996

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GUTHRIE P. RAMSEY JR

Walker, Joseph Cooper (*b* Dublin, 1761; *d* Dublin, 1810). Irish antiquary. He was influenced by contemporary European interest in exotic music, and wrote the first book on Irish music *Historical Memoirs of the Irish Bards* (Dublin, 1786, enlarged 2/1818) when he was 24 and a treasury clerk in Dublin Castle. Romantic in sensibility, prolix in style and largely derived from printed sources in English (Walker knew no Irish), the work nonetheless preserves original information researched by him, particularly in relation to the harper Turlough Carolan, and has served as a model for later writers. It also contains some of the earliest translations into English of Gaelic heroic lays. The appendixes include contributions from fellow antiquaries and an interesting group of 15 melodies which range from bagpipe laments and a plough tune to Gaelic song airs and harp tunes. An extra 28 melodies in the posthumous second edition are all from contemporary printed sources.

NICHOLAS CAROLAN

Walker, Luise (*b* Vienna, 9 Sept 1916; *d* Vienna, 30 Jan 1998). Austrian guitarist and composer. She studied the guitar with Josef Zuth, then with Jakob Ortner at the Vienna Music Academy (where she later became professor of guitar) and finally with Heinrich Albert and Llobet Soles. She began her international concert career in 1940. Her many recordings (which include excerpts from Paganini's guitar quartets, Schubert's G major Trio and guitar concertos by Torelli and Giuliani) testify to her fine musicianship and astonishing technique. Together with Presti and Anido she is considered one of the 20th-century *grandes dames* of the guitar, and one of those who were unfortunate in dwelling in the shadow of Segovia. She has been notably active in chamber music. Walker's love affair with the guitar, described in her autobiography, *Ein Leben mit der Gitarre* (Frankfurt, 1989), lasted over 70 years; she continued to teach and perform until shortly before her death.

JOHN W. DUARTE

Walker, Robert (Ernest) (*b* Northampton, 18 March 1946). English composer. He was a chorister at St Matthew's, the remarkable Northampton church that commissioned work from Graham Sutherland, Henry Moore and Britten. After studying at Cambridge (1965–8), five years as Director of Music at Grimsby Parish Church (1968–73), and five years working at Novello (1973–8), Walker made the decision to become a full-time composer in 1978. For many years his base was Brinkwells, the Sussex cottage where Elgar wrote his Cello Concerto. He founded the festival in the nearby town of Petworth. From 1982 to 1991 he was a professor of composition at the London College of Music. His style is well described by his own note on his Piano Quintet: 'Vernacular materials are strongly evident, and there's no attempt to be stylistically pure. Old forms, shapes and tonalities rub shoulders with more contemporary devices'. In this, Walker was years ahead of fashion, and suffered official neglect as a result, much to the bewilderment of his enthusiastic audiences.

De profundis (1990), a choral setting of Oscar Wilde, signified a deep spiritual and professional dissatisfaction. In 1992 Walker left Britain to live in Bali. The return to a self-sufficient artistic society like those of his early career brought about a new serenity, and a style influenced by a hands-on knowledge of the gamelan.

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(*selective list*)

Orch: Variations on a Theme of Elgar, 1982; Sym. no.1, B, orch, 1987; My Dog Has Fleas, 1990; Fragments of Elgar, orch, 1997

Chbr: Str Qt no.1, 1982; Pf Qnt, 1984; 10 Capriccios, 1982, 1985; Passacaglia, 2 pf, 1984

Choral: Canticle of the Rose (E. Sitwell), S, Bar, chorus, orch, 1980; De profundis, (O. Wilde), Bar, chorus, orch, 1990; Journey into Light (choral sym. C. Fry), chorus, orch, 1992; Mele livida (Catullus), chorus, 3 perc, pf, str, 1997

Principal publishers: Novello, Maecenas

DAVID OWEN NORRIS

Walker, Sarah (*b* Cheltenham, 11 March 1943). English mezzo-soprano. After studying in London she appeared with the Ambrosian Singers, then made her solo début in 1970 as Octavia with Kent Opera, adding Poppea, Penelope and Andromache (*King Priam*) for that company. Dido in *Les Troyens* for Scottish Opera followed in 1972, and a variety of roles for the ENO, among them Dorabella, Fricka, an eloquent Mary Stuart, a compelling Countess (*Queen of Spades*), a moving Cornelia (*Giulio Cesare*) and an imperious Elizabeth I (*Gloriana*), all of which displayed her as a singing-actress of significant presence. Among her most vivid Covent Garden parts, following her 1979 début as Charlotte, were Baba the Turk and Mrs Sedley, both of which she has recorded. Walker's other roles have included Madame Larina and Filipyevna (*Yevgeny Onegin*) and Mistress Quickly. Her appreciable career in recital has encompassed lieder, *mélodies* and British song, to each of which she has brought her gift for deft characterization, based on verbal acuity and dramatic immediacy, qualities that have informed her operatic appearances and her many recordings. She was made a CBE in 1991.

ALAN BLYTH

Walker, T-Bone [Aaron Thibeaux] (*b* Linden, TX, 28 May 1910; *d* Los Angeles, 17 March 1975). American blues singer and guitarist. As a youth he accompanied the blues singer Ida Cox, and at the age of 19, under the name of Oak Cliff T-Bone, made his first recording, *Wichita Falls Blues* (1929, Col.) which showed an indebtedness to Blind Lemon Jefferson. In the early 1930s he travelled widely working in medicine shows, and in 1934 moved to California. He appeared with great success in Les Hite's orchestra in 1939–40, and with Hite made his second recording, as a singer, the well-known *T-Bone Blues* (1940, BN). Between 1940 and the late 1960s he toured frequently as a soloist; he began recording regularly from 1945, making a large number of recordings of rhythm and blues.

A self-taught instrumentalist, he took up the amplified guitar after hearing Les Paul on that instrument, and developed electric guitar techniques in blues contemporaneously with Charlie Christian in jazz. His *Call it Stormy Monday* (1947, Cap.) was a seminal modern blues to small-group accompaniment. Walker was generally supported by a band, which compensated for his thin voice and allowed him to extemporize on the guitar. *Too Much Trouble Blues* (1947, Cap.) and *Alimony Blues* (1951, Imper.) are characteristic of his style, with their witty lyrics and vibrant, rapid guitar phrases. The strength of his orchestras sometimes threatened to dominate him, but re-recordings of his best-known blues, *Stormy Monday* and *Mean Old World* (both 1956, Atl.), show his work to advantage. His deft execution greatly influenced the transition from folk to virtuoso blues playing. The arpeggio style of Jefferson, Rambling Thomas and other Texas acoustic guitarists was elaborated in Walker's single-string work on the amplified instrument. The electric guitar enabled him to make clearly defined, elaborate improvisations even at fast tempos, as can be heard on his outstanding *Strollin' with Bones* (1950, Imper.). Walker thus linked the Texas folk tradition with modern blues as exemplified by the work of B.B. King, who was much influenced by him.

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PAUL OLIVER

Walker, William (*b* nr Cross Keys, SC, 6 May 1809; *d* Spartanburg, SC, 24 Sept 1875). American composer and tune book compiler. His first and most famous tune book *Southern Harmony* (New Haven, CT, 1835, 5/1854*R*) was published in four-shape notation (*see* SHAPE-NOTE HYMNODY, fig.1). A tune book rich in folk hymnody, *Southern Harmony* was the first collection to publish several well-known folk hymns, including *Amazing Grace* with its now-familiar tune 'New Britain', and was perhaps the most popular tune book in the South before the Civil War. Walker's second tune book, intended as a supplement to *Southern Harmony*, was the *Southern and Western Pocket Harmonist* (Philadelphia, 1846); it included a greater number of revival spirituals. Following the Civil War, Walker, under the influence of Lowell Mason and others, changed to a seven-shape note system of his own invention for his *Christian Harmony* (Philadelphia, 1867, 2/1872/*R*); it included more European music and more pieces by Mason and his followers. Walker's last collection, *Fruits and Flowers* (Philadelphia, 1873), was designed for children. *Southern Harmony* and *Christian Harmony* remain in use in singing conventions in the South.

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A.M. Smoak jr.: *William Walker's 'The Southern Harmony' (1835)* (thesis, Southern Baptist Theological Seminary, 1975)

HARRY ESKEW

Walker Brothers, the. American pop vocal group. Its members were Gary Leeds (*b* Glendale, CA, 3 Sept 1944), John Walker (John Maus; *b* New York City, 12 Nov 1943) and Scott Walker (Noel Scott Engel; *b* Hamilton, OH, 9 Jan 1944). The trio was formed in Hollywood before moving to London in 1964, and over the following three years they performed extensively throughout Britain and continental Europe. They recorded a series of hit singles which generally featured the smooth baritone of Scott Walker and lush string arrangements by Johnny Franz which recalled those of Phil Spector. Their hit songs

– all composed by American writers – included *Love her* (1965, by Barry Mann and Cynthia Weil), *Make it easy on yourself* and *Another tear falls* (1965 and 1966, by Burt Bacharach and Hal David), *My ship is coming in* (1966, Joey Brooks) and *The sun ain't gonna shine anymore* (1965, Bob Crewe and Bob Gaudio). The group split up in 1967 but reunited in 1975 when they recorded a further hit, *No Regrets* by Tom Rush. Scott Walker made a number of critically acclaimed solo recordings including versions of songs by Jacques Brel as well as albums of his own compositions.

DAVE LAING

Walking bass (i). In Baroque music, especially early Italian, a term used informally for a bass line that moves steadily and continuously in contrasting (usually longer) note values to those in the upper part or parts; it is a particularly common feature of STROPHIC VARIATIONS and was also used by Alessandro Grandi (i) in some of his motets. *See also* CANTATA, §I, 1.

□

Walking bass (ii). In boogie-woogie piano style, a repeating left-hand pattern of broken octaves. *See* BOOGIE-WOOGIE, ex.2.

GUNTHER SCHULLER

Walking bass (iii). In jazz, a line played pizzicato on a double bass in regular crotchets in 4/4 metre, the notes usually moving stepwise or in intervallic patterns not restricted to the main pitches of the harmony. The style arose as the use of STRIDE piano patterns declined, and its first master was Walter Page in the late 1920s and early 1930s; it has since become *lingua franca* for jazz bass players, allowing them to contribute pulse, harmony and counter-melody simultaneously.

GUNTHER SCHULLER

Wallace, John (Williamson) (*b* Methihill, Fife, 14 April 1949). Scottish trumpeter. He attended King's College, Cambridge (1967–70), and subsequently studied with Alan Bush at the RAM (1970–72) and with David Blake at York University (1972–4). His début was in 1965 in Estoril with Haydn's Trumpet Concerto. Wallace was principal trumpeter with the Philharmonia Orchestra (1976–95), and in 1988 joined the London Sinfonietta. He is also artistic director of the brass department at the RAM. In 1986 he founded the Wallace Collection, a brass ensemble of flexible instrumentation, with which he has toured and recorded extensively. In 1988 he gave the first performances of concertos by Tim Souster and Peter Maxwell Davies, both dedicated to him; his other first performances include Souster's *The Transistor Radio of St Narcissus* for flugelhorn and live electronics (1983), concertos by Malcolm Arnold (1982) and Dominic Muldowney (1993), Robert Saxton's *Psalm of Ascents* (1993), James Macmillan's *Epiclesis* (1993) and Turnage's *Dispelling the Fears* (1995). Wallace has edited the *Companion to Brass Instruments* (Cambridge, 1997) with Trevor Herbert, as well as a series of brass music and educational collections, and has made many recordings. He was made an OBE in 1995.

EDWARD H. TARR

Wallace, Lucille (*b* Chicago, 22 Feb 1898; *d* London, 21 March 1977). British pianist and harpsichordist of American birth. She was educated at the Bush Conservatory, Chicago, where she took the BMus degree, then went to Vassar College, where in 1923 she was awarded a fellowship which enabled her to go to Vienna to study music history under Adler and Alfons Dopsch. The following year she moved to Paris, and studied at the Sorbonne under Nadia Boulanger and Landowska. She also took piano lessons in Berlin from Schnabel, but her interest in earlier music led her to concentrate on the harpsichord and on such composers as Bach, Couperin and Scarlatti. Following Landowska's example, she used a Pleyel instrument and, like her, devoted much thought to questions of fingering and touch. In 1931 she married the pianist Clifford Curzon. An extremely serious-minded musician, she became increasingly self-critical; about 1952 she gave up her public career to look after the two orphaned sons of the singer Maria Cebotari.

LIONEL SALTER

Wallace, (William) Vincent (*b* Waterford, 11 March 1812; *d* Château de Haget, Vieuzos, Hautes-Pyrénées, 12 Oct 1865). Irish composer. His early reputation was made as a pianist and violinist in many parts of the world; the production of *Maritana* in 1845 established his position as a composer of operas for the London stage.

1. LIFE. Wallace's father was Sergeant William Wallace of Ballina, Co. Mayo, bandmaster of the 29th or Worcestershire Regiment. Little is known of his mother. They had three children: William, Wellington (*b* 1813) and Eliza (1814–79), who married the Australian singer John Bushelle and was herself a singer of some note. William took the additional name Vincent when he was received into the Roman Catholic Church in 1830, and thereafter used Vincent as his principal name.

His father, who taught him how to play a great many different instruments, was discharged from the army in 1825, and shortly afterwards the family moved from Waterford to Dublin. William became second violinist at the Theatre Royal, and on occasion deputized for the



1. Vincent Wallace: portrait by J. Hanshew, watercolour, 1853 (National Gallery of Ireland, Dublin)



2. Scene from Wallace's opera 'Maritana', Act 2 scene i, Drury Lane Theatre, London 1845: engraving from the 'Illustrated London News' (22 November 1845)

leader, James Barton. He studied the piano with W.S. Conran, and the organ with Haydn Corri. In January 1830 he was appointed organist of Thurles Cathedral (Roman Catholic) and professor of music at the Ursuline convent there. He fell in love with one of the pupils, Isabella Kelly, but her father objected to the marriage on the grounds that Wallace was a Protestant. He was therefore baptized in the Catholic Church in the autumn of 1830, and married Isabella the following year. In August 1831 he returned to Dublin and again joined the band of the Theatre Royal, where he was much stimulated by the visits of Paganini. At the age of 22 he made his début as a composer, playing a violin concerto of his own at the Dublin Anacreontic Society.

In 1835 Wallace emigrated to Tasmania with his wife and his sister-in-law Anna Kelly, on a ship that left Liverpool on 9 July and arrived at Hobart on 31 October. He gave a number of concerts there, then moved in January 1836 to Sydney, where he led an active musical life. He appeared at a concert at the Royal Hotel under the patronage of the governor of New South Wales, Sir Richard Bourke, on 12 February, where he played a piano concerto by Herz and a violin concerto by Mayseder: this dual role was typical of his concert-giving years, but it was usually as a violinist that he received the most applause. The Australian press treated him as a wonder, an 'Australian Paganini', and he is still regarded as 'the first outstanding instrumentalist to visit Australia'. He soon became, in Beedell's words, 'Sydney's undisputed musical emperor'. On 4 April 1836 Wallace and his wife, with his sister Eliza, a soprano who also lived in Sydney, opened an academy of music in Bridge Street, under the governor's patronage, for the instruction of young ladies. He may also have engaged in sheep farming, though it is difficult to find any hard evidence for this. At any rate he left Sydney on 11 February 1838, leaving behind him debts of nearly £2000 and also his wife and small son William, who probably returned to Ireland soon afterwards. In later life he told stories about his activities at this time, some of which were reported by Berlioz: he is said to have taken part in a punitive expedition against the Maoris in New Zealand, and to have visited India, where he was received by the Begum of Oudh; but these are mere tales. His actual destination was Valparaiso, Chile, where he joined an 'active and progressive British colony, very influential in the development of Chilean music', in the words of Eugenio Pereira Salas (quoted in Graves). He played the piano and the violin at a concert in Valparaiso on 3 June 1838, and later at Santiago de Chile. In the next few years he made expeditions to Buenos Aires, Lima, Jamaica and Cuba, eventually reaching Mexico City, where he conducted the Italian opera season in 1841, and composed a mass for performance at the cathedral. He proceeded to New Orleans (1841), Philadelphia (1842) and Boston (1843), at last reaching New York, where he made his début at the Apollo Saloon on 6 June. His reputation had gone before him, and he was lionized by New York society, and regarded as 'decidedly the first violinist and pianist in this country'. His *pièce de résistance* was his own Introduction and Variations entitled *Cracovienne*, which he played on either the violin or the piano.

Wallace probably left New York in 1844, and made a tour of Germany and the Netherlands before he at last appeared in London, at a concert in the Hanover Square Rooms on 8 May 1845. On this occasion he played the piano only, including the famous *Cracovienne*. The long years of travel leading up to this event can be seen as the indulgence of a restless spirit, but they also prepared the way for a successful career; for the romantic tales that preceded Wallace's arrival certainly helped to attract audiences. Soon afterwards Wallace was introduced to the librettist Edward Fitzball, who was looking for a fresh musical talent and had been much impressed by Wallace's playing. Together the two men worked on *Maritana*, which was performed under Bunn's direction at Drury Lane on 15 November, with Emma Romer as Maritana and William Harrison as Don César (fig.2). It is probable

that Wallace used for this opera a good deal of music that he had composed earlier: 'The Harp in the Air' is said to date from his days at the convent of Thurles, while the story that he composed much of the music at the Bush Inn, Hobart, in 1835 has never been either proved or disproved. At any rate *Maritana* had an immediate success excelled only by that of Balfe's *Bohemian Girl* (1843). It ran for over 50 nights, and the *Illustrated London News* correctly prophesied that the song 'Scenes that are brightest' would be heard everywhere, 'in the gilded drawing-room, and under the blue canopy of the skies with the barrel-organ'. *Maritana* was staged at Dublin in 1846, at Vienna in 1848 (with Staudigl) where Wallace enjoyed another triumph, at Philadelphia also in 1848, and in most major centres of opera before long. Yet from the first, some critics received it with reservations: Chorley said Wallace was 'in search of a style, since there are half-a-dozen different manners tried in as many portions of the opera'.

He was never able to repeat his success. His next two works were more ambitious, aspiring to the manner of grand opera; but *Matilda of Hungary*, performed in 1847, was a failure, and *Lurline*, commissioned for the Paris Opéra in August 1848 and also announced for performance at Covent Garden the same year, was not given at either theatre. It is said to have been staged as *Loreley* in Germany in 1854, but Wallace had to wait until 1860 for a London production, by the Pyne–Harrison company. Meanwhile he had contracted serious eye trouble, and in 1849 he returned to South America, ostensibly for the 'change of scene' which was widely regarded as a cure for all ailments. Another long series of journeyings followed, including several years in New York, where in about 1850 he 'married' Hélène Stoepel, a pianist who had made her début on 16 June 1850. In 1859 Wallace wrote to his sister-in-law, the former Anna Kelly, that he believed his marriage to Isabella had never been legal, but whether this was recognized by the New York authorities is not known. No record of the New York marriage has been found, and on 1 February 1883 Hélène Stoepel (using her maiden name) married one Henry John Miller in New York. At any rate Hélène appeared in programmes from January 1851 onwards as 'Mrs Wallace'. She played with Wallace in New York concerts for several years, and remained with him for the rest of his life. His movements in the next few years are uncertain. He was in Germany from September 1858 to January 1859. With the production of *Lurline* at Covent Garden on 23 February 1860 begins the last phase of his career. It was a success, though hardly on the scale of *Maritana*. But Wallace made no money out of it, having assigned the copyright to the Pyne–Harrison partnership on 18 March 1859. In the following three operas Wallace made a last effort to establish an English grand opera tradition: they were far more elaborate than other English operas of the time, but none of them caught the popular imagination. He did not give up, and was working on an opera *Estrella* in 1864 when he became very ill (he had been suffering from heart attacks for years); he crossed the Channel and retired to Passy, where he was visited by Rossini and other musical celebrities. In September 1865 he moved to the Château de Haget, where Hélène nursed him through his last illness. His body was returned to London, and he was buried in Kensal Green Cemetery on 23 October. Of his two wives, Hélène was the first to die, at New York in 1885; Isabella lived on in Dublin until 25 July 1900.

2. Works. Wallace wrote a great many piano pieces, most of them based on vocal music already in existence. Some are concert pieces of enormous difficulty, similar to Liszt's works of the same kind; others, for home use, are more reminiscent of Chopin. His mastery of piano technique is evident. Very little of the violin music has survived. Of his songs, duets and partsongs, the best and most popular ones generally turn out to have come from one of the operas; an exception is *The Bell Ringer* (Oxenford), which was often sung by Santley and became well known.

The chief interest lies in his operas, and more particularly in *Maritana*, in which he achieved at one blow a degree of popular success, at home and abroad, which had eluded British composers (with the exception of Balfe) for generations. As Forsyth put it, 'If we judge Wallace's best work by the standards of his English predecessors we shall be forced to allow it a certain elemental vigour and spontaneity which were unknown till his day'. This quality derived from the many foreign influences which had acted on Wallace, and which set him apart from Loder, Barnett or Macfarren. He had picked up the ability to write a 'big tune' in the style of Meyerbeer, which swept his audience through an extended choral scene in a way that no English ballad could ever do; a typical example from *Maritana* is 'Angels that around us hover' (ex.1), but an even more powerful tune closes the second
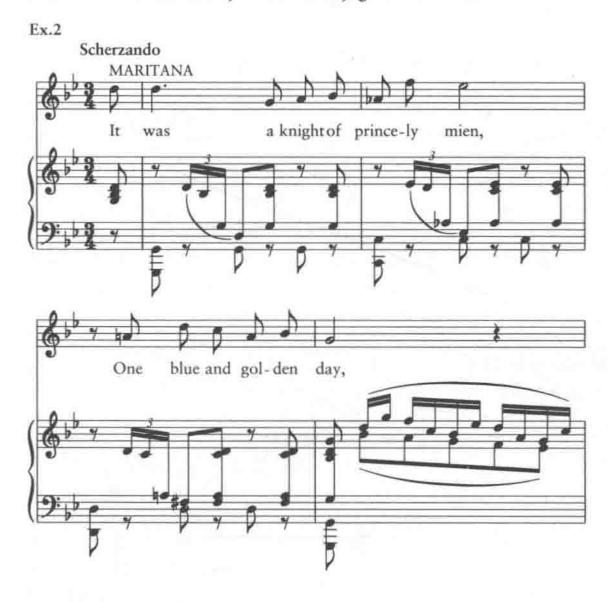
Ex.1

Andante religioso

An - gels that a - round us ho-ver, Guard us till the close of day, close of day.

act of *Lurline* (Wallace, like Meyerbeer, took care to introduce the tune first in a previous act, so that it would be familiar when it came back). He could also write a sustained dramatic finale on almost Mozartian lines (*Maritana*, Act 2), or a rollicking 6/8 melody like Donizetti or early Verdi ('Turn on old time'). But the most striking innovation in *Maritana* was his use of exotic colouring to illustrate Spanish and gypsy elements. With knowledge of *Carmen* and later imitations, the beginning of 'It was a knight of princely mien' (ex.2), with its flat supertonic and bolero rhythm, strikes one as an orthodox and even hackneyed symbol of Spain. But Chorley's comment on this very passage shows how little any such convention existed in 1845: 'Maritana's first *romanza* has a far-fetched turn in the second bar, which might pass in a French melody, where improbability is the law, not the exception, but among more smoothly written music sounds like affectation'. The spirit of *Carmen* is even more strongly present in the charming fortune-telling song and chorus 'Pretty Gitana, tell us' (ex.3), and in several other numbers. These colourings were new, not only in English opera, but in any well-known opera; previous operas such as *La favorita* (1840), *Don Pasquale* (1843) and *Ernani* (1844), had contained fandangos and boleros, but with orthodox harmonies. Even Chopin's Bolero (1834) did not use the flattened supertonic in this
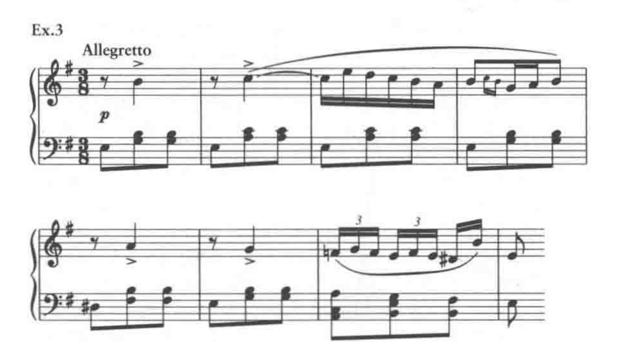
Ex.2



way. It is hardly fanciful to infer that Wallace absorbed this idiom from the popular music of Spanish America, where he had spent several years; nor is it far-fetched to point to a direct influence on Bizet, when one remembers that *Maritana* was one of the most successful operas of its generation throughout Europe.

In *Lurline*, composed in 1847 but perhaps greatly revised for the 1860 production, there is a considerable change of style – a much more ambitious use of the chorus, soloists and orchestra to produce grand scenes. To judge from critical reactions these failed not because they were ineffective but because they were felt to be un-English – as indeed they were. The drinking-chorus 'Drain the cup of pleasure' has the force of a Verdi chorus; the trio 'Ah! dare I hope' has as much action and characterization as an entire opera of Balfe's. A new element can be observed in the style of Wallace's later operas – the influence of Mendelssohn; three melodies of the 'song without words' type can be found in *Lurline* – 'When the night winds sweep the wave', 'Go from this heart' and the F♯ minor tune in the overture. Though inferior to Loder's, Wallace's orchestration was coarsely effective. He would still insert an occasional ballad for those that liked it – in this form he had never been a match for Balfe – but he could also write an erotic song of surprising passion, such as 'Sweet form that on my dreamy gaze'. Bernard Shaw wrote after hearing a revival of *Lurline*: 'There are several moments in the opera in which the string of hackneyed

Ex.3



and trivial shop ballad stuff rises into melody that surges with genuine emotion'.

In many ways *The Amber Witch* represents Wallace's full maturity, achieving at last 'an effective structural scheme and a decent level of musical characterization' (Burton, *GroveO*). The audience is drawn into sympathy with the heroine's plight to an extent rarely found in Victorian opera; the overture, also, is a vast advance on the typical potpourri of earlier years.

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OPERAS

all first produced in London and published there in vocal score

Maritana (3, E. Fitzball), Drury Lane, 15 Nov 1845 (1846)
Matilda of Hungary (3, A. Bunn), Drury Lane, 22 Feb 1847 (1847)
Lurline (3, Fitzball), 1847, Covent Garden, 23 Feb 1860 (1859), *B-Bc*
The Amber Witch (4, H.F. Chorley), Her Majesty's, 28 Feb 1861 (1861)
Love's Triumph (3, J.R. Planché), Covent Garden, 3 Nov 1862 (1862), *GB-Lbl*
The Desert Flower (3, A. Harris and T.J. Williams), Covent Garden, 12 Oct 1863 (1864)

Not perf.: The Maid of Zurich; The King's Page (J.E. Carpenter); Estrella (H.B. Farnie), inc.; Gulnare (It. operetta); Olga (It. operetta)

OTHER WORKS
(*selective list*)

Wedding Hymn, hymn tune
Pf duets; duets, vn, pf
Many pf solos, most (London, 1845–65), incl. La gondola (1846) and La grace (1851), both repr. in *LPS*, xvi (1985); La belle danseuse (1864), concert studies, variations, dances, characteristic pieces
Album [of 10 songs and pf pieces], Respectfully Dedicated to the Ladies of the United States (New York, 1854)
Songs, duets, partsongs, many adapted from pf pieces

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NICHOLAS TEMPERLEY

Wallace, William (*b* Greenock, 3 July 1860; *d* Malmesbury, 16 Dec 1940). Scottish composer and writer on music. The son of an eminent Scottish surgeon, he was educated at Fettes College and took medicine at Edinburgh and Glasgow universities. He then studied ophthalmology in Vienna and Paris, practising briefly in London. In 1889 he turned from medicine to music, entering the RAM for

a year, his only formal musical training. His compositions began to be performed at the Crystal Palace and Queen's Hall, notably the symphonic poem *The Passing of Beatrice* in 1892. Wallace wrote widely in journals, editing the *New Quarterly Musical Review* for a few years. He examined the physiological and psychological aspects of music in his books *The Threshold of Music* and *The Musical Faculty*, two of the best contributions to the subject area. He was honorary secretary of both the Philharmonic Society (1911–13) and the Society of British Composers. During the war years Wallace worked again as a doctor and in later life became librarian and professor of harmony and composition at the RAM.

Wallace's series of symphonic poems made him the first British exponent of the genre, modelling them on those of his idol Liszt both formally and stylistically; *Villon* (1909) was his most successful essay. He also drew on Scottish idiom in *A Scots Fantasy* and the *Jacobite Songs*, coupled with Wagnerian influences in *The Massacre of the Macpherson* (*c*1910). In *Wallace AD 1305–1905* he used the traditional melody 'Scots wha hae wi' Wallace bled'. He was stylistically more advanced and less conservative than his compatriots MacCunn and Mackenzie, but his music is primarily that of a thinker, although in his first book, *The Threshold of Music* (London, 1908), he gave the view 'there is no mental process which in any respect resembles music'.

WORKS

(selective list)

published works printed in London

INSTRUMENTAL

Sym. poems: no.1 'The Passing of Beatrice', after Dante, perf. 1892 (1911); no.2 'Amboss oder Hammer', after J.W. von Goethe, perf. 1896; no.3 'Sister Helen', after D.G. Rossetti, perf. 1899; no.4 'Greeting to the New Century', perf. 1901; no.5 'Wallace AD 1305–1905', perf. 1905; no.6 'Villon', perf. 1909 (1910)

Other: Suite, A, orch, n.d.; A Scots Fantasy, suite, orch; An American Rhapsody, orch, 1891; The Lady from the Sea, suite after Ibsen, orch, perf. 1892; Pf Trio, A, 1892; Sym. Prelude, after Aeschylus, perf. 1893; In Praise of Scots Poesie, ov., perf. 1894; Suite in the Olden Style, arr. pf (1896); Sym. 'The Creation', ?1899, perf. 1899; Pelléas et Mélisande, suite after M. Maeterlinck, orch, 1903

VOCAL

Brassolis (lyric tragedy in one act); Choral Sym. 'Koheleth' (Bible: *Ecclesiastes*); Lord of Darkness (scena, L.E. Mitchell), Bar, orch, 1890; Missa brevis e votiva de Assumptione Beatae Mariae Virginis, duabus vocibus, vv, female chorus, 1891; Spanish Improvisations, vocal qt, pf, 1893 (1911); My Soul is an Enchanted Boat (P.B. Shelley), Bar/C, vn, pf, 1896;

The Rhapsody of Mary Magdalene (scena, Wallace: *The Divine Surrender*), 1v, orch, 1896; Freebooter Songs (Wallace), song cycle, perf. 1899, vs (1899) [orig. with orch]; Jacobite Songs (Wallace), song cycle, 1900 (1901); Lords of the Sea (Wallace), song cycle, 1901 (1901); The Outlaw (ballad, Wallace), Bar, male chorus, orch, 1908 (1908); The Massacre of the Macpherson (Burlesque ballad), male chorus, orch, perf. *c*1910 (1910); 3 Songs (W. Blake) (1911); many single songs and short choral pieces

MSS in *GB-Lam* and *GB-En*

WRITINGS

MS documents and letters in GB-En and Lbl

The Divine Surrender: A Mystery Play (London, 1895)

The Threshold of Music: an Inquiry into the Development of the Musical Sense (London, 1908)

The Musical Faculty: its Origins and Processes (London, 1914)

Richard Wagner as he Lived (London, 1925)

Liszt, Wagner and the Princess (London, 1927)

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Obituary, *MT*, lxxxii (1941), 40

H.G. Farmer: *A History of Music in Scotland* (London, 1947), esp. 435–6, 526–7

L. Foreman: *From Parry to Britten: British Music in Letters 1900–1945* (London, 1987)

J. Purser: *Scotland's Music* (Edinburgh and London, 1992), 223–5

R. Stradling and M. Hughes: *The English Musical Renaissance 1860–1940: Construction and Deconstruction* (London, 1993)

C. Ehrlich: *First Philharmonic: a History of the Royal Philharmonic Society* (Oxford, 1995)

M. Musgrave: *The Musical Life of the Crystal Palace* (Cambridge, 1995)

DUNCAN J. BARKER

Wallaschek, Richard (*b* Brno, 16 Nov 1860; *d* Vienna, 24 April 1917). Austrian writer on music. He studied law and philosophy in Vienna, Heidelberg and Tübingen (1878–85), and graduated in philosophy at Tübingen in 1885 and law at Berne in 1886. After the publication in 1886 of his *Ästhetik der Tonkunst* he became a lecturer in philosophy in Freiburg. From 1890 to 1895 he studied in London, and in 1896 he went to the University of Vienna to lecture on the psychology and aesthetics of music. In 1908 he was made an extraordinary (unsalaried) professor, and in 1911 a salaried university professor. He taught the aesthetics of music in the conservatory of the Gesellschaft der Musikfreunde (1900–02) and also wrote music articles and reviews for *Die Zeit* (1896–1904).

According to Graf (1974), Wallaschek's appointment in 1896 to the University of Vienna marks the beginning of the field of comparative musicology. Noted for his positivistic and empirical approach to musicological study, in *Primitive Music* (1893) he made a detailed examination of the musical instruments of ethnic groups and developed Wagner's theory that the origin of music lies in rhythm and the dance; he opposed Herbert Spencer's idea that music is an outgrowth of speech. His article 'On the Difference of Time and Rhythm in Music' (1895) discusses rhythm as 'the form of the objective movement' and time-sense (*Takt*) as 'the form of the perceiving subjective mind'. His theory of feeling was developed from Schopenhauer and Wagner, but he himself was a pioneer in his work on musical psychology. His most important ideas are consolidated in the posthumous *Psychologische Ästhetik* (1930), which includes an assessment by his friend and disciple Robert Lach.

WRITINGS

(selective list)

Ästhetik der Tonkunst (Stuttgart, 1886)

'On the Origin of Music', *Mind*, xvi (1891), 375–86 [reply to H. Spencer: 'The Origin of Music', ibid, xv (1890), 449–68; see also Spencer, ibid, xvi (1891), 535–7, and Wallaschek, ibid, new ser., i (1892), 155–6]

'Das musikalische Gedächtnis und seine Leistungen bei Katalepsie, im Traum und in der Hypnose', *VMw*, viii (1892), 204–51

Primitive Music (London, 1893/*R*, enlarged 2/1903 as *Anfänge der Tonkunst*)

'How We Think of Tones and Music', *Contemporary Review*, lxvi (1894), 259

'On the Difference of Time and Rhythm in Music', *Mind*, new ser., iv (1895), 28–35

Psychologie and Pathologie der Vorstellung (Leipzig, 1905)

Das k.k. Hofoperntheater (Vienna, 1909)

Psychologie und Technik der Rede (Leipzig, 1909, 2/1914)

Psychologische Ästhetik, ed. O. Katann (Vienna, 1930)

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R. Lach: 'Zur Erinnerung an Richard Wallaschek', *Zeitschrift für Ästhetik und allgemeine Kunstwissenschaft*, xii (1917), 352–9; repr. in *Psychologische Ästhetik* (1930)

W. Graf: 'Österreichs Beiträge zur Musikethnologie', *Beiträge Österreichs zur Erforschung der Vergangenheit and Kulturgeschichte der Menschheit* (New York, 1959)

W. Graf: 'Die vergleichende Musikwissenschaft an der Universität Wien', *Mitteilungen der Anthropologischen Gesellschaft in Wien*, xcv (1965), 155–61
W. Kummel: 'Musik und Musikgeschichte in biologistischer Interpretation', *Biologismus im 19. Jahrhundert* (1973), 108–46
W. Graf: 'Die vergleichende Musikwissenshaft in Österreich seit 1896', *YIFMC*, vi (1974), 15–43
E. Partsch: 'Von der Historie zur Empire: Richard Wallascheks Entwurf einer Reformierten Musikwissenschaft', *SMw*, xxxvi (1985), 87–110
S. McColl: 'Positivism in Late Nineteenth-Century Thought about Music: the Case of Richard Wallaschek', *SMA*, xxvi (1992), 34–47

J.A. FULLER MAITLAND/DAVID CHARLTON/SUZANNE M. LODATO

Wallberg, Heinz (*b* Herringen, nr Hamm, 16 March 1923). German conductor. He studied at the Dortmund and Cologne conservatories and began his career as a violinist and trumpeter in Cologne and Darmstadt. He made his conducting début in *Le nozze di Figaro* at Münster in 1947 and worked in several German cities, serving as music director at the Augsburg Städtische Bühnen in 1954 and at Bremen, 1955–60. He was music director at Wiesbaden, 1960–74, and at the same time appeared regularly at the Vienna Staatsoper. He made his Covent Garden début in 1963 with *Der Rosenkavalier*. As music director at Essen (1975–91) he opened the new Aalto-Theater there (1988). He was also chief conductor of the Bavarian RSO (1975–82), with which he recorded more than a dozen operas and operettas, including Humperdinck's *Königskinder*, Leoncavallo's *La bohème*, Lortzing's *Zar und Zimmermann*, Flotow's *Martha*, Egk's *Peer Gynt* and a much-praised version of Weinberger's *Švanda the Bagpiper*. Other recordings include orchestral works by the Czech composer Jindřich Feld, and choral ballads by Schumann. His work in Australasia included the first production in New Zealand of *Die Meistersinger*, at Wellington in 1990, and in 1991 he made a belated American début with the National SO, Washington, DC.

NOËL GOODWIN

Wallek-Walewski, Bolesław (*b* Lwów, 23 Jan 1885; *d* Kraków, 9 April 1944). Polish composer, conductor and teacher. He studied in Lwów with Sołtys, Niewiadomski (theory and composition) and Maliszowa and Zelinger (piano), at the Kraków Conservatory with Żeleński and Szopski, and in Leipzig with Riemann (musicology) and Prüfer. In 1910 he was appointed professor at the Kraków Conservatory, where he was made director in 1913. Founder, artistic director and conductor of the choral society Echo Krakowskie, he also conducted opera and orchestral concerts. As a composer, employing a traditional Romantic style, he excelled particularly in choral music. His opera *Pomsta Jontkowa* was planned as a sequel to Moniuszko's *Halka*.

WORKS
(*selective list*)

Ops: Pan Twardowski (A. Bandrowski), 1911, Kraków, 1915; Dola [Lot] (Wallek-Walewski), Kraków, 1919; Pomsta Jontkowa, 1926; Legenda o królewnie Wandzie [The Legend of the King's Daughter Wanda] (M. Jaroszanka), 1936; Żona dwóch mężów [The Wife of Two Husbands], inc.; Kochanek Maryli [Maryla's Lover], inc.
Vocal: oratorios, cantatas, Missa in honorem Sancti Vincenti a Paulo, Msza pastoralna, Msza polska, Msza żałobna, orch songs
Orch: Paweł i Gaweł, sym. poem after A. Fredro, perf. 1908; Zygmunt August i Barbara, sym. poem, 1912; Intermezzo fantastyczne, before 1913; incid music

Principal publishers: Krzyżanowski, PWM

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A. Kopyciński: 'Bolesław Wallek-Walewski 1885–1944', *RM*, i/3 (1945), 11
L. Świerczek: 'Bolesław Wallek-Walewski 1885–1944: zarys biograficzny i twórczość religijna', *Nasza przeszłość*, xviii (Kraków, 1963), 187–232

MIECZYSŁAWA HANUSZEWSKA

Wallen, Errollyn (*b* Belize City, Belize, 10 April 1958). British composer, pianist and singer of Belizean birth. Educated in the British Isles from the age of two, she trained as a dancer at the Maureen Lyons School of Dancing and the Urdang Academy before taking dance classes at the Dance Theater of Harlem (1976–8). She studied music at Goldsmiths College, London (BMus 1981) and composition with LeFanu and Lumsdaine at King's College, London (MMus 1983). After working with the cabaret band Pulse, she co-established the Wallen Parr recording studio and music production company in 1986. As well as composing for film and television, she wrote many of her early works for Nanquidno (four players on two pianos) and her own Ensemble X. Her tribute to Nelson Mandela, *In Our Lifetime* for baritone and tape (1990), was later choreographed for the London Contemporary Dance Company. In 1993 her chamber opera *Four Figures with Harlequin* was first performed by the Garden Venture of Covent Garden. Other works have been commissioned by a wide range of groups and performers including the Hallé, Birmingham Contemporary Music Group, the Royal Ballet, the BBC, the baritone Thomas Buckner and the jazz saxophonist Courtney Pine.

Wallen draws inspiration from a great diversity of sources in her music. It is above all characterized by a deeply expressive lyricism, as in the Christine de Pisan setting *Dark Heart* (1991), and a delight in vibrant dance rhythms, as in the last movement of the Concerto for Percussion and Orchestra (1994), commissioned and broadcast by the BBC. She has also produced an album on which she performs her own songs, *Meet me at Harold Moores* (1998).

WORKS
(*selective list*)

Dramatic: The Singing Ringing Tree (musical play, C. Keatley), 1991; Heart (ballet, choreog. D. Wong), 1992; 1-2-3-4 (elec ballet, choreog. J. Marley, Wong, B. Mathias), 1993; E.D.R. (ballet, choreog. Wong), 1993; Four Figures with Harlequin (chbr op, Wallen), 1993; Waiting (ballet, choreog. C. Bruce), 1993; Look! No Hands! (op, C. Oswin), 1996; Horseplay (ballet), 1997; Nijinska's Whistle (music theatre, K. Westbrook), 1998; 3 radio plays
Orch: Conc, perc, orch, 1994; Chorale, str, 1995; Jig, str, 1995; Hunger, chbr orch, 1996; Chrome, brass band, 1997
Chbr and solo inst: Variations, str qt, 1983; Mythologies, cl, sax, vn, vc, pf, perc, 1988; Str Qt no.2, 1988; Memorias de un corazón en un pueblo pequeño, fl, gui/mand, db, perc, 1989; Jelly Dub Mix, sax, str qt, tape, 1990; Until You Do, 2 pf, sax, elec b gui, drums, 1991; Mondrian, wind qnt, b cl/sax, tpt, pf, str qt, db, 1992; Dogness, elecs, 1994; Phonecalls from Besieged Cities (J. Shapcott), spkr, tape, 1994; Rapture, va, pf, 1998
Pf: Big Business, 2 pf, 8 hands, 1988, arr. 2 pf, 4 hands; The Girl in My Alphabet, 2 pf, 8 hands, 1990, arr. 2 pf, 4 hands; Earth Stood Hard as Iron, 2 pf, 1996; Prelude, 1996
Vocal: Take (Wallen), S, pf, tape, 1988; It All Depends on You (P. Larkin), S, 2 cl, tape, 1989; In Our Lifetime (Wallen), Bar, tape, 1990; Dark Heart (C. de Pisan), S, pf, 1991; Having Gathered his Cohorts (Wallen), Bar, 2 cl, 1991; I Hate Waiting (Wallen), 1v, cl, sax, tpt, pf, elec b gui/db, perc, tape, 1991; Are You Worried about the Rising Cost of Funerals? 5 Simple Songs (Wallen), S, str qt, 1994; Gastarbeiter (J. Kay), Mez, cl, va, db, perc, 1994; Shit in her Eyes (D. Levy), 1v, amp vn, elec b gui, drums, 1994; Music for

Alien Tribes (Wallen, G. Simpson), 1v, vn, kbd, elecs, tape, 1996; One Week Short of a Valentine (Wallen), Mez, fl, vc, db, pf, 1997; The Devil and the Doctor (Wallen), 1v, str, pf, 1997; Benediction (Bible: *Zephaniah* iii.3), SSA, 1998; Demon (Wallen, after Bible: *Mark* xiii), SATB, orch, 1998; Meet me at Harold Moores (Wallen), song album, 1998

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E. Wallen: 'Slave to the Rhythm', *CMR*, xi (1994), 293–5
H. Walker-Smith: 'Errollyn Wallen', *International Dictionary of Black Composers*, ed. S.A. Floyd (Chicago, 1999)

SOPHIE FULLER

Wallenstein, Alfred (*b* Chicago, 7 Oct 1898; *d* New York, 8 Feb 1983). American conductor and cellist. Educated in Los Angeles, he played in various theatre orchestras before joining the cello section of the San Francisco SO at the age of 17. After moving to the Los Angeles PO (1919), he studied medicine in Leipzig as well as the cello with Julius Klengel. He was principal cellist with the Chicago SO (1922–9) and the New York PO under Toscanini (1929–36). He conducted his first orchestral concert for a New York broadcast in 1931, and formed the Wallenstein Sinfonietta two years later. Returning to Los Angeles in 1943, he became musical director of the Los Angeles PO, a post he held with authority and distinction until 1956. He was active in numerous educational projects, and served as musical director for the radio station WOR in New York. He joined the faculty of the Juilliard School of Music in New York in 1968, becoming head of the orchestral department in 1971.

MARTIN BERNHEIMER

Waller, Fats [Thomas Wright] (*b* New York, 21 May 1904; *d* Kansas City, MO, 15 Dec 1943). American jazz and popular pianist, organist, singer, bandleader and composer.

1. Life. 2. Works and style.

1. LIFE. His father Edward Waller, a Baptist lay preacher, conducted open air religious services in Harlem, at which as a child Fats Waller played the reed organ. He played the piano at his public school and at the age of 15 became organist at the Lincoln Theatre on 135th Street. His father hoped that Waller would follow a religious calling rather than a career in jazz, but after the death of his mother, Adeline Waller, in 1920 he moved in with the family of the fellow African American pianist Russell Brooks. Through Brooks, Waller met James P. Johnson, under whose tutelage he developed as a pianist, and through whose influence he came to make piano rolls, starting in 1922 with *Got to cool my doggies now* (QRS).

In October 1922 Waller made his recording début as a soloist for Okeh with *Muscle Shoals Blues* and *Birmingham Blues* and the same year began a series of recordings as an accompanist for several blues singers. A collaboration with Clarence Williams in 1923 led to the publication of Waller's *Wild Cat Blues*, which Williams recorded with his Blue Five, including Sidney Bechet (July 1923). Another composition, *Squeeze me*, was published the same year, and these began to establish Waller's reputation as a composer of material performed and recorded by other artists. 1923 also saw his broadcasting début for a local station in Newark, followed by regular appearances on WHN, New York. Waller continued to broadcast as a singer and soloist throughout his life, including, from 1932 to 1934, 'Fats Waller's Rhythm Club' and 'Moon River' (on which he played the organ). During the early 1920s he continued as organist at the Lincoln and Lafayette theatres, New York.

In 1927 Waller recorded his own composition *Whiteman Stomp* with Fletcher Henderson's orchestra (Col.); Henderson also made use of further pieces by Waller, including *I'm crazy 'bout my baby* and *Stealin' Apples*. Waller also worked as a composer with the lyricists Edgar Dowell, J.C. Johnson, Andy Razaf and Spencer Williams. With Razaf he worked on much of the music for the all-black Broadway musical *Keep Shufflin'* (1928). Their later collaborations for the stage included the show *Connie's Hot Chocolates* (which opened in May 1929 and incorporated the songs *Black and Blue* and *Ain't Misbehavin'*) and the revue *Load of Coal* (which included *Honeysuckle Rose*). Waller's Carnegie Hall début was on 27 April 1928, when he was the piano soloist in a version of James P. Johnson's rhapsody *Yamekraw* for piano and orchestra.

Waller began his recording association with Victor in 1926. Although he recorded with various groups, including Fats Waller's Buddies (1929, one of the earliest interracial groups to record), his most important contribution was a series of solo recordings of his own Harlem stride piano compositions: *Handful of Keys*, *Smashing Thirds*, *Numb Fumblin'* and *Valentine Stomp*. After sessions with Jack Teagarden (1931) and Billy Banks's Rhythmakers (1932), he began in May 1934 the voluminous series of recordings with a small band known as Fats Waller and his Rhythm.

In the mid-1930s Waller worked on the West Coast with Les Hite's band at Frank Sebastian's New Cotton Club. He also appeared in two films while in Hollywood in 1935: *Hooray for Love!* and *King of Burlesque*. For tours and recordings Waller often led his own big band. The group's version of *I got rhythm* includes a 'cutting contest' of alternating piano solos by Waller and Hank Duncan (1935, HMV).

In 1938 Waller undertook a European tour and recorded in London with his Continental Rhythm as well as making solo pipe-organ recordings for HMV. His second European tour the following year was terminated by the outbreak of war, but while in Britain he recorded (also for HMV) his *London Suite*, an extended series of six related pieces for solo piano: 'Piccadilly', 'Chelsea', 'Soho', 'Bond Street', 'Limehouse' and 'Whitechapel'. It is Waller's longest composition and represents something of his aspirations to be a serious composer rather than just the author of a string of hit songs.

The last few years of Waller's life involved frequent recordings and extensive tours of the USA. In early 1943 he returned to Hollywood to make the film *Stormy Weather* with Lena Horne and Bill Robinson, in which he led an all-star band which included Benny Carter and Zutty Singleton. He undertook an exceptionally heavy touring load in that year, as well as collaborating with the lyricist George Marion for the stage show *Early to Bed*. The touring, constant abuse of his system through overeating and overdrinking and the nervous strain of many years of legal trouble over alimony payments all took their toll and his health began to break down. He was taken ill during a return visit to the West Coast as solo pianist at the Zanzibar Room, Hollywood, and died of pneumonia while travelling back to New York by train with his manager, Ed Kirkeby.
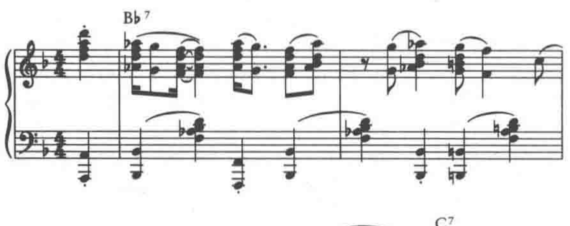
2. Works and style. Waller's greatest importance lies in his several contributions to jazz piano. His original stride pieces in the Johnson tradition, including *Handful of Keys*, *Smashing Thirds*, *Numb Fumblin'*, *Valentine Stomp*, *Viper's Drag*, *Alligator Crawl* and *Clothes Line Ballet* (all Vic.), clearly illustrate his imaginative and broadly expressive style. The fullness and variety of his tone are still unsurpassed, and he used a wide dynamic range to great expressive and dramatic effect. Harmonically, he sometimes added inner pitches to the customary octaves or 10ths in the left hand, producing richly voiced three-note chords; his chromatic alterations and passing notes undoubtedly influenced Art Tatum. His improvised melodies were perhaps even more tuneful and less formulaic than those of his mentor Johnson, though in this he was not as consistently inventive as Earl Hines. Waller's use of rhythm was in the classic stride tradition, and its characteristics included occasional three-beat cross-rhythms in the left hand. All of these features were present in his playing by 1929, as is made clear by *My feelin's are hurt* (ex.1), which was recorded in that year. With his group Fats Waller and his Rhythm he produced many musically rewarding sessions for Victor during the 1930s. Performances such as *Swingin' them Jingle Bells* (1936) reveal a remarkably tight ensemble and memorable solos by his sidemen.
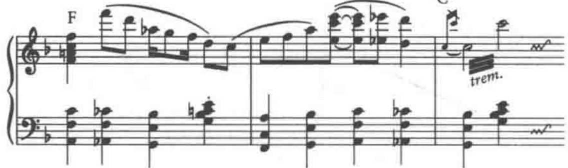
Waller was the first significant jazz organist. During the mid-1930s he was one of the first musicians to employ the celesta in jazz and frequently played the instrument in combination with the piano.

Waller's successful popular songs *Ain't Misbehavin'* and *Honeysuckle Rose* are typical of a long series of such works that were responsible for his fame as a satirical entertainer and songwriter and brought him a following rivalling that of Louis Armstrong. Because of this the serious side of his musical personality was little appreciated during his lifetime and remained largely underdeveloped. As a singer he could give creditable jazz renditions of songs which he considered to have real musical merit. His vocal style, clearly in the tradition established by Armstrong, showed a tasteful and highly personal use of vibrato. On his own novelty songs, such as *Your feet's too big* (1939, B♭), his use of comic effects and spoken or shouted asides showed at times a genuine sense of comedy; more often, however, he used his wit to draw subtle but unmistakable attention to the vapidity of the material he was expected to record. Unfortunately, Waller's public often demanded more of his exaggerated stage personality than of his unique creative gifts.

Ex.1 *My feelin's are hurt* (1929, Vic), transcr. B. Dobbins

medium slow blues (♩ = 112)





WORKS
(*selective list*)

complete listing in Wright

STAGE

Keep Shufflin' (musical comedy, A. Razaf), Philadelphia, Gibson's, 13 Feb 1928

Connie's Hot Chocolates (revue, H. Brooks, Razaf), New York, Connie's Inn [night club], May 1929

Fireworks of 1930 (revue), New York, Lafayette, 28 June 1930, collab. J.P. Johnson

Hello 1931! (revue), New York, Alhambra, 29 Dec 1930, collab. A. Hill

Early to Bed (musical comedy, G. Marion), Boston, Shubert, 24 May 1943

INSTRUMENTAL

Pf: Hog Maw Stomp, 1924; Alligator Crawl [renamed House Party Stomp], 1925; Old Folks Shuffle, 1926, collab. C. Williams; The Digah's Stomp, 1928; Gladyse, 1929; Valentine Stomp, 1929; Handful of Keys, 1930; Numb Fumblin', 1930; Viper's Drag, 1930; African Ripples, 1931; Smashing Thirds, 1931; Clothes Line Ballet, 1934; Functionizin', 1935; Bach Up to Me, 1936; Black Raspberry Jam, 1936; Fractious Fingering, 1936; Lounging at the Waldorf, 1936; Paswonky, 1936; London Suite, 1939; Jitterbug Waltz, 1942

Org: Fats Waller Stomp, 1927; Lenox Avenue Blues, 1927; Messin' around with the Blues, 1927; Sloppy Water Blues, 1927; Soothin' Syrup Stomp, 1927

SONGS

Wild Cat Blues, 1923, collab. Williams; Squeeze me (Razaf), 1923; Anybody here want to try my cabbage (Razaf), 1924; In Harlem's Araby (J. Trent), 1924; Georgia Bo-Bo (Trent), 1926; Come on and stomp, stomp, stomp (C. Smith, I. Mills), 1927; I'm goin' huntin', 1927, collab. J.C. Johnson; Ain't Misbehavin' (Razaf), 1929; My feelin's are hurt (Razaf), 1929; Blue, turning grey over you (Razaf), 1929; Honeysuckle Rose (Razaf), 1929; My fate is in your hands (Razaf), 1929; Sweet Savannah Sue (Brooks, Razaf), 1929; What did I do to be so black and blue (Razaf), 1929, collab. Brooks; Zonky (Razaf), 1929; I'm crazy 'bout my baby and my baby's crazy 'bout me (Hill), 1931; How can you face me (Razaf), 1932; Keepin' out of mischief now (Razaf), 1932; Strange as it seems (Razaf), 1932; Ain't cha glad (Razaf), 1933; You're breakin' my heart (S. Williams), 1933; Stealin' Apples (Razaf), 1936; Joint is Jumpin' (Razaf), 1938; Spider and the Fly (Razaf, Johnson), 1938; You can't have your cake and eat it (S. Williams), 1939; Old Grand Dad, 1940; All that meat and no potatoes (E. Kirkeby), 1941; Slightly less than wonderful (Marion), 1943

Principal publishers: Joe Davis, Mills, Southern Music, Williams

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S.B. Charters and L. Kunstadt: *Jazz: a History of the New York Scene* (Garden City, NY, 1962/*R*)

E. Kirkeby, D.P. Schiedt and S. Traill: *Ain't Misbehavin': the Story of Fats Waller* (London, 1966/*R*)

M. Williams: 'The Comic Mask of Fats Waller', *JJ*, xix/6 (1966), 5 only

M. Berger: 'Fats Waller: the Outside Insider', *JJS*, i/1 (1973–4), 3–20

T. Magnusson: 'Fats Waller with Gene Austin on the Record', *JJS*, iv/1 (1976), 75–83

H. Lyttelton: *The Best of Jazz*, ii: *Enter the Giants, 1931–1944* (London, 1981), 30–59

W. Balliett: 'Fats', *Jelly Roll, Jabbo and Fats: 19 Portraits in Jazz* (New York, 1983), 85–96

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ALYN SHIPTON (1), BILL DOBBINS (2)

Wallerstein. *See* OETTINGEN.

Wallerstein, Anton (*b* Dresden, 28 Sept 1813; *d* Geneva, 26 March 1892). German violinist and composer. He began his career at the age of nine, playing in taverns and in private houses, but also making a sensational appearance in Berlin in 1827. In 1829 he joined the court orchestra in Dresden, then moved to Hanover as Konzertmeister in 1832. He undertook several concert tours, finally giving up regular employment in 1841 to devote himself to performing and composition. He began to compose in 1830, becoming famous for his large number of light salon pieces, mostly for violin and piano, and especially for his dance music – polkas, quadrilles and galops. The best-known included *La coquette, Rédova parisienne* (1846), *Studentengalopp* and *Erste und letzte Liebe*. He also wrote some songs. His last published work was also one of his more ambitious, a *Souvenir du pensionnat* op.275 (Leipzig, ?1877), a suite of five contrasted dance pieces.

JOHN WARRACK

Walleshauser, Johann Evangelist. *See* VALESI, GIOVANNI.

Wallfisch [née Hunt], **Elizabeth (Tamara)** (*b* Melbourne, 28 Jan 1952). Australian violinist. She took lessons from Jack Glickman and made her début in 1969 playing the Mendelssohn Violin Concerto with the Melbourne SO. In 1971 she came to the RAM in London, where she studied with Frederick Grinke; two years later she won the Bach prize in the Flesch competition. She took up the Baroque violin in 1979 and since 1982 has led the Raglan Baroque Players, with whom she has recorded an award-winning disc of Locatelli's op.3 violin concertos. In 1989 she became leader of the Orchestra of the Age of Enlightenment (with whom she has recorded the Bach and Haydn violin concertos) and in 1993 was appointed leader of the Carmel Bach Festival Orchestra in the USA. Wallfisch's repertory extends well into the 19th century: she has performed Brahms's Violin Concerto and Double Concerto (with her husband Raphael), as well as works by Joachim. Between 1985 and 1991 she played with the Purcell Quartet and from 1985 has performed with the Locatelli Trio, with whom she has recorded sonatas by, among others, Biber, Locatelli, Tartini and Schubert. Her richly colourful playing can also be heard on a disc of Bach's unaccompanied sonatas and partitas. Wallfisch has taught both the Baroque and modern violin at the RAM, and since 1996 has taught the Baroque violin at the conservatory in The Hague.

LUCY ROBINSON

Wallfisch, Raphael (Steven) (*b* London, 15 June 1953). English cellist. He studied with Amaryllis Fleming in London, 1967–9, Amadeo Baldovino in Rome, 1969, Derek Simpson at the RAM, 1970–73, and with Piatigorsky at the University of Southern California. He made his début in 1974 with the English Chamber Orchestra at the Queen Elizabeth Hall, and in 1977 won the first prize in the Gaspar Cassadó International Competition in Florence. He has appeared with many leading orchestras, and first appeared at the Proms in 1989. From 1980 to 1992 he played in a duo with his father, the pianist Peter Wallfisch, with whom he made notable recordings of Brahms's cello sonatas. Several works have been dedicated to him including Kenneth Leighton's *Alleluia Pascha Nostrum* (1982) and concertos by Christopher Steele (1990) and Robert Simpson (1992). Wallfisch has specialized in music by British composers of the late Romantic period, and has recorded the concertos of Bliss, Moeran, Finzi, Bax, Delius and Leighton; he has also recorded the original version of Tchaikovsky's Variations on a Rococo Theme. In 1980 he was appointed professor at the GSMD in London.

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MARGARET CAMPBELL

Wallin, Rolf (*b* Oslo, 7 Sept 1957). Norwegian composer. He studied composition with Finn Mortensen and Olav Anton Thommessen at the Norwegian State Academy of Music (1980–82) and with Roger Reynolds, Vinko Globokar and Joji Juasa at the University of California, San Diego (1985–6). He is an exceptionally versatile musician, having distinguished himself not only as one of the leading Scandinavian composers of his generation, but also as a performance artist and as a trumpeter within ensembles whose repertory extends from early music to avant-garde rock. Wallin has received a number of awards for his compositions: the Norwegian Society of Composers' 'Composition of the Year' award for *. . . though what made it has gone* (1988) and the Clarinet Concerto (1996), the Bang & Olufsen Music Award in 1989 and, for *Stonewave*, the Best Work award at the 1992 World Music Days in Warsaw. Wallin freely combines computer-generated systems and mathematical formulae (e.g. fractals) with intuitive approaches to composition, and the complex yet very plastic textures of his music are reminiscent of composers such as Xenakis and Ligeti. Many of Wallin's works play on contrasts between the liquid and solid states or, applied to the medium of time, between movement and stasis.

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(*selective list*)

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G. Johnson: 'Rolf Wallin: Intuition and Computers', *Listen to Norway*, ii/2 (1994), 28–9

HALLGJERD AKSNES

Wallis, John (*b* Ashford, Kent, 23 Nov 1616; *d* Oxford, 28 Oct 1703). English mathematician, experimental philosopher and music theorist. He entered Emmanuel College, Cambridge, in 1632, graduated BA in 1637 and MA in 1640, the same year he was ordained. In recognition of his services to parliament during the Civil War (e.g. decoding ciphers used by the royalist army), Cromwell appointed Wallis to the Savilian Chair of Geometry at Oxford in 1649. He lectured on harmonics as a branch of mathematics and over the next half century established himself as the foremost English authority on musical science. He was also one of the experimental philosophers active in London and Oxford during the Interregnum who became founder members of the early Royal Society of London. His dual interest in mathematics and experimental philosophy is reflected in his music theory, which was written entirely from the perspective of a scholar rather than a practising musician.

Wallis's outstanding contribution to music theory was his Greek edition with Latin translation (1682) of Ptolemy's *Harmonika* (mid-2nd century) and the commentaries on it by Porphyry and Bryennius (1699). His edition of Ptolemy, one of the most important sources on ancient Greek music theory, remained a standard authority until the 20th century. He had been appointed as Keeper of the University Archives in 1658 and had had access to Greek manuscripts collated and studied by Peter Turner (a former Savilian Professor of Geometry) and Edmund Chilmead before the latter's ejection from Christ Church in the late 1640s. In an appendix to Ptolemy, Wallis identified the chief differences between ancient and modern music, and an English summary of his conclusions was published in the *Philosophical Transactions of the Royal Society* (1698).

It was also via the *Philosophical Transactions* in 1677 that he alerted readers to the discovery of the existence of nodes, made by two Oxford scholars, William Noble and Thomas Pigot, in about 1674. This curious property of vibrating strings had already been described in an essay by Narcissus Marsh in Robert Plot's *Natural History of Oxfordshire* (Oxford, 1677), and the physics of musical strings (studied by Mersenne and Galileo Galilei in the 1620s and 30s) had been investigated by Wallis and other Royal Society members in 1664–5. Wallis was also interested in the organs of speech and hearing, and wrote extensively on the structure and origins of language, as well as participating with William Holder in a debate on teaching the deaf and dumb.

Wallis's knowledge of ancient harmonic doctrine clearly informed his contribution to modern debates on tuning and temperament. It was in response to John Birchensha's theories presented to the Royal Society in 1664 that he first began to articulate his theory of tonality based on Ptolemy's authority in a series of letters to the society's secretary, Henry Oldenburg. Only by the third letter did Wallis acknowledge the contribution of more recent authors such as Kepler and Mersenne to this subject. In the 1670s and 80s he gave public support to Thomas Salmon's scheme for improving the tuning of fretted instruments described in the latter's *A Proposal to Perform Musick; Perfect and Mathematical Proportions* (London, 1688). By means of an adjustable fingerboard it would be possible to play the intervals of Ptolemy's syntonic diatonic scale (i.e. just intonation). The same Ptolemaic ideal underpins Wallis's 1698 article in which he describes the system of equal temperament used by the organ builder Renatus Harris. While accepting the need for some system of temperament in instruments, he seems to have shared Salmon's conviction that if music could be played using just intonation this might produce the kind of ethical effects described by ancient authors. In his letter to Andrew Fletcher 'Concerning the Strange Effects reported of Musick in Former Times' (1698), Wallis attributed most of these effects either to exaggeration by the authors themselves, or to the simplicity of ancient people. Yet having noted that the aim of modern music is to please the ear, he observed that musicians probably would still be able to excite the passions of their listeners if this was their intention.

The brief articles Wallis published in the *Philosophical Transactions* seem to have had a far greater influence on later readers than his more original Latin writings. Like other areas of his work, however, his musical scholarship relied considerably on other people's ideas, and he tended to pass them off as his own. As Anthony Wood observed, he could 'at any time, make black white and white black, for his own ends, and hath a ready knack of sophistical evasion'.

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only those on music

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PENELOPE GOUK

Walliser [Waliser, Walleser, Wallisser], **Christoph Thomas** (*b* Strasbourg, 17 April 1568; *d* Strasbourg, 26 April 1648). Alsatian teacher, composer and choral director. His father, also named Christoph Thomas (1542–92), left Nuremberg around 1566 and settled in Strasbourg, taking up a teaching post at the parish school of Jung St Peter. His mother, Margarethe Offner, was the daughter of the pastor there. Walliser attended the Schola Argentinensis where he followed the methods of Jean Sturm in his classical and humanist studies, until his father moved to Heilbronn in 1584. From that time he studied music, science and the liberal arts while travelling in Bohemia, Hungary, Italy, Switzerland and several places in Germany. Melchior Vulpius of Speyer and Tobias Kindler of Zittau were among his teachers. In 1595 he was awarded a scholarship by the authorities in Strasbourg which enabled him to travel to Italy, where, in Bologna, he became a student and assistant of Aldrovandus, a natural scientist.

Walliser returned to Strasbourg in 1598 to become a teacher and subsequently *musicus ordinarius* at the Gymnasium, where all students were required to attend five music classes each week. He wrote and directed the choral music accompanying theatrical performances, celebrations and convocations, in addition to fulfilling his duties as a *figural cantor* at the cathedral. In 1600 he was appointed *vicarius altarius* at the Thomaskirche, and was promoted to the post of *magister artium* on 24 March 1601. His marriage on 21 July 1601 to Margareta Kieffer, daughter of the publisher Karl Kieffer, resulted in many children, all of whom died before their father. In 1605 he assumed directorship of the *publicum exercitium musicum*, a group of students from various schools in Strasbourg and interested townspeople who met weekly at the Predigerkirche to perform music. A year later he took charge of the music for Sunday Vespers at the cathedral but faced serious opposition in this post from a group of radical Protestants who wanted to ban instrumental music and vocal polyphony from the church. To avoid such a restriction, in some of his compositions at that time he assigned alternate stanzas of the chorale to the congregation in unison, interspersed with vocal polyphony, instrumental interludes or organ solos.

In 1634, a year after the death of his first wife, Walliser married Margarethe Seuppel. Because of diminishing enrolment at the school due to the Thirty Years War, he was dismissed from his post in that year. He made his last public appearance in 1638 on the occasion of the centenary celebration of the founding of the Protestant Gymnasium, when he directed his work for double choir, *Fons Israelis*. His last work, the canon *Christe, tui vivo vulneris auspicio* (Christoph Thomas VValliser Argentoratensis), appeared in 1643. In his last years he was extremely poor and was forced to depend for his living on gifts from friends and on the sale of his library to the Thomaskirche.

Walliser's several musical appointments and his compositions show him to have been the most important musician in Strasbourg during the period 1600–50. In addition, the wide dispersion of his works attests to his reputation elsewhere. His teaching methods followed Sturm's principles, and in his treatise, *Musicae figuralis Praecepta brevia*, he included about a hundred progressive exercises composed on Latin and German texts which aim at teaching and memorising Latin poetry and moral education. In the majority of his motets he made use of Strasbourg chorales, including melodies by Matthias Greiter and Wolfgang Dachstein taken from the *Teutsch Kirchenampt* (Strasbourg, 1525). He followed the traditional 16th-century German practice of stating the entire cantus firmus in one or more voices in such a way that the melody could be clearly heard. Less frequently the accompanying voices are constructed with motifs derived from the cantus firmus. For variety, homophonic passages alternate with imitative sections, and there is frequent rhythmic alteration of the chorale melody. Vestiges of 15th–16th century Franco-Flemish counterpoint, and of the German *tenorlied* technique, can be seen in his work. In his theatrical music and compositions not based on a cantus firmus Walliser included, though never to extremes, some traits of the 'modern' Italian secular style – rapid declamation, sharp rhythmic contrasts, word-painting, concertato effects and symbolism. His madrigals, unfortunately, are lost.

Walliser's father composed a chorale, *Am End hilf mir, Herr Jesu Christ*, and set to music the German drama *Ein schön tröstlich Spyl nemlich die schön History Esther*, inspired by Hans Sachs's *Die gantze historie der Hester*, which was performed in Strasbourg in 1568.

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Hexastichon, 6vv (Liegnitz, 1610)
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In festum nativitatis Domini (3 motets), 5vv (1613)
Ecclesiodiae (50 motets), 4–6vv, insts (1614) [incl. 6 pieces from Teutsche Psalmen]; ed. D. Guerrier Koegler (Stuttgart, 1997)
Te Deum laudamus, 6vv (1617)
Ecclesiodiae novae (60 motets), 4–7vv, insts (1625)
Herrn Wilhelmus Salusten von Bartas Triumph des Glaubens, 5vv (1627)
Chorus musicus ... D. Leopoldo Austria Archiduci, 3vv, insts (1628)
Fons Israelis, 8vv (1641)

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Hexaphonia, 6vv (MS, *F-Pc*, 30 Nov 1643)

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CLYDE WILLIAM YOUNG/ÉDITH WEBER

Wallmann, Johannes (*b* Leipzig, 23 Feb 1952). German composer. He studied at the Weimar Musikhochschule (1968–73), where his teachers included Günter Lampe, and at the DDR Akademie der Künste, where he attended Friedrich Goldmann's masterclass (1980–81). He also took instruction in the philosophy of art with the Gotha painter Kurt W. Streubel (from 1976). He founded the gruppe neue musik weimar in 1975 and served as its director until 1985. When his experimental works came into conflict with the cultural policies of the DDR, he applied for permission to leave the country. He moved to West Germany in 1988.

Wallmann has applied himself to the acoustic design of human experience and the human environment. From 1976 he created compositions in space and sound, and devised musical combination games. Between 1982 and 1986 he developed an extensive theory of 'Integral Art', an integration of music and sound that provides an alternative to the culture of the concert hall. His first practical realization of the theory came with the Bauhütte KLANGZEIT WUPPERTAL (1990–93), a large-scale working process comprised of project groups, concerts, seminars, installations and festivals. Subsequent compositions have derived from his interest in acoustic space: *GLOCKEN REQUIEM DRESDEN* (1994–5), performed on the 50th anniversary of the destruction of the city by Anglo-American bombers, made use of 129 Dresden church bells; *KLANG FELSEN HELGOLAND* (1996) is scored for soprano, organ, rock acoustics, seagulls' cries and the sound of waves.

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El-ac: montagen-de-montage, 4 insts, elecs, 1985; Schweben und hören, aerial railway, cptr, 1991
Musical games: kreisspiel, 9 players, 1976; gleich den vögeln, 4 cl, 1986–92; circulum, 6 insts, 1993; PERIO, 4 gui, 1996; Variationen und Fragmente, 3–12 players, 1996
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GISELA NAUCK

Wallner, Bertha Antonia (*b* Munich, 20 Aug 1876; *d* Munich, 29 Oct 1956). German musicologist. She studied in Munich at the Akademie der Tonkunst and with Sandberger and Kroyer at the university, where she took the doctorate in 1910 with a dissertation on music of the 16th and 17th centuries. Subsequently she worked with Sandberger, preparing inventories for Denkmäler der Tonkunst in Bayern, including a catalogue of Michael Haydn's works in the Bavarian State Library. After holding an appointment at the Salzburg Mozarteum (1942–5), she returned to Munich and continued her research on Bavarian music to the end of her life. She drew attention to many previously neglected sources of music and documents of the 15th, 16th and 17th centuries and did much to define the musical character of Munich and Bavaria in those periods. Her editions include performing editions of Beethoven's piano sonatas (Munich, 1952–3) and piano pieces by Mozart (Munich, 1955).

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Wallner, Bo (*b* Lidköping, 15 June 1923). Swedish musicologist. After studying musicology with Moberg at Uppsala University (graduated 1955), he worked as a music critic for *Expressen* (1949–53), and was president of Fylkingen (the Swedish section of the ISCM, 1954–6) and adviser to Swedish Radio (1956–74). He was appointed lecturer in musicology and form at the Stockholm Conservatory in 1962 and became professor in 1970. He is one of the most astute observers of the contemporary musical scene in Scandinavia. His articles on Stenhammar's chamber music, on various aspects of the music of Hilding Rosenberg and on Scandinavian music after World War II led to his monumental *Vår tids musik i Norden* (1968), a comprehensive, well balanced and well documented account. The activities of an interesting group of young musicians in Sweden during the 1940s (Blomdahl, Bäck, Leygraf etc.) are described in *40-tal: en klippbok om Måndagsgruppen* (1971) and he published his great monograph on Wilhelm Stenhammar in 1991. He has also written useful textbooks on musical form and works on music education.

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JOHN BERGSAGEL/HENRIK KARLSSON

Walls, Peter (Gerard) (*b* Christchurch, 24 Sept 1947). New Zealand musicologist. After completing degrees in English literature and music at Victoria University of Wellington (1966–71) he took the DPhil in musicology at Oxford (1971–6). In 1976 he became a lecturer in English at Victoria University and transferred to the university's school of music in 1978. He became professor there in 1993. His principal research interests are 17th- and 18th-century performing practice, particularly in relation to stringed instruments, and 17th-century English music, especially the music of the court masque. He has performed as a violinist with several period instrument orchestras and directs New Zealand's Baroque Players and Tudor Consort, as well as regularly conducting opera productions and orchestral concerts. Since 1996 he has been deputy chairman of the New Zealand Symphony Orchestra board.

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ADRIENNE SIMPSON

Walmisley, Thomas Attwood (*b* London, 21 Jan 1814; *d* Hastings, 17 Jan 1856). English composer and organist, eldest son of THOMAS FORBES WALMISLEY. His early talent led his father to send him to Thomas Attwood, his godfather, for lessons in composition. He was thus in a line of direct teacher-to-pupil succession from Mozart, who was to be his chief model as a composer. In 1830 he was appointed organist of Croydon Parish Church where

he attracted the notice of Thomas Miller, who encouraged his literary tastes and also introduced him to the study of mathematics. Shortly after this he seems to have been confronted with a choice of musical careers: Monck Mason tried to secure him for English opera, while Miller, a former Fellow of Trinity College, Cambridge, was probably influential in obtaining him the offer of the combined organistships of Trinity and St John's Colleges. He chose Cambridge, and took up his appointment there in 1833, taking the MusB from Trinity on 1 July. His exercise for the degree was the anthem with orchestral accompaniment *Let God arise*. He continued his literary and mathematical studies with distinction, matriculating (as a member of Corpus Christi College) in Michaelmas 1834, and reading for an arts degree. He was soon called on to act as deputy for the aged professor of music, John Clarke-Whitfeld: in 1835 he composed an *Ode for the Installation of the Marquis of Camden as Chancellor of the University of Cambridge*, performed on 7 July under Sir George Smart with Malibran as principal soloist. On Clarke-Whitfeld's death in the following year, Walmisley was appointed to succeed him in the chair of music, while still an undergraduate and only 22 years old. In 1838 he took the BA degree and became a full member of Trinity College. He took the MA in 1841 and in 1848 presented himself for the degree of MusD.

The chair of music, when Walmisley was elected to it, was a virtual sinecure, and was so low in prestige and rank that its occupants were not even allowed to enter the Senate House to present candidates for music degrees unless a special grace had been passed to admit them. By attaining the MA degree (he was the first professor of music to do so) Walmisley at least avoided this humiliating disability; and by his education and personality he raised the standing of the faculty of music in the university. He was the first professor to give regular lectures illustrated by musical examples. Although music degrees had existed at Cambridge for more than 350 years, there had never been enough candidates to require any kind of public instruction. Walmisley's lectures, which he gave without pay and entirely on his own initiative, were designed for the university at large rather than for the few candidates for music degrees. One series was entitled 'The Rise and Progress of the Pianoforte'. In one lecture Walmisley startled his audience by prophesying ultimate recognition of the supremacy of the music of Bach, still at that time unknown to the ordinary English music lover.

As an organist, Walmisley far surpassed any Cambridge musician of recent memory, and his playing made an indelible impression on his audiences. He made innovatory improvements to the Trinity organ, including a 16′ stop on the Great for playing a deep bass and a Choir-to-Pedal coupler for playing tunes on the pedals. He also contributed 'Organs' (of Cambridge chapels) to *The Cambridge Portfolio* (ed. J.J. Smith, London and Cambridge, 1840, i, 194). His ability as a choir trainer was considerable, and in his hands the joint choir of Trinity and St John's became one of the best in England. Dickson described hearing, in 1843, a group of Walmisley's choristers sight-read successfully the difficult and unfamiliar score of Spohr's *Last Judgment*. For this choir Walmisley was able to compose music of some difficulty and to develop the newer style of anthem and service with independent organ accompaniment.

In addition to playing the organ at Trinity and St John's, Walmisley occasionally had to deputize (without remuneration) for the organist of King's and the University Church, John Pratt, who was old and infirm but who was allowed to retain his position until his death in 1855. As the only active professional musician in the university Walmisley naturally played a leading part in most of the festivals, concerts and other musical events in the town, including those of the University Musical Society (founded 1844). He was content with such local activity, although his reputation soon became a national one. He was the leader of a devoted group of musical amateurs centred at Trinity, which turned its attention to more important music than the glees and ballads which had been the normal entertainment at social gatherings: under Walmisley's guidance they even began to perform the music of Bach. He was able to report to the university commissioners in December 1850: 'Music is not cultivated to any great extent by members of the University, but I believe a taste for the art is rapidly increasing among us'. At his death, a void was left in Cambridge musical life which could not be easily filled. The chair of music was for the first time offered for open election; his worthy successor was Sterndale Bennett.

As a composer Walmisley, with S.S. Wesley, was responsible for rousing the tradition of cathedral music from the somnolent condition into which it had sunk during generations of neglect. He brought to it a sense of drama and climax derived from Classical instrumental music, and to a lesser extent from Handel's oratorios, which made his best church music comparable in colour and interest to the concert hall repertory. William Gatens has convincingly argued that *Hear, O thou shepherd of Israel* (1836) was an early example of the tendency, in Victorian times, for the genres of oratorio and cathedral music to draw nearer together. *The Lord shall comfort Zion* (1840) comes even closer to Mendelssohnian oratorio. However, Walmisley lacked that fervent emotional response to biblical texts which gives fire to Wesley's greatest anthems. As an example, the chord of the German 6th (for instance in *From all that dwell* and in the *Magnificat* of the Service in D), though a century old in European music generally, was a bold innovation in Anglican cathedral music; yet Walmisley's use of it, skilful though it is in terms of musical structure, has no relation to anything in the text. Walmisley's masterpiece is generally held to be his Evening Service in D minor (probably 1855), one of the highpoints of English cathedral music. In his maturity he confidently used bold and simple effects that are lacking in some of his more pretentious works of the 1830s; some of the greatest moments of this service are achieved with the choir in simple unison, accompanied by massive organ harmony.

Walmisley's secular music is unknown today, but it is not to be despised. Several of his songs, duets and trios with piano accompaniment are charming, and his madrigals, though not of course in a strict 16th-century style, are equal to some of the best work of Pearsall. In his youth he made several ambitious attempts at orchestral and chamber music, but gave up in discouragement, partly perhaps because of Mendelssohn's well-known rebuff when he showed him his first symphony: 'No.1! Let us first see what no.12 will be!'. His sonatinas for oboe and piano, written for the gifted Cambridge undergraduate Alfred Pollock, would be worth revival.

His three Installation Odes, however, are very much occasional pieces; their texts are trite, their music mostly dull. His compositions for organ were numerous, but are mostly lost; if the published Prelude and Fugue in E minor is representative, they had considerable merit.

Walmisley suffered from an extremely sensitive disposition and fell easily into bouts of depression, from which he sought escape in wine. According to George Garrett he threw the manuscript of the D minor Service into the wastepaper basket, from which it was rescued by his friend, Rev. A.R. Ward of St John's College. His early death was probably due to alcoholism and its attendant effects. Soon after his death, Walmisley's father edited most of his church music and had it published by Ewer & Co.

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all printed works published in London

numerous MSS at the Royal School of Church Music, Croydon [RSCM]

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SERVICE MUSIC

Morning Service, D, Sept 1830, *RSCM*
Morning and Evening Service, C, 1831, W
Kyrie, E, 1833, *GB-Ckc*
Morning Service, B♭, 1834, W
Sanctus, D, 1837 (1844), W, *Ckc*
Full Service, F, 1839, W (Ante-Communion, *RSCM*)
Full Service, D, 1843, W
Evening Service, B♭, 8vv, 1845 (1939)
Morning Service, E, 2 S, org, *c*1850, *RSCM*
Evening Service, d, probably 1855, W, *Y*
Kyrie, A, *Ckc*

ANTHEMS

Lord, how long wilt thou be angry?, 4vv, org, 1832, *RSCM* (2 copies)
Behold, O God, our defender, 6/5vv, org, June 1833, W, *RSCM*
Let God arise, 4/4vv, orch, 1833, *Lbl*
O give thanks, 7/8vv, org, Aug 1833, W, *RSCM*
Remember, O Lord, 5/4vv, org, ?1833, W, *RSCM*; with orch, *IRL-Dam*
The Lord shall endure, 4vv, org, Oct 1833, *RSCM*
Lord, help us on thy word to feed, S, org (*c*1834)
O God, the King of glory, 5vv, April 1834, W, *RSCM*
Out of the deep, 4vv, org, Oct 1834, *RSCM*
From all that dwell, 4/4vv, Nov 1835 (1840), *RSCM*
Father of Heaven, 1/4vv, org, Aug 1836, W
Hear, O thou shepherd, 3/4vv, org, 1836, W
The Lord shall comfort Zion, 2/4vv, org, Oct 1840, W, *RSCM*
Praise the Lord from this time forth, 4vv, 1840 (1847), *RSCM*
Praise the Lord, O Jerusalem, 4vv, wind insts, *c*1840, *RSCM*
If the Lord himself, 4/4vv, org, ?1840, W
Hail, gladdening light, 5vv, Jan 1844 (1847)
Not unto us, O Lord, 4vv, 1844 (1851), W
Ponder my words, 4 S, org, 1849, W
Blessed is he that considereth, 5vv, org, 1854, W
O give thanks, lost
Who can express?, lost

Other sacred: 2 hymn tunes, 1854 (1854): Granta, Cambridge; Chants, pubd and MS, *Ckc*, *RSCM*; Canon 4 in 2, 'Benedictus qui venit', Nov 1830, *RSCM*

OTHER CHORAL

all with orch

Ode for the Installation of the Marquis of Camden as Chancellor of the University of Cambridge (C. Wordsworth)
Victoria, Fair Daughter of England, Jan 1837, *GB-Y*
Coronation Overture, 1838, *RSCM*
Ode for the Installation of the Duke of Northumberland (T. Whytehead), 1842 (1842), *Cu*
Ode for the Installation of the Prince Albert (W. Wordsworth), 1847 (1849), *Cu*

PARTSONGS

Hail, Memory (Address to Memory), 4 male vv, Aug 1831, *RSCM*
Sweet land of the mountain (Cambria), 3 S, acc. fl, hp, vn, vc, 1834 (1857), *RSCM*, *Y*
Sweete floweres, madrigal, 5vv, May 1839, *RSCM*
Airs that wander, 4 male vv, Sept 1839, *RSCM*
Slow, slow, fresh fount, madrigal, 5vv (1840)
See, see, O see who here is come a-maying, madrigal, 5vv, MS parts, *Cje*
2 trios, 3 S, pf, June 1843 (1852), *RSCM*: The Approach of May, The Mermaids

SOLO SONGS AND DUET

Mai più felice Aurora, 1v, orch, *c*1828, *RSCM*
When nightly my wild harp I bring (Chatelar to Mary Queen of Scots), April 1832, *Lcm* MS 4584
The shepherd leads (Ode to Liberty), Oct 1832, *RSCM*
Who hath not felt the magic of a voice?, 1v, orch, Nov 1833, *RSCM*
Beautiful star, canzonet, May 1843, *Lcm* MS 1107
If I had thought, March 1845, *RSCM*
There is a voice, duet, 2 S, Nov 1835 (1858), *RSCM*
Four Songs (1854): Gay, festive garment; Sing to me then (Maniac's Song); Farewell sweet flowers; Sweet spring day
Bright in his mail, *RSCM*

ORCHESTRAL

Second Organ Concerto, D, Dec 1831, *RSCM*
Overture for Military Band, C, March 1832, *Y*
Overture, D, Oct 1832, *RSCM*
Symphony, d [1 incomplete movt], ?1831, *RSCM*
Symphony, c–E♭, rehearsed by Philharmonic Society, 1 Feb 1840, lost [see *Musical World*, xiii (1840), 83]

OTHER INSTRUMENTAL

Piano Trio, D, Aug 1831, *RSCM*
String Quartet no.1, G, Oct 1831, *Ckc*
Voluntary, c–C, org, Nov 1831, *RSCM*
String Quartet no.2, A, Jan 1832, *Ckc*, *RSCM*
Fantasia, D, pf, July 1832, *RSCM*
Romanza, hp, Jan 1833, *RSCM*
Sextet, C, 1 movt, 2 vn, va, vc, db, pf, Nov 1833, *RSCM*
Prelude and Fugue, e, org (1839)
String Quartet no.3, F, July 1840, *RSCM*
Two Sonatinas, ob, pf, 1846 (*c*1890): no.1, g–B♭; no.2, G
Thema Attwood con Variazioni Walmisley, pf, *RSCM*
Larghetto, f, org, ed. F. Fertel (London, 1933)

ARRANGEMENTS AND COMPILATIONS

Mad Tom, song by Purcell, Dec 1828, *RSCM*
Addl. accs., orch, to Kalkbrenner's Variations on 'God save the King', Oct 1833, *RSCM*
Anthems (1844) and chants (1845) used at King's, Trinity and St John's Colleges
Three Anthems from Hummel's Masses (1849): Hear me when I call; God, that madest earth and heaven; Hear my crying
Addl. accs., org, to Attwood's Cathedral Music (*c*1852)
Sanctus, A, after Beethoven, W
Kyrie, D, after Beethoven, *Ckc*
3 motets, soprano vv, by Mendelssohn, op.39, adapted to English texts (1879): Hear my prayer; O praise the Lord, all ye his hosts; O Lord, thou hast searched me out

Various sketches and inc. works, *RSCM*

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NICHOLAS TEMPERLEY

Walmisley, Thomas Forbes (*b* London, 22 May 1783; *d* London, 23 July 1866). English composer. He was the third son of William Walmisley, Clerk of the Papers to the House of Lords. Like his four brothers, he was a chorister at Westminster Abbey and was then sent to Westminster School. The others all obtained parliamentary clerkships, but Thomas, because of his exceptional talent, was educated for the musical profession, first under the Hon. John Spencer and then under Thomas Attwood. In 1803 he began his career as a teacher of the piano and singing, and in 1805 as a composer of vocal music. He was successively assistant organist to the Asylum for Female Orphans (1810–14) and organist of St Martin-in-the-Fields (1814–54). He was secretary of the Concentores Sodales from 1817 until its dissolution in 1847, when the society's stock of wine was given to him. As an early member of the Philharmonic Society he proposed an Academy of Music, to be run by the society and hence by the musical profession. But his scheme was, perhaps unfortunately, overtaken by the founding of the RAM under aristocratic direction.

Walmisley was well known as a teacher, his most distinguished pupil being E.J. Hopkins, and as an organist; he also composed songs and some church music. But he is remembered chiefly as a glee writer. According to Baptie he produced 59 glees and other partsongs, four of which were awarded prizes. They are written with masterly skill and elegance, but without great individuality. Walmisley said of his *From Flower to Flower*: 'Its general character is taste rather than energy, level general effect rather than force', a remark which could apply equally to most of his other glees.

Walmisley had 12 children, of whom six sons and four daughters survived infancy. His eldest son was THOMAS ATTWOOD WALMISLEY; Henry (1830–57) was organist of Holy Trinity, Bessborough Gardens; Frederick (1815–75) was an artist. His great-niece, Jessie Walmisley, was the wife of Samuel Coleridge-Taylor.

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all printed works published in London

10 anthems, listed in Foster; 1 Morning and Evening Service (?1840)
59 glees, trios, rounds and canons, pubd separately and in Six Glees, sets i–iii (1814–30), A Collection of Glees, Trios, Rounds and Canons (1826) and Three Canons (1840)
3 duets, 13 songs, pubd separately (1814–40), listed in *SainsburyD* and *Grove 1–5*
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NICHOLAS TEMPERLEY

Walmsley, Peter. *See* WAMSLEY, PETER.

Walond, William (*b* Oxford, bap. 16 July 1719; *d* Oxford, bur. 21 Aug 1768). English composer and organist. In subscription lists of the 1750s and later he is described as 'Organist at Oxford', and in the instrumental parts of William Hayes's *Ode on the Passions* (first performed 2 July 1750) he is named as a viola player; in the Oxford diaries of Parson Woodforde he is referred to as deputy organist of New College where, from 1745 until his death, he was also employed as a music copyist (N.W. Hargreaves-Mawdsley, ed.: *Woodforde at Oxford 1759–1776*, Oxford, 1969). He also worked in a similar capacity at Christ Church, and (as deputy for Richard Church) at St Peter's in the East as well. As a scribe he also copied a good deal of material for Samuel Hellier. On 5 July 1757 he took an Oxford BMus degree, and two years later he published his setting of Pope's *Ode on St Cecilia's Day* – the first setting of the original 1708 version of the poem – which had served as his exercise. He had already published a set of six voluntaries for the organ or harpsichord op.1 (London, *c*1752) and a further set of ten voluntaries op.2 (London, 1758). Only one anthem (*Not unto us, O Lord*) is known; the autograph organ part of an evening service (CanD and DeM) also survives in *GB-Och*.

The first of his fourteen children was baptized on 24 January 1750, from which we may perhaps infer that he was married a year or so earlier. Of three sons variously involved in the world of church music, only the eldest and most obviously gifted of the three, William (bap. 4 Jan 1750; *d* 9 Feb 1836), deserves to be mentioned here. On the death of William Walond the elder, he apparently assumed his father's duties as principal copyist at New College and Christ Church. In February 1775 he left Oxford to become deputy organist of Chichester Cathedral where, in June 1776 he succeeded Thomas Capell as organist. He too is mentioned by Woodforde, who was a member of the same masonic lodge as Walond, and in June 1774 Woodforde began to learn the harpsichord afresh under Walond's instruction. In 1794 Walond the younger apparently gave up teaching the choristers; seven years later he resigned as organist, and in the early editions of this dictionary he is said to have lived the rest of his life in Chichester in extreme poverty. Only one anthem and a number of double chants (*GB-Lbl*, *Ob*) by William Walond the younger are known.

H. DIACK JOHNSTONE, PETER WARD JONES

Walonis (*fl c*1440). Composer of *O Maria stella maris*, perhaps only a fragment (vv.21–4) of a complete three-voice setting of the Marian sequence *Salve mater salvatoris* (AH, liv, 1915/*R*, 383–6), in *D-Mbs* Clm 14274. The treatment of the cantus firmus (Rajeczky, no.II/16) in the tenor and the low range of the contratenor indicate that the piece is later than most other works in this manuscript.

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DAVID FALLOWS/IAN RUMBOLD

Walpen. Swiss family of organ builders. The family was active over three generations in the Valais and central

Switzerland, in frequent collaboration, initially, with the CARLEN family. Johannes Martin Walpen (*b* Reckingen, 1723; *d* Reckingen, 1782 or 1787) was a son of the master tanner Andreas Walpen (1698–1739) and of Cäcilia (née Carlen; 1699–1779), a sister of Matthäus Carlen, the founder of the Carlen family business. He worked exclusively in the Valais, frequently in collaboration with Carlen. He had three sons: Joseph Ignatius Walpen (1761–1836) was also an organ builder in Reckingen; Johannes Sylvester Walpen (*b* Reckingen, 1767; *d* Lucerne, 1837) married Katharina Carlen (*b* 1766), daughter of the organ builder Felix Carlen, and moved in 1802 to Lucerne, where he lived until his death; Wendelin Walpen (*b* Reckingen, 1774) settled eventually as an organ builder in Sierre. The families that remained in the Valais died out or gave up organ building as a profession, but the Lucerne branch flourished. Sylvester Walpen (1802–57), son of Johannes Sylvester, enjoyed a high reputation in central Switzerland. His brother Georg Walpen (1810–51) was active only as an assistant.

The Walpens built very traditional, purely mechanical slider-chest organs, and even in the 19th century followed 18th-century principles of construction throughout. A stylistic peculiarity of the cases is the curving cornices over the side panels of the front. There is no systematic study of the life and work of the Walpen family, and the attribution of certain organs – and even their precise differentiation from the Carlen ones – is difficult and often a matter of dispute.

Organs built or rebuilt by the Walpens include those by Johannes Martin at Reckingen (1746), Naters (1761) and Münster (1776–81); by Johannes Sylvester at Meiringen (1789), Frutigen (1809), Beatenberg (1812) and at St Martin, Chur (1816); by Sylvester at Ringgenberg (1827), Grindelwald (1838), Luthern (1839), Walchwil (1845), Habkern (1846), Frauenthal (1851), Risch (1854), Unterseen (1854), Ufhausen, and in St Leodegar und Mauritius, Lucerne (choir organ); and by Wendelin at Raron (1837–8), and Saint Martin, near Sion (1840).

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FRIEDRICH JAKOB

Walpurgis, Maria Antonia. *See* MARIA ANTONIA WALPURGIS.

Walsh, John (i) (*b* ?1665 or 1666; *d* London, 13 March 1736). Music seller, engraver, printer, publisher and instrument seller, probably of Irish extraction. He was established in London by about 1690. On 24 June 1692 he was appointed musical instrument-maker-in-ordinary to William III in succession to John Shaw, whose trade sign of 'The Golden Harp and Hoboy' he also adopted; in the same year he married Mary Allen, by whom he had 15 children, of whom only three survived infancy.

In 1695, when he began publishing, Walsh had few rivals in the trade. John Playford was dead, and his son Henry evidently lacked the initiative to maintain the family firm as a flourishing concern. Thomas Cross, while popular for his introduction of the engraved single-sheet song, was concerned more with engraving than publishing. Walsh was quick to take advantage of the situation, and engraved music appeared from his premises on a scale previously unknown in England. In addition to works by English composers he printed much popular continental music (including Corelli's sonatas) which he often copied from Dutch editions. From about 1716, he was acquainted with ESTIENNE ROGER of Amsterdam; Walsh's labels are found pasted over Roger's imprint, and he occasionally used Roger's plates, substituting his own imprint.

About 1700 (not 1710 as Hawkins maintains) Walsh replaced the use of copper plates with less costly pewter ones, and also began using punches. There was no necessary connection between these innovations but they seem to have been conceived in tandem. It is unlikely that Walsh continued to employ both metals extensively, not only because of the differences in working them and the cost advantage of pewter, but also because different inks and alteration of the rolling press were required. Pewter plates, while generally regarded as softer than copper, could produce 2000 or more impressions if handled well. As initial print runs were usually in the range of 50–200 copies, plate stamina was not a concern.

Although Walsh was criticized by Cross for the introduction of punches, he did not entirely dispense with the burin. Only a few musical signs, mainly clefs and note heads, were punched. Stems, rests, slurs and other linear markings were engraved (punches for a wider range of musical signs, letters and numbers were developed only later in the century). Indeed etching, rather than engraving alone, was his probable technique. It required less initial effort to work the plate, and the variations in depth and tone typical of art work, which could only be produced by pure engraving, were not required.

Walsh was the first music printer and publisher to adopt regularly the passe-partout technique of printing title-pages. This involved the creation of title-page plates with a blank area within which title information could be printed from a second, small plate or written in manuscript. Passe-partout title-pages are often elaborate. Walsh obtained two of his plates for these from other publishers. The royal arms title-page (see illustration) was first used, with a different coat of arms, for Gottfried Finger's *VI Sonatas or Solo's* of 1690; the other plate, engraved by James Collins, was first used about 1690, came to Walsh in 1698 and lasted until 1769; it graced nearly 60 editions and issues.

Most of Walsh's imprints up to 1730 also bear the name of John Hare (later John and Joseph Hare) of Cornhill (*see* HARE). Their shop gave Walsh a City outlet for his publications, and the Hares probably provided Walsh with the instruments he sold. In 1706 Walsh also associated himself with Peter Randall, who probably married Walsh's sister (the WILLIAM RANDALL (ii) who ultimately succeeded to the Walsh business was either Randall's son or grandson). Randall entered into partnership with Walsh about October 1708, and remained with him until 1711, having given up his own shop in 1709. Randall became one of the royal musicians in 1712.

Walsh was an excellent businessman, quick to adopt new sales methods and revamp old ones, including subscription issues and free copies, and to imitate the innovations of others (the periodical music collections *The Monthly Mask of Vocal Music* and *Harmonia anglicana* were modelled on Henry Playford's publications). By 1700 his publications covered the whole range of current secular music, including single songs,



Title-page of 'Songs in the Opera Calld Loves Triumph' by Carlo Francesco Cesarini (London: John Walsh, 1709), printed from engraved plates

English operas, instrumental works and tutors and instruction books. Sacred songs such as collections of anthems or books of psalmody never formed as significant a part of his output. Walsh may also have been an investor in newspapers.

In the absence of adequate copyright protection for music, publishers used competitive editions (sometimes termed piracies), misleading advertisements and predatory pricing to sustain their business positions. Texts could be obtained not only from composers but also from theatre copyists, orchestral musicians, and the first editions of competitors such as John Cullen, Luke Pippard, Daniel Wright, Richard Meares, William Smith, John Cluer and Benjamin Cooke (i).

Hawkins charged Walsh with profiteering at Handel's expense, claiming that the publication of *Rinaldo* (1711) earned Walsh £1500. Even though this figure was disproved in 1948, writers have continued to use it to epitomize a view of Handel as publishers' victim. The firm eventually became Handel's regular publisher about 1730, when JOHN WALSH (ii) began to take over the firm.

Walsh strongly opposed the imposition of stamp duty, which was payable on single-sheet items. He was imprisoned for non-payment in 1726, being released in the following year. During the period 1724–6 Walsh tried to disguise his business activity from officials by using the 'Musick Shops' imprint. First levied in 1712, the duty may have led not only to the demise of music periodicals such as the *Monthly Mask of Vocal Music* but also to a decline in the number of single-sheet songs.

Walsh was buried in the vaults of the church of St Mary-le-Strand (he had been a churchwarden at the Savoy Chapel while the church was under construction). The *Gentleman's Magazine* announced that he had left £30,000, and the *London Daily Post and General Advertiser* put the figure at £20,000.

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FRANK KIDSON/WILLIAM C. SMITH/PETER WARD JONES/DAVID HUNTER

Walsh, John (ii) (*b* London, 23 Dec 1709; *d* London, 15 Jan 1766). English music seller, printer, publisher and instrument maker. He probably assumed control of the business of his father, JOHN WALSH (i), in about 1730, when the relationship with the HARE family apparently ceased and the numbering of the firm's publications started. On 8 May 1731 Walsh succeeded to the appointment of instrument maker to the king. Although John Johnson and other rivals arose, the business continued to prosper and maintained its excellent engraving and paper. Burney characterized Walsh (ii) as 'purveyor general'. Walsh fully developed the firm's relationship with Handel, publishing almost all his later works and in 1739 being granted a monopoly of his music for 14 years. About half of Walsh's output was of Handel compositions. The firm also sold other publishers' works, and bought up the stock of smaller firms when they ceased trading. Many of Walsh's apprentice engravers later set up on their own, including John Caulfield, Thomas Straight and Thomas Skillern. Walsh, who never married, was elected a governor of the Foundling Hospital in 1748

and may have been responsible for suggesting the performance of *Messiah* to raise funds. On Walsh's death the *Public Advertiser* placed his fortune at £40,000. The business was left, under specific conditions, to his cousin WILLIAM RANDALL (ii) and John Abell (ii), who had presumably both been in his employ.

For bibliography *see* WALSH, JOHN (i).

FRANK KIDSON/WILLIAM C. SMITH/PETER WARD JONES/ DAVID HUNTER

Walsh, (Michael) Stephen (*b* Chipping Norton, 6 June 1942). English writer on music. He was educated at St Paul's School and Gonville and Caius College, Cambridge, where he read music (BA 1963, MA 1966). He became a freelance critic in 1963, writing for *The Times*, the *Daily Telegraph* and other London newspapers, later becoming a regular contributor to *The Listener* and deputy music critic of *The Observer* (1966–85); he later wrote for the *Independent*. In 1976 he was appointed senior lecturer in music at Cardiff University and editor of its journal *Soundings* (1976–86). He was made reader in 1994. A fluent and elegant writer, Walsh has a particular interest in 20th-century music, and has written perceptively in *Tempo*, *Musical Times*, *Music and Musicians* and elsewhere, notably on Stravinsky, British composers (such as Goehr, Maxwell Davies, Maw and Smalley) and on Hungarian music. The first part of his two-voume study of Stravinsky, a substantial, richly researched and perceptively written account of the composer's life (up to 1934) and his relationship to his circumstances and those around him, appeared in 1999.

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STANLEY SADIE

Walsingham, Thomas (*d* ?*c*1422). English theorist. He was almost certainly the monk and historian of St Albans Abbey, who became precentor and *scriptorarius* there in the 1380s. This information comes from the register of benefactors of the abbey (now in *GB-Ccc*). After becoming prior of Wymundham (now Wymondham), 1394–1409, he returned to St Albans. He is noted for his authorship of *Chronica majora* (before 1388), *Ypogdima Neustrie* (*c*1419) and *Historia anglicana* (ending in 1422), among other works.

He is thought to be the author of the *Regule Magistri Thome Walsingham de figuris compositis et non compositis* (ed. in CSM, xxxi, 1983), a treatise on mensural music found in *GB-Lbl* Lansdowne 763 (compiled by John Wylde). The treatise is a detailed discussion of Ars Nova notation, following the method of Johannes de Muris's *Notitia*. Referring to the *semiminima* as the most recently introduced note value, Walsingham refused to accept such subdivisions of the *minima* – an attitude that was extremely conservative for the time.

ANDREW HUGHES

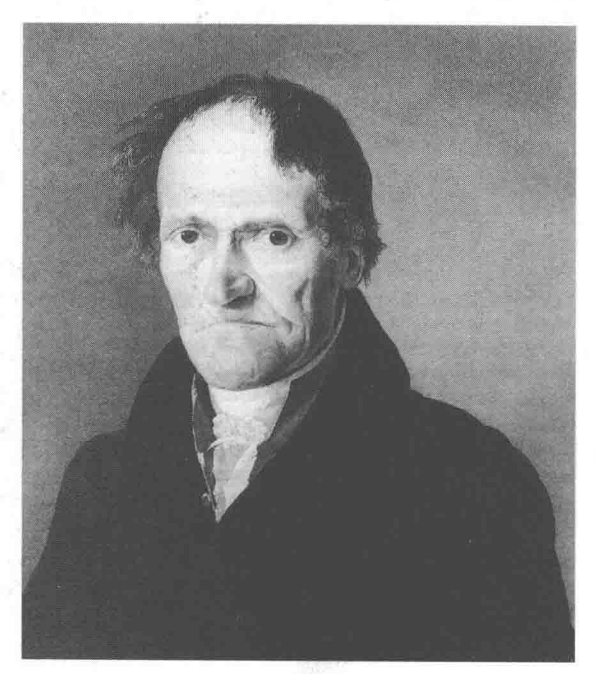
Walsingham Consort Books. *See* SOURCES OF INSTRUMENTAL ENSEMBLE MUSIC TO 1630, §7.

Walt, Deon van der (*b* Cape Town, 28 July 1958). South African tenor. He studied singing at the University of Stellenbosch, and made his operatic début as Jaquino in 1981 in Cape Town. Since 1982 he has been attached to a number of opera houses in Europe, principally in Stuttgart and Zürich, where he sang Tonio in *La fille du régiment* (1989). He made his début at Covent Garden in 1985 as Almaviva and at the Vienna Staatsoper in 1989 as Tamino, singing Belmonte at Salzburg the same year. The lyric quality of his voice makes him an ideal interpreter of the works of composers such as Donizetti, Mozart and Rossini. Although concentrating at first on lighter roles, he has recently taken on more dramatic roles by Massenet, Verdi, Puccini and others. His most significant recordings include *Così fan tutte* and *Fidelio* (under Harnoncourt), *Meistersinger* (Sawallisch) and many lieder recitals.

JAMES MAY

Walter, (Gabriel) Anton (*b* Neuhausen an der Fildern, nr Stuttgart, 5 Feb 1752; *d* Vienna, 11 April 1826). Austrian piano maker of German birth. He was the most famous Viennese piano maker of his time. He was in Vienna by 1780, when he married the widow Schöffstoss. In 1790 he was granted the title 'Imperial Royal Chamber Organ Builder and Instrument Maker'. In about 1800 his stepson Joseph Schöffstoss joined the firm, by then employing up to 20 workmen. Of the total number of instruments produced, dating from about 1780 to 1825, approximately 3% survives, comprising about 20 pianos built before 1800 and an equal number after that date. The former are usually inscribed 'Anton Walter in Wien' to which is added 'u(nd) Sohn' in the latter.

If Johann Andreas Stein invented the German action (with hammers mounted in wooden pivot forks on the keys, combined with a hammer escapement mechanism



Anton Walter: portrait by Friedrich Gauermann, 1825 (Kunsthistorisches Museum, Vienna)

with upright hoppers), Walter was probably the first to develop it. He thus configured the Viennese action (with brass pivot forks and forward-leaning hoppers), adding a back-check which catches the returning hammers, thereby preventing unwanted rebound. The oldest pianos (*c*1785) by Walter which survive in their original condition have this Viennese action. After about 1790 this action became standard in Walter's pianos and in Viennese pianos generally. In the first decades of the 19th century thousands of pianos were made in Vienna annually, proving the success of Walter's piano action. Contemporary sources, including one of Beethoven's letters attest the mechanical and musical qualities of Walter's pianos.

The firm was highly regarded in musical and aristocratic circles throughout the Hapsburg empire until at least 1810. In modern times Walter's fame has rested on the fact that Mozart acquired a Walter piano in about 1782. This instrument was radically altered by Walter in 1800. As with his other early pianos, it is not known when the instrument first had its present action, or when the sustaining knee levers (for the damping) replaced the original hand stop. For both these reasons Mozart's piano should not be relied upon as source material when discussing the interpretation of his music.

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MICHAEL LATCHAM

Walter, Arnold (Maria) (*b* Hannsdorf [now Hanušorice], Moravia, 30 Aug 1902; *d* Toronto, 6 Oct 1973). Canadian music educator, administrator and composer of Czech birth. After studying composition in Brno with Bruno Weigl, a pupil of Bruckner, he obtained the doctorate in law from the University of Prague (1926). At the University of Berlin he studied music with Hermann Abert, Curt Sachs and Johannes Wolf, among others; he undertook further study privately with Franz Schreker, Rudolf Breithaupt and Frederic Lamond. After brief medical studies at Masaryk University, Brno, he returned to Berlin to become a music journalist for *Melos*, *Die Weltbühne* and *Vorwärts*. In 1933, he fled Germany to Mallorca, where he studied folk music and taught. After relocating to England for a short period in 1936, he settled in Toronto where he taught at Upper Canada College (from 1937).

Hired to implement the reorganization of higher musical education in Toronto, Walter founded the Conservatory Opera School in 1946, out of which emerged the Canadian Opera Company. He instituted the first Canadian degree programme for music education, preparing specialists to teach in Canada's elementary and secondary schools, and in 1955 introduced Orff's teaching methods to North America. As director of the Faculty of Music, University of Toronto (1952–68), he inaugurated the first Canadian electronic music studio. Active nationally and internationally, he founded and served organizations such as the Canadian Association of University Schools of Music (1965; now the Canadian University Music Society), the International Society for Music Education (president 1953–5) and the Inter-American Music Council of the Pan-American Union (president 1969–72).

Walter's early compositions, such as the Trio (1940, awarded the Canadian Performing Rights Society Award in 1943), are crafted in a late Romantic style. Later works, including the Sonata for Piano (1950) and the Concerto for Orchestra (1958), feature thematic fragmentation within an atonal idiom.

WORKS
(*selective list*)

Pf Trio, 1940; Sonata, vn, pf, 1940; Sonatina, vc, pf, 1940; Music for Hpd and Str, 1941; Sym., g, 1942; Suite, pf, 1945; For the Fallen (L. Binyon), SATB, orch, 1949; Sonata, pf, 1950; Conc. for Orch, 1958; Comus (radio score, J. Milton), 1959; Summer Idyl, elecs, 1960, collab. M. Schaeffer, H. Olnick; Legend, pf, 1962; Elec Dance, elecs, 1963

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ELAINE KEILLOR

Walter [Schlesinger], **Bruno** (*b* Berlin, 15 Sept 1876; *d* Beverly Hills, CA, 17 Feb 1962). American conductor and composer of German birth. Born into a middle-class Jewish family, Walter attended the Stern Conservatory in Berlin, initially planning to become a concert pianist. Around 1889, however, he resolved to pursue a conducting career after hearing Hans von Bülow direct an orchestra. He obtained a position as vocal coach in Cologne, making his conducting début there in 1894 in a performance of Lortzing's *Der Waffenschmied*. From 1894 to 1896 he worked in Hamburg under Mahler, who profoundly influenced Walter's artistic development. Impressed by his protégé, Mahler found employment for him in Breslau in 1896, though the director there requested that Bruno Schlesinger change his name, ostensibly because Schlesinger was too common a name in Breslau, the capital of Silesia.

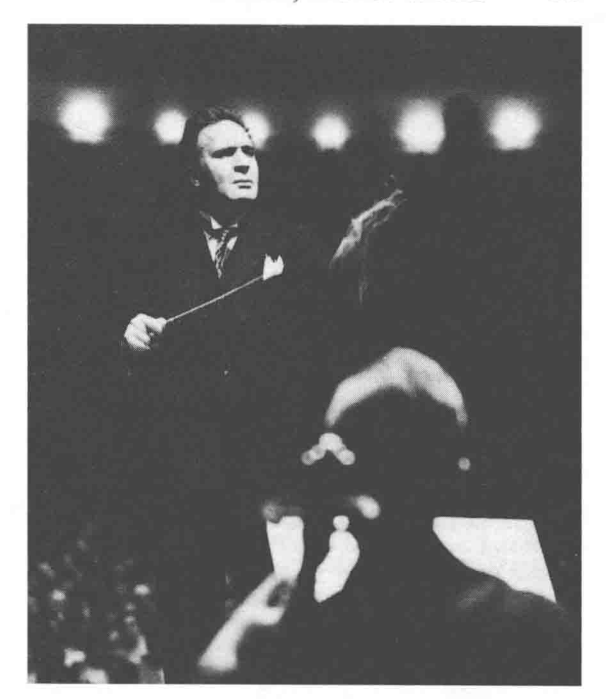
After appointments in Pressburg, 1897–8, Riga, 1898–1900 (where he met the soprano Elsa Korneck, his

future wife), and Berlin, 1900–01, Walter accepted an invitation to come to Vienna as Mahler's assistant. From 1901 to 1912 he worked at the Vienna Hofoper, eventually acquiring Austrian citizenship, and made guest appearances in Prague, Rome, Munich and elsewhere. In 1909 he conducted a performance of his own First Symphony in Vienna and enjoyed a successful London concert début, followed in 1910 by performances of *Tristan und Isolde* and Ethel Smyth's *The Wreckers* at Covent Garden. After Mahler's death, Walter gave the première of his mentor's *Das Lied von der Erde* (1911) and Ninth Symphony (1912); as director of the Singakademie (1911–13), he also introduced Mahler's Eighth Symphony to Vienna (1912).

Appointed Royal Bavarian Generalmusikdirektor in 1913, Walter spent nearly a decade in Munich. There he conducted tirelessly in three opera houses and again gave important first performances, among them Korngold's *Violanta* and *Der Ring des Polykrates* (presented together in 1916) and, the following year, Pfitzner's *Palestrina*, which featured the soprano Delia Reinhardt, who became a lifelong friend. He also regularly led the Musikalische Akademie in symphonic concerts. Although Walter considered his years in Munich 'the most important epoch' of his career, for personal reasons he left his position there in 1922. From 1919 to 1932 he appeared yearly as guest conductor of the Berlin PO, once sharing the podium with Ethel Smyth in a concert of her music (1928). His New York début in 1923 initiated a long and cordial relationship with America. In 1925 Walter began conducting at the Salzburg Festival and became Generalmusikdirektor of the Städtische Oper in Berlin; he introduced Puccini's *Turandot* to that city in 1926 and retained his post there until 1929. Parisian audiences enthusiastically received his Mozart opera cycle in 1928. He also worked with several British orchestras, and between 1924 and 1931 scored notable successes at Covent Garden. Walter's last position in Germany was that of Gewandhauskapellmeister in Leipzig (1929–33).

When Germany fell to the Nazis in 1933, Walter returned to Austria. He again travelled widely, performing in New York, Amsterdam, Florence and elsewhere. At Salzburg he accompanied Lotte Lehmann at the piano in annual recitals (1933–7) and won high praise for productions of *Tristan*, *Don Giovanni* (with Pinza), Gluck's *Orfeo ed Euridice* and other operas. From 1936 to 1938 he was artistic director of the Vienna Staatsoper. He also made a number of superb discs with the Vienna PO in the 1930s; those of Mahler's Ninth Symphony and the first act of *Die Walküre* with Melchior and Lehmann rank among his finest recordings. With the Anschluss, however, Walter once more found himself an exile. Although he gratefully accepted the French government's offer of citizenship, from 1939 onwards he made the USA his home, becoming an American citizen in 1946.

During the 1940s and 50s Walter's principal orchestra was the New York PO, for which he served as musical adviser (1947–9); he also conducted other major orchestras throughout the USA, including those in San Francisco, Los Angeles, Chicago and Philadelphia. His programmes with the New York PO offered, in addition to the established symphonic repertory, uncut performances of the *St Matthew Passion* and new works by Barber, Moore and other American composers. His New York PO recordings of the Beethoven and Brahms symphonies



Bruno Walter, c1930

(1941–53) show him at his most forceful and dynamic. A memorable *Fidelio*, with Flagstad and Kipnis, marked his début at the Metropolitan Opera (1941), where he conducted sporadically until 1959. After the war he returned to Europe on several occasions, participating in the early Edinburgh Festivals and taking particular pleasure in his collaborations with Kathleen Ferrier, who sang with Patzak on an acclaimed recording of *Das Lied von der Erde* under Walter. Although a heart attack in 1957 forced him to lighten his conducting schedule, Walter frequently recorded with the Columbia SO in his final years; these recordings offer gentler, broader readings of the standard repertory – notably the last six symphonies of Mozart and the complete symphonies of Beethoven and Brahms – than those preserved on his earlier recordings.

A man of wide reading, Walter counted among his friends Thomas Mann and other prominent authors. After 1947 he developed a keen interest in the ideas of Rudolf Steiner. Celebrated as an outstanding conductor in an era of great conducting, Walter favoured the Austro-German repertory but by no means confined himself to it. While he championed the works of Mahler and actively sought new music for much of his life, he flatly rejected atonality and serialism, and confessed an aversion to jazz. Treating his players as colleagues, he drew a sensuous tone from the orchestra, employing rubato with consummate skill, juxtaposing fierce drama and warm lyricism. His sensitivity to contrapuntal texture and overall structure allowed him to bring out fine details without damaging a work's integrity. He sought to penetrate 'to the core' of a composition and, detesting 'routine' performances, continually endeavoured to present a piece 'as if it were receiving its world première'.

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(selective list)

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Vocal: Meeresstille und glückliche Fahrt (J.W. von Goethe), chorus, orch, 1892; Allerseelen (H. von Gilm), A, orch, 1896; 6 songs, op.11 (*c*1902); 6 songs, op.12 (*c*1902); 6 songs (1910)
Chbr: Str Qt, *c*1903, inc.; Sonata, A, vn, pf, 1908 (1910)

Principal publishers: Dreililien and Universal

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'Kunst und Öffentlichkeit', *Süddeutsche Monatshefte* (Oct 1916), 95–110
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ERIK RYDING, REBECCA PECHEFSKY

Walter, David (*b* Brooklyn, NY, 22 March 1913). American double bass player and teacher. He spent a decade playing in jazz groups, studied at the Juilliard School with Fred Zimmermann, 1936–8, and in 1939 joined the Pittsburgh SO as principal bass. He played in the NBC SO under Toscanini from 1940 to 1954, and in 1956 became a member of the New York City Ballet Orchestra; he also worked with Casals at the Casals Festival in Puerto Rico. One of America's leading double bass teachers, Walter taught at the Manhattan School of Music from 1957 to 1992, and in 1969 was appointed to the Juilliard School; he has also been a guest faculty member at several conservatories throughout the USA, in Europe and in China, and has lectured widely and given masterclasses. He has contributed numerous articles to string journals, and edited many works for double bass, including Sperger's Sonata no.1 and Pichl's Concerto. He was chairman of the board of directors of the Symphony of the Air (as well as principal bass, 1956–62) and president of the International Society of Bassists (1976–84). He plays instruments by Hieronymus Amati II (1710), Paolo Antonio Testore (1735) and by F. Plumerel *l'ainé* (1843), the bass portrayed by Degas in his *Musiciens*.

RODNEY SLATFORD

Walter, George. *See* GOEHR, WALTER.

Walter [Walderth, Walther], **(Johann) Ignaz** [Joseph] (*b* Radonitz [now Radonice], Bohemia, 31 Aug 1755; *d* Regensburg, 22 Feb 1822). German composer and tenor. He first studied under the organist Ignaz Neudörffl. From 1773, while a student at the University of Vienna, he studied singing and composition with Joseph Starzer. His identification with the Joseph Walter who sang for the National-Singspiel from 1780 to 1782 (and who was originally to have figured in Mozart's *Die Entführung aus dem Serail*) seems very doubtful. From 1780 to 1786 Walter earned a considerable reputation as a tenor and composer of comic operas with various German companies in Augsburg, Prague, Riga, Frankfurt and Mainz.

In 1792 Walter joined G.F.W. Grossmann's company in Lower Saxony as its music director. His operas for this troupe show his Viennese training to advantage, displaying a fondness for wind instruments, a cheerful and popular melodic style and a fine sense of musical architecture (his tonal plans seem closely modelled on the practice of Mozart, in whose operas he frequently sang). In 1787 he completed a setting of H.G. Schmieder's *Doktor Faust*, a text cobbled from Goethe's *Faust* fragment of 1790 and other German sources. His music, according to Spitta, shows him 'wholly within Mozart's sphere of influence'. Walter himself took the part of Faust, and the Queen of Aragon was sung by his wife Juliane Browne Roberts (1759–1835), whom he had married while at Riga. In 1804 Walter assumed direction of the Hoftheater at Regensburg, where he died in 1822. His half-brother, Johann (Nepomuk) Walter (*b* Radonitz, 11 Dec 1768; *d* Mannheim, 10 June 1822), was for a while a tenor at Frankfurt, Vienna and Mannheim (1790–96), and became a pharmacist.

WORKS

STAGE

music lost unless otherwise stated

Die 25000 Gulden, oder Im Dunkeln ist nicht gut munkeln (Spl, 3, C.H. Spiess), Dresden, Schwarze Thor, 15 Aug 1782
Der Kaufmann von Smyrna (Operette, 1, C.F. Schwan, after S.R.N. Chamfort: *Le marchand de Smyrne*), Prague, Nostitz, 1783
Der Trank der Unsterblichkeit (op, 4, C.A. Vulpius), Prague, Nostitz, 1783
Der Graf Von Waltron, oder Die Subordination (Spl, 4, J.B. Bergopzoomer, after H.F. Möller), Prague, Nostitz, 1784
Der ausgeprugelte Teufel, 1790
Der gerade Weg ist der beste (Kotzebue), 1790
Der Spiegelritter (Spl, 3, Kotzebue), Frankfurt, National, 11 Sept 1791
Die Hirtin der Alpen (op, 1, A.W. Schreiber, after J.F. Marmontel), Frankfurt, National, 1792
Die Harfe [Die Zauberharfe] (Operette, 2, Schreiber), 1793
Die böse Frau (komisches Original-Spl, 2, C.A. Herklots), Hanover, 26 Sept 1794, *D-Dl*
Doktor Faust (Original-Oper, 4, H.G. Schmieder, after J.W. von Goethe and others), Bremen, 28 Dec 1787; 2nd version, Hanover, 8 June 1798, *Bhm*; rev. (C.A. Mämminger), Regensburg, Hof, 10 Oct 1819
Die Weinlese (after F.-C. Dancourt: *Les vendanges de Surênes*), 1799
Das Wildpret, Frankfurt, 1799
Des Teufels Lustschloss (op, 3, A. von Kotzebue), Prague, Nostitz, 1801
Ritter Löwensteins Geist auf Wanderungen, oder Die Teufelsmühle am Wienerberg, 2. Theil (op, 3, C. Werner), Regensburg, Hof, 18 Aug 1809
Die Verfolgung des Arlekin (ballet, F. Blondin), Salzburg, National, 7 Oct 1811
Hass und Liebe, oder Das Fischermädchen (1, T. Körner), Regensburg, Hof, 8 Sept 1815
Incid music: Das Faustrecht in Thür (? K.F. Kensler), ?1784; Das Siegesfest (G. Hagemann), 1793; Die Hussiten vor Naumburg (Kotzebue), 1802, march, pf (Hamburg, n.d.); Herodes vor

Betlehem, oder Der triumphirende Viertelsmeister (S.A. Mahlmann), 1804; Schillers [Todten-] Feyer (C.E. Graf von Benzel-Sternau), 1806; Irene (C. Auernhammer), 1810; Salmonäa, oder Die Makkabäer (T. Hell, from the French) 1810; Der travestirte Hamlet (K.L. Gieseke), terzetto

Pf arrs. of ops by other comps., incl. C.D. von Dittersdorf: Die Liebe im Narrenhause (Mainz, 1799)

OTHER VOCAL

Sacred: 3 masses, *H-P*, *VEs*; 3 other masses; 6 motets

Cants.: Les Forges des Lemnes; Weihnachts-Cantate; Cantata Sacra, for coronation of Leopold II, 4 solo vv, orch, 17 Oct 1790; Der Friede (J. Will)

Solo vocal: Divita ogni gioire, aria and recitative, S, orch (Mainz, n.d.); Euch verlass' ich, meine Schriften, aria (Leipzig, n.d.); Ode an die Freude (F. von Schiller), acc. gui (Hanover, n.d.); Ich denke dein wenn mir der Sonne Schimmer, v, gui, *D-KIl*

INSTRUMENTAL

Prologue, orch; Conc. for 2 cl; several fl concs.

Chbr: Qt, hp, fl, vn, vc, op.9 (Brunswick, 1799); Parthia, E♭, 2 cl, bn, 2 hn, *A-KR*; 4 duets, 2 vn, *CH-ALus*; 6 qts and 6 duets, hp; Trio, 3 cl

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THOMAS BAUMAN/R

Walter [Walther], **Johann** [Johannes] **(i)** (*b* Kahla, Thuringia, 1496; *d* Torgau, 25 March 1570). German composer and poet. According to a document dated 12 February 1599 which supplements his will of 1 April 1562, his surname was Blanckenmüller and as a penniless schoolboy he had been adopted by a citizen of Kahla and had pursued his studies under the name 'Johann Walter'. He claimed that he had been educated in music from his youth; he was probably a choirboy during or after his schooldays in Kahla and Rochlitz. Between 1521 and 1525, he was a bass in the Elector of Saxony's Hofkapelle, which was usually centred in Altenburg, Torgau and Weimar. After the death of Elector Friedrich III (5 May 1525) he was threatened with dismissal. In 1525 he spent three weeks in Wittenberg with Luther, who was in favour of continuing the late elector's Kantorei and, with Melanchthon, of Walter's receiving adequate financial support for it. Walter had been in contact with Duke Albrecht of Prussia in Königsberg from 6 February 1526 but did not gain a position there. Relying on an offer of security in his Torgau post, he settled there and married in June 1526. In 1527 he matriculated at Leipzig University.

Walter's transition from the court to service in the town and church seems to have been gradual. He still called himself 'choirmaster to the Elector of Saxony' in editions of his *Geystliches gesangk Buchleyn* from 1534 to 1551. In December 1527 he was awarded a vicarship in Altenburg. In 1529 he was living in the school building and in 1531 the Torgau inspectors decreed that he should instruct the boys in music and organize the singing in the parish church. In 1532 he was given a house in Torgau and citizen's rights. In 1535 the elector authorized an annual grant of 100 thalers for Walter's new Kantorei. The singers were apparently able to perform the demanding repertory of the so-called Torgau Walter Manuscripts and to mount important festivities, such as the dedication of the renovated Schlosskapelle (5 October 1544).

When the electoral title was transferred from one branch of the family to another after the Schmalkaldic War, Walter's allegiances took him away from Torgau to the Dresden Hofkapelle, which he directed from 1548 until he retired in 1554. He remained a strict Lutheran and resisted the Leipzig Interim of 1548 and all theological and liturgical change. His concern for the continuation of the pure Lutheran doctrine is reflected in his letters from Dresden and in some of his late works from Torgau, where he lived in his old age.

Walter's importance for music history rests on his *Geystliches gesangk Buchleyn* (first published in 1524) and on his organization of ecclesiastical music for several towns and residences in Saxony, especially Torgau and Dresden. He organized, revised and even wrote part of the music in the Torgau Walter Manuscripts. By 1524 at the latest he was personally acquainted with Luther, whom he advised (with his colleague Conrad Rupsch, also from Kahla) on the draft of the German Mass in autumn 1525. Luther, for his part, lent authority to Walter's hymnbook, with its early use of the Protestant Tenorlied, by writing the preface, which mentions Walter only incidentally. This first Lutheran collection of choral music appeared in the same year as Luther's famous appeal to German cities to maintain Christian schools: the hymnbook was intended for young people, who were encouraged to use a spiritual repertory instead of secular songs so that they would become practised in the Christian way of life and in its music. The hymnbook's success is confirmed by its many new editions and continuations, and by contemporary reports: as early as 20 June 1526, when it contained 38 German settings and only five Latin ones, Melanchthon wrote that Walter had 'created the hymn which is so much in use today', and on 7 July 1547 he said that Walter's music was the most sung in Wittenberg.

Walter's German hymns were probably sung at first by the Saxon Hofkapelle in Dresden, but soon also in daily school prayers; manuscript and printed music for Latin services, particularly festal Vespers and masses, shows that the principal composers of this type of music were pre-Reformation, or unaffected by the reforms, or were Walter's contemporaries.

Walter was regarded as the master of the music and words of the German hymn. He attempted to overcome this specialization by using a wider range of texts, by a greater technical display in pieces for five to seven voices and by composing the somewhat old-fashioned *Magnificat* settings of 1557. His free use of dissonant suspensions attests his increasing ambition as a composer. But the future of German church music lay in the hymn, and Walter's song settings and simple contrapuntal sections prepared the way. Like all his German contemporaries, Walter was influenced by Josquin, most notably in his seven-voice homage motet of 1544. The timbre of his German settings, with their emphasis on 3rds and 6ths, may be derived from Isaac, while his increasing tendency to use clausulas corresponds to the style of the period. His song motets of 1566, however, show how he paved the way for succeeding generations of German musicians.

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for full sources see edition

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Cantio, 7vv (Wittenberg, 1544); S v
Ein schöner geistlicher und Christlicher Berckreyen . . . Herzlich tut mich erfrewen (Wittenberg, 1552)
Magnificat octo tonorum, 4–6vv (Jena, 1557); S v
Ein newes Christlichs Lied, 4vv (Wittenberg, 1561/*R*1953); S iii
Das christlich Kinderlied D. Martini Lutheri Erhalt uns Herr, 6vv (Wittenberg, 1566); S vi [9 Ger. hymns, 3 Lat. motets]
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8 Magnificat, 4vv, 8 psalms, 4vv, 1540⁵; S iv [simple harmonized settings of chant]

Passio secundum Matthaeum, *D-TO* Torgau Walter MSS; S iv
Passio secundum Johannem, *TO* Torgau Walter MSS; S iv
17 motets, Magnificat, *TO* Torgau Walter MSS; S vi (most anon. but probably by Walter)
26 fugae, tones 1–8, 2, 3 insts, incl. cornetts, *LEu* Thomaskirche 50 (dated 1542); S iv

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WERNER BRAUN

Walter [Walther], **Johann** (ii) (*b* Torgau, 8 May 1527; *d* Torgau, 8 Nov 1578). German composer, only son of Johann Walter (i). In 1544 his schoolmasters, Markus Crodel and Melanchthon, recommended that he should attend Wittenberg University. Through Melanchthon's intervention Walter entered the teaching profession and the Church in Schnaitheim bei Heidenheim (Württemberg) in 1547. He became a music teacher at Tübingen Monastery on 29 February 1548, remaining there for six months. According to Eitner, Walter was also a Kantor in Grossenhain. On 30 November 1551 he married Elisabeth, Crodel's daughter. In 1553 he was an alto in the chapel of Elector Moritz of Saxony. Thereafter he lived in Torgau as a householder and granary steward ('Kornschreiber'). It is open to question whether he became the 'feiner gelehrter Mann' that his father-in-law hoped for and it is not certain what role he played as a musician; Melanchthon correctly saw him as being primarily the son of an important composer. Walter's known compositions, all for four voices, are a hymn composed on 4 December 1557, *A solis ortus cardine* (*D-Sl* Cod.mus.fol.I 22), a *Te Deum* (*H-BA* 22) and a motet *Spes mea Christus* (*BA* 22; only one voice).

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WERNER BRAUN

Walter [?Walters, ?Water, ?Waters], **John** (*b c*1660; *d* 1708). English organist, music copyist and composer. He may be identified with the John Walter (Water, Waters) who was a chorister of the Chapel Royal under Blow in 1674 and whose voice had broken by 1677. He was organist of Eton College from 1681 to 1705, and as such was the first teacher of John Weldon, whom he sent in 1693 and 1694 to study with Purcell. The Eton accounts seem to show that Walter's teaching of the choristers

there was respected. After leaving his post as organist, he shared with his successor, Benjamin Lamb, a stipend as a clerk of Eton College until 1708, when his name disappears from the accounts.

He made transcriptions, meticulous and reliable if sometimes slavishly literal, of sacred and secular music by English composers of the period, including numerous works by Blow (*GB-Ckc*, *CH* and *Lbl*) and Purcell (*Lbl*). His fair-copy score of Blow's *Venus and Adonis* (*Lbl* Add.22100) is annotated with stage directions, singers' names and so on, and he seems to have been involved in the first performance, for he made another and much rougher copy in short score (*Lbl* Add.31453), presumably for the purpose of drawing out a set of parts; he subsequently overwrote this copy with Blow's revised version of the work. He collaborated with his Eton colleague William Isaack in copying, presumably in haste, two important Purcell scores: the 1693 Queen Mary ode *Celebrate this festival* (*Ob*) and the *Te Deum* and *Jubilate* composed for St Cecilia's Day 1694 (*US-STu*).

Walter's own output was modest; his music is straightforward in construction and generally restrained in style, though not without vigour. Three verse anthems, *Lord, I confess my sin*, *O give thanks* and *O God, thou art my God*, and an Evening Service in A survive in autograph copies (*GB-Lbl*, *WRec*, *WRch*). The second anthem, more flamboyant than the others, is included in a collection compiled by Isaack (*Cfm*), while the third was transcribed by James Hawkins of Ely (*Cu*).

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BRUCE WOOD

Walter, Rudolf (*b* Grosswierau, nr Schweidwitz [now Świdnica], 24 Jan 1918). German musicologist and organist. He studied music education at the Pädagogische Hochschule, Beuthen, and church music and musicology at Breslau University (1938–43). After the war he continued at Mainz University (1947–9), where he took the doctorate under Schmitz with a dissertation on Reger's chorale preludes. He was appointed lecturer at Mainz in 1950 and professor and director of the department of church music at the Musikhochschule, Stuttgart, in 1967. His posts included church music director and organist in Breslau (from 1942), Bad Kissingen (from 1948) and Heidelberg (University of Heidelberg, 1961–83). His concerts were frequently broadcast and he made 12 recordings featuring the organ music of Silesia. He retired in 1983.

Walter has written extensively on organ building throughout Europe, particularly in Silesia, and on church music from the 17th to the 20th centuries. He has also published monographs on J.C.F. Fischer, whose works he has edited, and the abbey at Grüssau (now Krzeszów). His scholarly editions include works by Fux and Murschhauser and he has prepared practical editions of Silesian instrumental and church music.

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LOTHAR HOFFMANN-ERBRECHT

Walter, Thomas (*b* Roxbury, MA, 13 Dec 1696; *d* Roxbury, 10 Jan 1725). American tune book compiler. He graduated from Harvard College in 1713, and was ordained as a minister at the First Church of Roxbury in 1718. He took an active part in the movement to improve congregational singing in the 1720s, compiling one of the first singing books published in the colonies, *The Grounds and Rules of Musick Explained* (Boston, 1721), and preaching such sermons as 'The Sweet Psalmist of Israel' (1722). In his lengthy theoretical introduction to *The Grounds and Rules* Walter expressed the hope that his book would help enlarge the repertory of congregational psalmody, and replace 'an horrid Medly of confused and disorderly Noises' with 'right and true singing of the Tunes' through such expedients as 'the just and equal *Timeing* of the Notes'. The book was one of the few colonial imprints before the 1760s to contain sacred music, and eight editions were issued by 1764. Many of its three-part, textless tunes were extremely popular in the 18th century, and several are still in use today.

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NYM COOKE

Walter of Châtillon [Gautier de Châtillon; Gautier de Lille; Gualterus ab Insula; Gualterus de Castellione Insulis; Walterus ab Insula] (*b* Lille, *c*1135; *d* ?Amiens, *c*1190). French lyric poet and scholar, active not only in France but also in England and Italy. Most of the known details

of his life come from a Latin *vita* of uncertain date and authenticity (*F-Pn* lat.8359) and from biographical information in the manuscripts of his works. After studying in Paris and Reims and acting as the head of a school in Laon and as canon of Reims, he may have entered the service of Henry II of England. Although no mention is made of his service in the *vita*, this may be dated from correspondence between Walter and John of Salisbury in 1166; apparently he did not remain in this position for long but returned to France and to teaching, this time in Châtillon. The reasons for his departure from the court of Henry II are not known, but it has been suggested that the murder of Thomas à Becket in 1170 may have played some role. John of Salisbury's part in this affair is well known, and it may be that Walter was influenced by the older man.

From Châtillon he went to Bologna to study canon law, and may have spent some time in Rome as well. He then returned to Reims (*c*1176) and finally moved to Amiens. In Reims he wrote his epic poem the *Alexandreis* (*c*1180), which he dedicated to his patron, the Archbishop William of the White Hands. His date of death is uncertain, but some of his poems suggest that he had a grave illness, which may have hastened his death; Johannes de Garlandia supports this view ('Magister Gualterus ... cum percuteretur a lepra', *F-Pn* lat.1093, f.31). In addition to the extremely popular *Alexandreis* and a *Tractatus contra Iudeos*, Walter was the author of a substantial number of rhythmic poems. Of those which have been attributed to him with varying degrees of certainty, 13 are known to survive with music. This includes both monophonic and polyphonic conductus settings, nearly all of which are extant in the conductus collections in sources associated with the Notre Dame school. It is uncertain whether he composed the music to any of his poems.

See also CONDUCTUS and GOLIARDS.

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Frigescente caritatis AL23a

Licet eger cum egrotis, AL51

Omni pene curie, AI34, F252; 2vv

Sol sub nube latuit, AI16, F334; 2vv [contrafacta: Thibaut de Blaison, 'Chanter et renvoisier seuil', L.255.6, R.1001; Gautier de Coincy, 'Pour mon chief reconforter', L.72.16, R.885]

Ver pacis aperit, AJ32, F366; 2vv [dated 1179, for the coronation of King Philippe Auguste of France; contrafactum: Blondel de Nesle, 'Ma joie me semont', L.24.13, R.1924]

WORKS WITH SPURIOUS, DOUBTFUL OR CONFLICTING ATTRIBUTIONS

Beata viscera Marie virginis cuius, AK14, F42; text by Philip the Chancellor, music by Perotinus (see Dronke, 1987, pp.563–4) [contrafacta: Gautier de Coincy, 'De sainte Leocade', L.72.3, R.12, and 'Entendez tuit ensemble', L.72.5, R.83]

In hoc ortus accidente, AK5, F174; by Philip the Chancellor (see Dronke, 1987, pp.563–4)

Quid ultra tibi facere, AK17, F288; by Philip the Chancellor (see Dronke, 1987, pp.563–4)

Veri floris sub figura, AC1, F369; 3vv; probably not by Walter (see Dronke, 1976/1984, n.19)

Vite perdite, AJ35, F387; 2vv; modern attribution to Peter of Blois (Dronke, 1976/1984, p.322) [contrafactum: Hue de Saint Quentin, 'A l'entrant du tens sauvage', L.113.1, R.41; Peirol, 'Per dan que d'amor m'aveigna, PC 366.26]

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ROBERT FALCK/THOMAS B. PAYNE

Waltershausen, Hermann Wolfgang (Sartorius), Freiherr von (*b* Göttingen, 12 Oct 1882; *d* Munich, 13 Aug 1954). German composer, teacher and writer on music. He studied composition in Strasbourg with M.J. Erb, and in Munich with Thuille in 1901. Remaining in the Bavarian capital, he founded the Praktisches Seminar für fortgeschrittene Musikstudierende as a private music school in 1917, and was subsequently invited to be professor and assistant director of the Akademie der Tonkunst in 1920. Two years later he was made director and, together with the Academy's president Siegmund von Hausegger, overhauled the institution's curriculum, adding a drama school, advanced composition classes and lectures (he himself gave those in dramaturgy and aesthetics). He was also active in other spheres, in particular organizing the Münchener Tonkünstlerverein and advising the newly established Bavarian Radio. He was retired from the Academy in 1932, and during the Third Reich founded the Seminar für Privatemusiklehrer which became the state-recognized Waltershausen-Seminar in 1954.

One of the younger members of the Munich School, Waltershausen sprang to international prominence with his second opera *Oberst Chabert* (1912), based on a story by Balzac set in Paris during 1817. Performed in Vienna, Berlin, Munich, London and Budapest, it represents one of the earliest attempts to integrate elements of *verismo* into a post-Wagnerian operatic tradition, and is notable for its harmonic adventurousness. Waltershausen's later operas, however, attracted far less attention. *Richardis* (1915), modelled to a certain extent on Wagner's *Parsifal*, suffered from a lack of dramatic intensity while the

comedy *Die Rauensteiner Hochzeit* (1919) appeared reactionary in its reversion to the dramatic structures of 19th-century *Volksoper*. After the failure of his later operas, Waltershausen concentrated his attention on orchestral music, conducting the first performances of a sequence of works during the 1920s. Yet by this stage, his aspirations as a composer had been overtaken by interests in writing and administration, and in the 1930s he felt less compelled to write music.

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(*selective list*)

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Orch: Apokalyptische Sym., op.19, orch, org, 1924; Hero und Leander, op.22, sym. poem, 1925; Krippenmusik, op.23, chbr orch, hpd obbl, 1926; Orchesterpartita über 3 Kirchenlieder, op.24, 1928; Lustspielouvertüre, op.26, 1930; Passions- und Auferstehungsmusik, op.27, 1932

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ERIK LEVI

Walther, Ignaz. *See* WALTER, IGNAZ.

Walther, Johann. *See* WALTER, JOHANN (i) or (ii).

Walther, Johann Gottfried (*b* Erfurt, 18 Sept 1684; *d* Weimar, 23 March 1748). German organist, composer, theorist and lexicographer. His father was Johann Stephan Walther, an Erfurt fabric maker; his mother, Martha Dorothea, née Lämmerhirt, was a close relative of J.S. Bach's family. Walther's autobiography was published in Mattheson's *Grundlage einer Ehren-Pforte*. His education began at the age of four with private instruction; in 1691 he entered the lower school of Erfurt. Organ lessons were begun with Johann Bernhard Bach, organist of the Kaufmannskirche, and continued with his successor, Johann Andreas Kretschmar. Walther said he learnt in less than a year to sing well enough to become a soloist in church music performances. According to Walther, his teacher was Jakob Adlung, but he probably meant David Adlung, the father of Jakob. The latter, born in 1699, became a friend of Walther in the early 1720s and later a prominent Erfurt organist and theorist.

In 1697 Walther went to the Ratsgymnasium where he received a humanistic education. In summer 1702 he obtained his first position as an organist at the Thomaskirche in Erfurt. He entered the University of Erfurt to attend lectures in philosophy and law, but soon decided to devote himself entirely to music. He began a lifelong study of music theory, reading the treatises of Werckmeister, Fludd and Kircher, and for a brief period he studied composition with Buttstett. In autumn 1703 he started to travel, going first to Frankfurt (probably to the book fair) and Darmstadt. The following autumn he went to Magdeburg and also to Halberstadt, where he met Andreas Werckmeister, one of the most distinguished names in German music at that time, an organist and a writer of major works on music theory. Werckmeister was sympathetic to young Walther, presented him with a gift of Baryphonus's treatise *Pleiades musicae* (Halberstadt, 1615), and subsequently corresponded regularly and sent him music, including the keyboard works of Buxtehude. In Halberstadt Walther also visited his friend Johann Graff, who had been a student of Johann Pachelbel in Erfurt. In 1706 he went to Nuremberg to study with Pachelbel's son Wilhelm Hieronymus, whom he had known during their childhood together in Erfurt.

Walther's years of apprenticeship ended on 29 July 1707 when he was appointed organist at the Stadtkirche (St Peter und St Paul), Weimar, a post he retained until his death. Immediately upon coming to Weimar he was made the music teacher of Prince Johann Ernst, nephew of the reigning Duke Wilhelm Ernst; the former was a gifted musician, and after he had returned from the University of Utrecht in 1713, Walther also taught him composition. Walther dedicated his manuscript treatise *Praecepta der musicalischen Composition* (1708) to Johann Ernst, and the prince's early death in 1715 was a severe loss to Walther.

In 1708 J.S. Bach, Walther's cousin, joined the ducal court Kapelle, and there began a friendship of great mutual benefit for these exceptionally gifted colleagues, who were almost of equal age. In 1712 Bach became godfather to Walther's eldest son. Of Walther's eight children, two daughters and two sons survived him; the younger son, Johann Christoph (1715–71), followed his father's career of organist (he was appointed to the cathedral at Ulm in 1751). The final important professional appointment in Walther's career occurred in 1721 when he was asked to join the ducal orchestra as *Hofmusicus*. Much of Walther's career centred on his duties as organist and his instruction of many private pupils. He wrote sacred vocal music, numerous chorale preludes and other organ music. Particularly valuable for his continuing impact on music history was his energetic pursuit of musical knowledge and his collecting of a remarkable library of music and books on music. His enthusiasm led to the idea of publishing a dictionary of musicians and musical terms, the monumental *Musicalisches Lexicon* (Leipzig, 1732/*R*).

Walther's last years were marked by ever-increasing disillusionment. His private pupils diminished in number. He did not receive, for reasons that are not clear, a position of greater distinction and remuneration, although more than one opportunity arose for him to become Kantor of the church in which he was organist. Similarly, when Bach left the Weimar court to accept a post at Cöthen, Walther was passed over in the search for Bach's successor. His financial position worsened and he was forced to sell much of his extensive library. Finally, in

autumn 1745 his health declined so seriously that he asked his younger son Johann Christoph to return from Jena, where he was a student, in order to substitute for his father as organist. A final blow to Walther's pride came when Duke Ernst August refused his request to make his son his successor as organist in Weimar.

Walther is a notable figure in German Baroque music history. His greatest contribution is the *Musicalisches Lexicon*, the first major music dictionary in German and the first in any language to include both musical terms and biographies of musicians from the past and present (see illustration). To the continuing gratitude of music historians, it serves as a still unexhausted repository of facts about musical conditions, concepts, performing practices, the major composers and writers on music up to the first decades of the 18th century. Walther's gift in codifying musical knowledge was based on a number of earlier musical dictionaries of various kinds, most particularly, as he himself made clear, the work of Sébastien de Brossard (Paris, 1703). However, Walther conceived his work as a comprehensive collection both biographical and bibliographical in nature as well as fully representative of European musical terminology as he knew it. The *Musicalisches Lexicon* includes more than 3000 musical terms; more than 200 authors and 250 sources are drawn upon, first and foremost Mattheson, to whose works more than 200 references are made. Walther's consummate command of the materials of music theory and history are evident in the wide range of these sources, including most of the 17th-century European treatises, and also earlier treatises from the Renaissance as well as works from antiquity quoted from Meibom's *Antiquae musicae* of 1652 (see Eggebrecht's valuable article). Walther continued to work on his dictionary after its publication and hoped to publish a second, revised edition, for which he completed a manuscript (in *A-Wgm*). Many of Walther's revisions and supplementary entries were subsequently incorporated by E.L. Gerber into his *Lexicon der Tonkünstler* (Leipzig, 1790–92).

ALL — ALL — 27

2schlägige Note |◯| halb im Niederschlagen, und halb im Aufheben absolviret, oder an ihre Stelle zwo Semibreves, oder vier Minimæ (nemlich: in tactu æquali) gebrauchet wurden. Die Endigung dieses Tacts geschahe allezeit cum Tempore, d. i. mit einer Brevi, oder noch längern Note, welche beym Niederschlagen der Hand sich anfieng, und beym Aufheben derselben sich endigte, und nicht in Tempore. Ein durchschnittener halber Circul zeigte diesen Tact, welcher sehr geschwinde tractirt wurde, an, und hatte nur bey Motetten statt. s. Prætor. Syntag. Mus. T. III. p. 50. z. E. V. No. 5. Die auf diesen Tact gesetzte Compositiones waren voller Syncopationen, Ligaturen, an einander hangenden Fugen, und hatten keine kleinere Noten, als Viertel, und zwar sehr sparsam.

Alla Capella (*ital.*) auf Kirchen- oder Capell-Art. Wird beym Allabreve gebraucht, weil diese Compositions-Art die allerschönste in Kirchen-Music ist, und vor diesem allein daselbst gebraucht worden.

Alla diritta (*ital.*) gradatim auf- oder abwerts steigend.

Alla zoppa (*ital.*) auf hinckende Art.

Allegramente (*ital.*) Adverb. alacriter (*lat.*) freudig, lustig.

Allegretto (*ital.*) das Diminutivum von allegro, bedeutet: ein wenig munter, oder frölich, aber doch auf eine angenehme, artige und liebliche Art.

Allegrezza (*ital.*) Allegresse (*gall.*) alacritas (*lat.*) Hurtigkeit, Freudigkeit.

Allegri (*Gio. Battista*) ein Componist und Organist zu Arzignano (*lat.*) Arsignanum, Arx lanæ) einer zwischen den beyden Flüssen Gua und Chiampe, in der Venetianischen Landschafft Vicentino liegenden Stadt. s. *reales* Staats- Zeitungs- u. *Conversations-Lexicon*, hat an. 1700. sein erstes aus 12. Motetten à Voce Sola con due Violini e Continuo bestehendes Werck zu Venedig drucken lassen, u. solches dem Cardinal, Pietro Ottoboni, dediciret.

Allegro (*ital.*) alaigre (*gall.*) vom lateinischen: alacer, hurtig; so im Schreiben und Drucken auch also, All°, gebraucht wird; bedeutet: frölich, lustig, wohl belebt oder erweckt; sehr offt auch: geschwinde und flüchtig: manchmal aber auch, einen gemässigten, obschon frölichen und belebten Tact, wie die Worte: allegro mà non presto, so zum öfftern pflegen beygesetzt zu werden, ausweisen. s. *Brossards Diction. p. 9. conf. Octav. Ferrarii Origin. Ling. Ital.*

Allegro allegro, bemercket eine Verdoppelung der Frölich- oder Geschwindigkeit.

Allegro assai (*ital.*) ziemlich geschwinde.

Allegrissimo, allegrissimamente (*ital.*) überaus hurtig und geschwinde.

Allegrus (*Gregorius*) ein Scholar und Favorit des Gio. Maria Nanino, hat ums Jahr 1648. im stylo Ecclesiastico unter den damaligen Componisten, als ein Päbstlicher Musicus, den Vorzug gehabt. s. die *Lettera* des *Antimo Liberati*, und *Kircheri Musurg.*

Allemanda, Allamanda (*ital.*) Allemande (*gall.*) qs. Alle Mann, ist ein Teutsches Kling-Stück, oder vielmehr Schwäbisches Lied, weil vorzeiten die Alemannen Schwaben-Land besessen. s. D. Höns Coburgische *Chron. lib. 1. c. 2. p. 6.* Hierbey stehet zu erinnern: 1) daß Alle Mann keinesweges ein aus dem Griechischen, nemlich ἀπὸ τοῦ ἀλήμεναι, i. e. ab errando, herzuleitendes Wort ist; als wenn die Allemannen eine aus verschiedenen Völckern vermischte und zusammen gelauffene Nation wäre, demnach so viel, als Allerley Mann, oder aus allen Landen Mann bedeute; sondern es ist vielmehr unter denen sonst geführten Nahmen der Teutschen, da sie anfänglich Tuiscones, hernach Teutones, ferner Germani geheissen, der vierte und letzte, den sie sich selbst beygeleget, nachdem die Römer sie mit und in Frieden lassen müssen, und heisset

Page from Walther's 'Musicalisches Lexicon' (Leipzig, 1732)

As a theorist Walther is represented by a treatise written early in his career, probably as a manual of instruction for Prince Johann Ernst. The *Praecepta der musicalischen Composition* is an important compilation of theoretical concepts drawn largely from treatises of the 17th century. It is divided into two large parts, the first discussing the rudiments of music such as notation and scales, and including a brief, alphabetically arranged list of musical terms, an obvious first stage towards the subsequent music dictionary. More important, however, is part ii, entitled *Musicae poëticae*, an instructive record of mid-Baroque German concepts of the art of composing, both in the practical application of the materials of music, such as intervals, consonance and dissonance, chords and contrapuntal procedures, and also in the stress on the techniques appropriate to expressing the affective connotations of words. Walther's work includes an important explanation of the musical-rhetorical figures which played an important part in the compositional practices of German Baroque composers. Walther apparently never intended to publish his treatise, which he frequently drew upon in writing his dictionary (see Benary's edition and his important discussion of the work).

As a composer, Walther reported in his autobiography that he wrote '92 vocal and 119 keyboard works based on chorales' as well as 78 works by other composers that he arranged for keyboard. Only one vocal work survives, *Kyrie, Christe, Kyrie eleison über Wo Gott zum Haus nicht giebt sein Gunst* (in *D-Bsb*). Most of Walther's organ works have been published (DDT, xxvi–xxvii; see Breig for comments regarding works falsely attributed to Walther in this edition). They are mainly chorale preludes – over 100 – that range from brief two-manual, three-part settings to extensive chorale partita arrangements and chorale fugues. These superbly varied pieces display most of the chorale variation techniques developed by German composers beginning with Pachelbel and including Böhm, Buxtehude and, of course, Bach. Walther's chorale variations are uniformly of the highest merit, perhaps the only ones comparable to Bach's examples of the genre (see Seiffert's discussion of Walther's chorale preludes). The close personal friendship with Bach undoubtedly influenced Walther's treatment of the chorale, but his compositions are nevertheless highly personal in style. Walther's sensitivity to the affective connotations of the melodies, his rich harmonic variety, the brilliant keyboard technique rooted in motivic counterpoint, and the strength of the contrapuntal ideas are all worthy of comparison with Bach's organ chorales.

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Musicalisches Lexicon, oder Musicalische Bibliothec (Leipzig, 1732/*R*); MS with addns for 2nd edn in *A-Wgm*

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Preludio con Fuga (A), kbd (Augsburg, ?1741), W
Vorspiele über das Advents-Lied Wie soll ich dich empfangen? Und wie begegn' ich dir?, kbd (Augsburg, 1741), W
Kyrie, Christe, Kyrie eleison über Wo Gott zum Hauss nicht giebt sein Gunst, 4vv, bc; Güldener Friede uns wohl ergetzet, 8vv, ?bc [only S extant]; Öffnet die Thüre, macht weiter die Thore, 5vv [only 2nd S extant]: all *D-Bsb*
*c*65 multiple and 53 single chorale variations (incl. some of the printed works), kbd, mostly autograph, *Bsb*, *NL-DHgm*, W [see *MGG1* for misattribs.]
3 preludes and fugues (C, d, A), kbd; toccata and fugue (C), kbd; fugue (F), kbd: all *D-Bsb*, *NL-DHgm*, W
14 concs. by other composers, arr. kbd, all *D-Bsb*, *NL-DHgm*, W
Canone infinito gradato à 4 voci sopra 'A solis ortus cardine', kbd, *Bsb**, ed. in P. Spitta: *Johann Sebastian Bach* (Leipzig, 1873–80/*R*)

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GEORGE J. BUELOW

Walther, Johann Jakob (*b* Witterda, nr Erfurt, *c*1650; *d* Mainz, 2 Nov 1717). German violinist and composer. According to J.G. Walther he learnt the violin from a Pole whose servant he had become. He was in Florence from about 1670 until, at the latest, the end of 1673, when he returned to Germany. From 1 January 1674 he was in the service of the elector of Saxony at Dresden as 'primo violinista da camera'. By 1681 he had moved to Mainz, where he was clerk and 'Italian secretary' at the electoral court and where he remained until his death.

With Biber, Walther was the most important and daring of the late 17th-century violinist-composers in Germany and Austria who cultivated virtuoso techniques involving polyphonic writing, multiple stopping and the use of high positions: Fétis called him 'the Paganini of his century'. Whereas in using multiple stopping Biber was interested chiefly in scordatura, Walther emphatically rejected it, preferring instead the imitation of other musical instruments and of birds and animals. In doing so he was following in the footsteps of such composers as Biagio Marini, Carlo Farina (who had also worked at the Dresden court and whose *Capriccio stravagante* (1627) is a notable example of such pictorial music), Marco Uccellini, J.H. Schmelzer and even Biber himself. He is known by only two collections of music: *Scherzi da violino solo con il basso continuo per l'organo o cembalo accompagnabile anche con una viola o leuto* (Dresden, 1676, 2/1687; ed. in EDM, 1st ser., xvii, 1941) and *Hortulus chelicus uni violino duabus, tribus et quatuor subinde chordis simul sonantibus harmonice modulanti* (Mainz, 1688/*R* in Masters of the Violin, ii (New York and London, 1981), 2/1694, also 3/1708 according to Walther; edns of three works plus citations of other modern republications of individual works in Saslav).

Most works in the *Scherzi* are in free form, reminiscent of earlier sonatas in their sudden changes of tempo and metre: in *Hortulus chelicus* most movements are similar to the dance movements typical of the *sonata da camera*. Sets of variations and varied strophic arias in the form *AA′BB′* are likewise prominent in both volumes. But Walther's most characteristic works are those in which programmatic elements predominate. In the *Serenata a un coro di violini* (*Hortulus chelicus*, no.28) Walther imitated a 'chorus' of violins, the tremulant organ, bagpipes, trumpets, timpani, the hurdy-gurdy and the guitar; *Galli e galline, Scherzi d'augelli con il* [sic] *cucci* and *Leuto harpeggiante e rossignuolo*, are among those works in which various birds are imitated.

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ISIDOR SASLAV

Walther, Joseph. *See* WALTER, IGNAZ.

Walther von der Vogelweide (*c*1200). German Minnesinger and *Spruch* poet. He is regarded as one of the most outstanding and innovative authors of his generation. In the opinion of his contemporaries, too, he was considered the leading poet and musician among the Minnesinger (see, for example, Gotfrid von Strassburg: *Tristan*, 4751–820; for an overview of contemporary comments on his work (see Bein, 1997; also Ranawake, rev. 11/1997 of Paul edn). His poetic oeuvre is the most varied of his time, comprising many Minnelieder and *Spruch* stanzas as well as religious lieder (including one *Leich* and a *Kreuzlied*), and his poetry treats a number of subjects, adopting frequently contradictory positions. In his work he freed Minnesang from the traditional patterns of motifs and restricting social function and transformed it into genuinely experienced and yet universally valid love-poetry.

1. LIFE. Little is known for certain about his life. The title 'her', which he is given in two sources of his works, is not necessarily an indication that he was of knightly birth, especially as these sources (*D-HEu* Pal.germ.848;

D-Sl HB XIII 1) tend to add this title to authors' names (Sayce, 1982). With Walther, as with most writers of Middle High German song, we are largely dependent on contemporary allusions in his own texts for information about his life and career. In fact, Walther adopted a more personal stance than any earlier writer towards contemporary political events such as the dynastic disputes between the Hohenstaufens and the Guelphs, the struggle for political power between the papacy and the Empire, and the repeated efforts to revive the crusading movement. Study of the identifiable events and persons that he mentioned shows that his works are likely to date from the end of the 12th century to the first third of the 13th, and that he may have been active principally in the Austrian area, where, according to his own account (ed. in Cormeau, 12.IV, line 8), he learned 'singen unde sagen' (this would mean that rather few sources transmitting Walther's work come from his main area of activity). In Walther's case, unlike that of other authors of his generation, there is also a non-literary reference mentioning him as a singer: the expense accounts of Wolfger von Erla, Bishop of Passau, contain an entry for the day after Martinmas (12 November) 1203, recording payment of five shillings made to Walther for a fur coat: 'Sequenti die apud Zei(zemurum) [Zeiselmauer, nr Vienna] Walthero cantori de Vogelweide pro pellicio .v. sol(idos) longos'. It appears that Walther was being remunerated for his services as a travelling singer, a role mentioned in several of his poems.

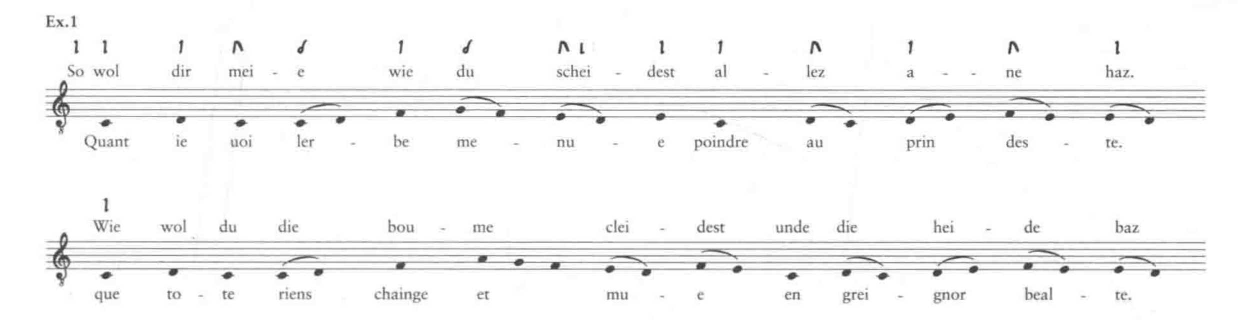
It is difficult to draw many conclusions about the author's career from his texts, since the circumstances of their performance are not usually clear. The same difficulty applies to the significance of intertextual references. For instance, several of Walther's verses suggest some rivalry (or at least engagement) with the work of Reinmar der Alte, the most prominent example probably being the borrowing of a *Ton*, perhaps with some variation – mentioned only in *D-HEu* Pal.germ.848, with the words 'In dem dône: Ich wirbe umb allez daz ein man' (Cormeau, 81; see *Des Minnesangs Frühling*, 159.I). However, this citation gives no grounds for any precise dating of a 'feud' between Reinmar and Walther, nor does it prove that Walther served for any long period of time at the Viennese court, as earlier research has assumed (see Schweikle, 1986). The information about Walther's grave from the collections of the episcopal protonotary Michael de Leone (for instance in *D-Mu* 2° Cod.ms.731, from 1347–54), stating that he was buried in the cloisters of the collegiate foundation of Neumünster in Würzburg, is of late date, and is associated with texts that were compiled with local 'patriotism' in mind. It is not impossible, however, that Walther did die in the Würzburg region.

2. Works. Despite the wide transmission of his poetic works, any attempt at adequate assessment of the musical aspect of his work, explicitly mentioned in Gotfrid von Strassburg's *Tristan*, is almost impossible in the state in which it has come down to us. As far as musical transmission is concerned, we may set out by assuming that in Walther's time poetry usually meant poetry for singing (for a different view see Cramer). It is generally presumed that in the 12th and 13th centuries a new *Ton* was created for each song (*Ton* meaning the metrical rhyme scheme as well as the melody). Walther was probably one of the first poets to compose *Sprüche* in several different *Töne* (it seems that earlier *Spruch* poets each used a single *Ton*); his *Töne* were often of *Stollen*-like construction. Those *Töne* that bear his name, or may be ascribed to him for reasons of parallel transmission, are contained in over 30 extant sources dating from the 13th century to the 17th. The breadth of the transmission of his works may reflect something of the high regard that Walther enjoyed. The sources are of very different types, from isolated works added later to manuscripts predominantly containing material of a different nature, through collections of works by different authors and manuscripts containing representative examples of repertory, to the records of the Meistersinger who venerated Walther as one of the 'old masters'. Most of the transmitted documents, including those containing the most extensive collections of Walther's works (such as the Manessische Liederhandschrift, *D-HEu* Pal.germ.848; see illustration), give the texts but no melodies, so that only the metrical-rhyme scheme of the *Töne* are preserved and we know nothing about the way they were performed. There may be a number of different reasons for this absence of melodies: a lack of interest in writing them down during the preparation of a manuscript, inadequate means for doing so, or in many cases perhaps a change in the function of the songs.

There are three early sources that transmit stanzas by Walther with their melodies: the Carmina Burana manuscript (*D-Mbs* Clm 4660/4660*a*), the manuscript *A-KR* 127 and the fragment *D-MÜsa* VII 51. The Carmina Burana, one of the earliest sources of Minnesang, contains notation in staffless neumes for part of the anonymously transmitted stanza *So wol dir meie wie du scheidest*, appended to a Latin poem, *Virent prata hiemata* (the



Walther von der Vogelweide: miniature from the Manessische Liederhandschrift, c1320 (D-HEu Pal.germ.848, f.124r)



German stanza is ascribed elsewhere to Walther and to Lutold von Seven). The melody and the metre of this stanza correspond to the Latin poem, although no concordant version with a transcribable melody is known. Other stanzas ascribed to Walther elsewhere have no neumatic notation in the Carmina Burana manuscript. One, *Roter munt wie du dich swachest*, is in the same *Ton* as *So wol dir meie*, while the other, *Nu lebe ich mir alrest werde*, is the first stanza of the famous 'Palästinalied' and is also transmitted in the Münster fragment. The Kremsmünster manuscript contains seven stanzas ascribed to Walther in other sources, but only one stanza, *Vil wunder wol gemachet wip*, is notated for only part of the verse. Although the concrete pitches of the melody (which is notated in staffless neumes) are not clear, it is evident that the melody has a relatively large number of melismas compared with the melodies in the Carmina Burana. The only early source to contain legible versions of Walther's melodies is the Münster fragment. It contains three *Töne* with uncontested attributions: the 'Palästinalied' (with 12 stanzas), the 'König-Friedrichston' (10 stanzas, the first incompletely preserved) and the 'Zweiter Philippston' (1 incomplete stanza). Another *Ton*, the melody of which is partly preserved in the Münster fragment (Cormeau, 115), is ascribed to Walther but doubt has been cast on its ascription (see Cormeau).

A number of later manuscripts also ascribe melodies to Walther, principally among them the Kolmarer Liederhandschrift (*D-Mbs* Cgm 4997), dating from about 1460. This source ascribes three *Töne* to him, the 'Gespaltene

Ex.2

F-Pn fr.20050, f.81*v*

Lan qant li ior sont lonc en mai mest bel del chant dau - ziaus de long.

F-Pn fr.22543, f.63

Lai can li iorn son lonc e may. mes bel dos chans dau - zels de lonc.

F-Pn fr.844, f.189*v*

[L]an que li ior sunt lonc en mai. mest bel dolz chanz doi - sel de [loig]

D-MÜsa VII 51, f.1

Nu al - rest leb ich mir wer - de sint myn sun - drich onge er - siht

Et ,qant me sui par - tit de lai mem - bre moi dune a - mor de long.

e can mi soi par - titz de lay. re - mem - bram un a - mor de lonh.

[Et] quan me sui par - tis de lai. mem - bre [me du]ne a mor de loig.

Daz lie - be lant und ouch die er - de Dem man al - ler e - ren gicht.

Weise', the 'Hof- oder Wendelweise' and the 'Goldene Weise'. The 'Gespaltene Weise' was left unnotated in the source, but its formal scheme matches that of the 'König-Friedrichston' in earlier manuscripts. The 'Hofweise' matches the 'Wiener Hofton' transmitted in older sources, so is regarded as genuine, but the 'Goldene Weise' is generally regarded as spurious, as there is no earlier evidence that Walther used its formal scheme (although see Stauber, 1974, for a different opinion). Both the 'Hofweise' and the 'Goldene Weise' are found in later Meistersinger manuscripts, the latter usually under slightly different names and ascribed to Wolfram von Eschenbach; sources preserving its melody have different versions from that in the Kolmarer Liederhandschrift. Such different versions may reflect either different strands of tradition or 'editorial' revision, factors that must be considered in all study of melodies from the *Spruch* tradition. Among other *Töne* ascribed to Walther in Meistergesang manuscripts of the 16th and 17th centuries, the 'Feiner Ton' has been identified with Walther's 'Ottenton' and consequently its melody has been claimed for him (see Cormeau); in this case there are two distinct versions of the melody.

Other melodies may be provided for *Töne* by Walther if we consider works transmitted with conflicting attributions and possible contrafacta. For example, four stanzas included among Walther's works in the Manessische Liederhandschrift (Cormeau, 104.I-IV) are transmitted in the Jenaer Liederhandschrift (*D-Ju* El.f.101) as part of a *Ton* ascribed to 'Meyster Rumelant'; the latter source has square staff notation and thus provides us with a transcribable melody in a version roughly contemporary with the Münster fragment. Possible contrafacta among Walther's works of Romance models (for a brief survey see Brunner and others, 1996) include two melodies: the *Ton* for *So wol dir meie* (Cormeau, 28) has been suggested as a contrafactum of the chanson *Quant je voi l'erbe menue* by Gautier d'Espinal (R.2067), and Walther's 'Palästinalied' may be modelled on Jaufre Rudel's *Lanquan li jorn son lonc en mai* (PC 262.2). In the first of these cases the melodies appear not to be identical (see Welker, 1988): there is seldom direct correspondence between the neumatic notation of the Carmina Burana manuscript and the melody preserved (in staff notation) in the chansonnier *F-Pn* fr.20050 – although the preference for notating single notes with *virgae* in the Carmina Burana conveys only a very vague idea of the course of the melody (ex.1); much the same applies to the 'Palästinalied'. As a result the same material may be interpreted either as confirming the contrafactum connection (Brunner, 1963) or as evidence of its improbability (McMahon, 1982–4). The problem is exacerbated by the several variant versions of the troubadour melody in the French/Occitan manuscripts, none of which matches in a convincing way the version ascribed to Walther (ex.2). We would therefore have to assume deliberate revision of the melody in the course of its adaptation or else find an alternative explanation for the similarities in the Occitan and German melodies as the result of a largely analogous pattern in an existing melodic and tonal context (for a discussion of these issues see Treitler, 1995).

Although there are many difficulties associated with the musical transmission of Walther's works, compared with his Germanic contemporaries the transmission pattern of his music may be described as relatively rich (only the works of Neidhart are much more widely copied). However, any attempt to assess style or to determine national idioms from his works (see Gülke, 1975) is doomed to failure: the many discrepancies between the surviving melodies have ensured that, as yet, we can say little of a convincing nature about Walther's musical art.

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MELODIES IN EARLY SOURCES

transcribable

Mir hat eyn liet von vranken ('Zweiter Philippston'), inc., *D-MÜsa* VII 51; W 8*b*

Nu alrest leb ich mir werde ('Palästinalied'), 12 stanzas, *MÜsa* VII 51; W 7; possible contrafactum of Jaufre Rudel: Lanquan li jorn son lonc en may (PC 262.2)

Uil hoch gelopter got ('König-Friedrichston'), 10 stanzas (first stanza inc.), *MÜsa* VII 51; W 11 (also in *Mbs* Cgm 4997, unnotated, as 'Gespaltene Weise')

untranscribable

So wol dir meie wie du scheidest, *D-Mbs* Clm 4660/4660*a*, anon., partly notated in staffless neumes but matches melody of preceding Latin poem Virent prata hiemata; C 28.III; also Roter munt wie du dich swachest, *Mbs* Clm 4660/4660*a*, anon., same Ton, no notation; W 28.IV; Ton is possibly contrafactum of Gautier d'Espinal: Quant je voi l'erbe menue (R.2067)

Vil wunder wol gemachet wip, 5 stanzas, *A-KR* 127, anon., partly notated; W 30.I–V

MELODIES IN LATER SOURCES

'Feiner Ton', ascr. Walther in Meistersinger MSS *PL-WRu* 1009, lost; *D-Nla* Fen.4°V182 (*c*1590–95), anon.; *Nst* Will III. 784, annotated 'Im Feinenthon/H. Walthers'; ed. in H. Brunner and others, 1977, no.11; matches 'Ottenton' (W 4) from older tradition; melody thus attrib. Walther

'Gespaltene Weise', *D-Mbs* Cgm 4997, ascr. Walther; see Uil hoch gelopter got

'Goldene Weise', *Mbs* Cgm 4997, ascr. Walther but generally assumed not to be by him; *PL-WRu* 1009, *D-Nst* Will III.784, *Nst* Will III.792, all ascr. Wolfram von Eschenbach; ed. in Brunner and others, 1977, no.8

'Hofweise', *Mbs* Cgm 4997, ascr. Walther, matches 'Wiener Hofton' (W 10) in older MSS (also in *D-WRl* fol.421/32)

'Kreuzton', *PL-WRu* 1009, *D-Bsb* mgf 25, *Nst* Will III.784, *Nst* Will III.792, *WRl* Q576/1, ascr. Walther in Meistersinger MSS; ed. in Brunner and others, 1977, no.10

'Langer Ton', *Ju* El.f.100, *PL-WRu* 1009, *D-Nst* Will III.784, *Nst* Will III.792, ascr. Walther in Meistersinger MSS; ed. in ibid., no.9

Got in vier elementen, melody first copied in *D-Ju* El.f.101, annotated 'Meyster Rumelant', matches Ton of 4 stanzas in *D-HEu* Pal.germ.848; W 104.I–IV

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MICHAEL KLAPER

Walton, Blanche W(etherill) (*b* Philadelphia, 15 Nov 1871; *d* New York, 17 July 1963). American patron of music. After her marriage at the age of 22 to Ernest F. Walton, she moved to New York, where she was among the last of MacDowell's piano pupils. She supported the work of many composers in the 1920s and 1930s, including Cowell, Bartók (who stayed in her home during his first American visit in 1927), Varèse, Ruggles, Riegger, Weiss, Carlos Chávez, Paul Arma (the pseudonym of Imre Weisshaus) and Ruth Crawford. In 1932, with Charles Seeger and Joseph Yasser, she founded and supported the American Library of Musicology. In 1934 the American Musicological Association (later Society) was formed in her home. Cowell, who considered her an important and highly esteemed sponsor of modern music, organized a concert in her honour at the New School, New York, in 1959.

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RICHARD JACKSON

Walton, William (Turner) (*b* Oldham, 29 March 1902; *d* Ischia, 8 March 1983). English composer. Noted above all for his orchestral music, he is one of the major figures to emerge in England between Vaughan Williams and Britten.

1. LIFE. The second of four children, Walton was born into an impecunious family. His father, Charles, was a baritone who made a modest income as a choir master and his mother, Louisa (née Turner), was a contralto. Walton's earliest musical experiences came as a choirboy in his father's church choir. Anglican anthems, as well as the secular vocal music he heard at home, thus formed the basis of his musical habits and laid the foundation of his later style. The punishment he received as a choirboy (his knuckles were rapped by his father for each musical mistake he made) may have also contributed to his often painful quest for musical perfection.

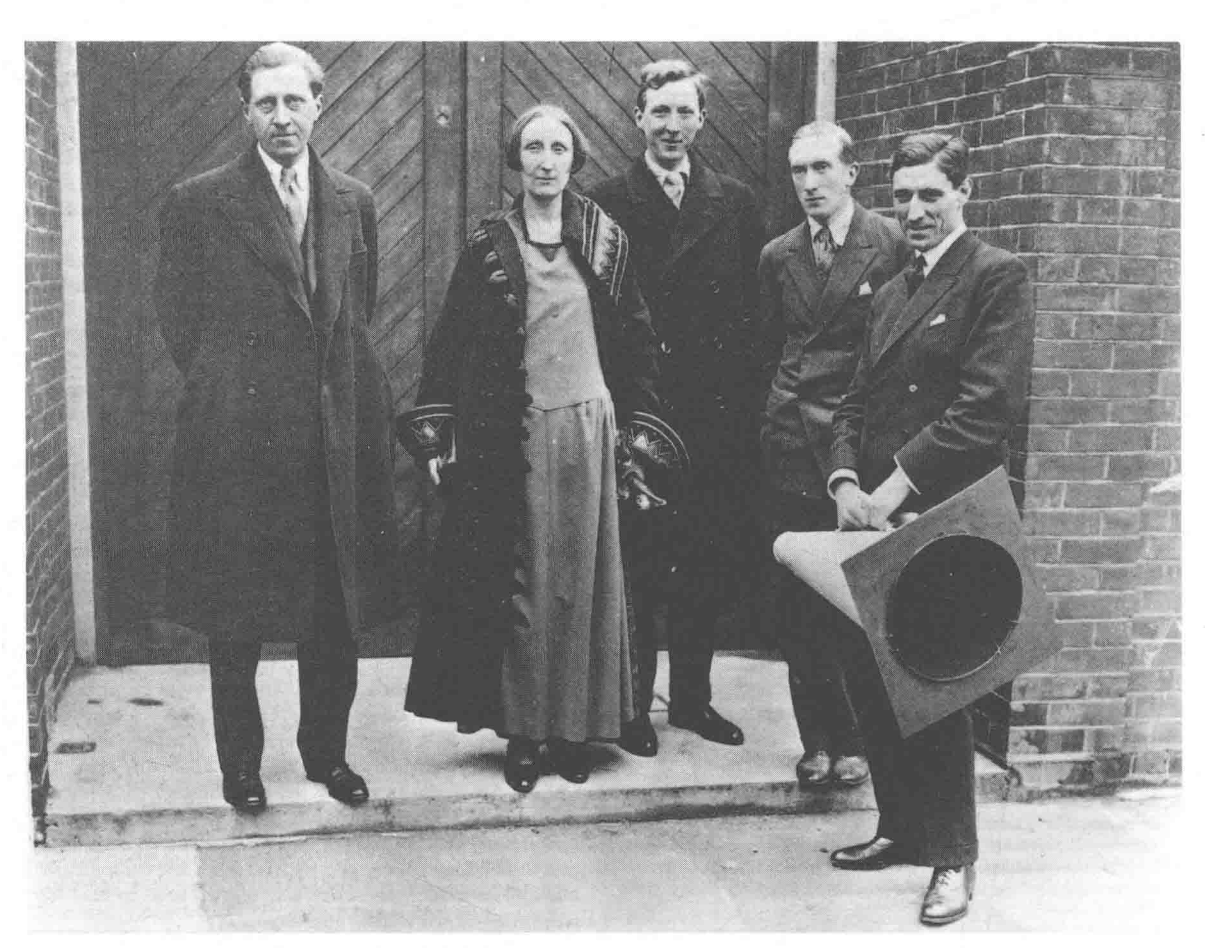
In 1912 Walton won a scholarship to be a chorister at Christ Church Cathedral, Oxford. He remained at the

cathedral school for six years, singing treble solos and studying the piano and the violin. While many of his early compositions are the apprentice efforts of a choirboy with a good ear, the choral work *A Litany* (1916, rev. 1930) remarkably anticipates his mature style. (In later life, he claimed that he began to compose as a way to avoid returning to his family in Oldham). During these years, Walton attracted the attention of Thomas Strong, the dean of Christ Church (later the bishop of Oxford), who provided artistic encouragement and financial support and arranged for him to enter the University in 1918 at the age of 16. Although in later years Walton was prone to exaggerate his lack of musical education, he in fact received careful training under Hugh Allen, the organist at Christ Church (later the director of the RCM). A great deal of his time at Oxford was spent in the library, studying scores by Debussy, Ravel, Prokofiev and Stravinsky, and developing his abilities as an orchestrator. He left Christ Church in 1920 without a degree, however, having failed three times to pass an obligatory BA exam.

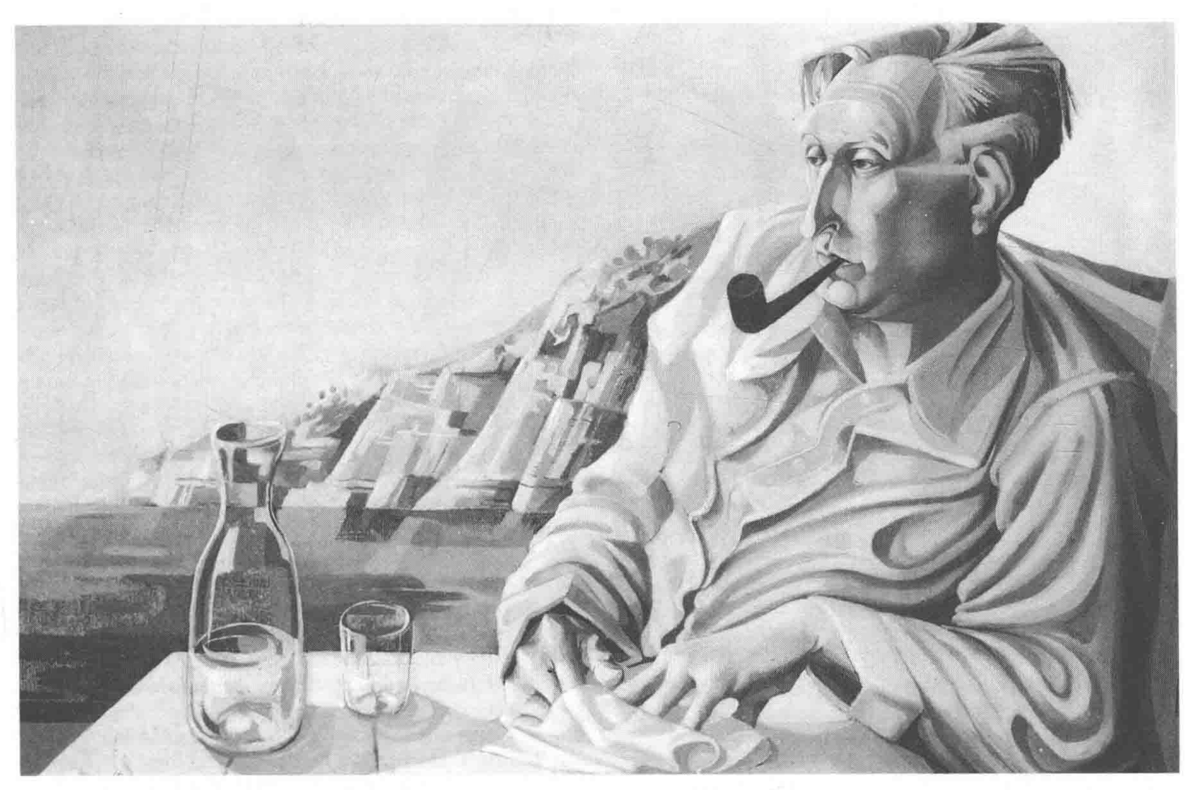
While at Oxford, Walton met Sacheverell, Osbert and Edith Sitwell, friends with whom he lived for over a decade (fig.1). The Sitwells provided him with freedom from want, time to compose and a lively cultural education. During this period, he attended the Russian ballet, met Stravinsky and Gershwin, listened to jazz at the Savoy Hotel and wrote an experimental string quartet that won the praise of Alban Berg. His first trip to Italy, taken with the Sitwells in 1920, proved to be a seminal experience. He found there a congenial musical tradition steeped in Mediterranean lyricism, as well as the sunlight that he craved. His first important score, *Façade* (1922–9) reflects these influences. The scores that followed, such as the overture *Portsmouth Point* (1924–5) and the Sinfonia concertante (1926–7) enhanced his growing reputation.

With the Viola Concerto (1928–9), Walton deepened his expressive range and contrapuntal technique, advancing his musical language far ahead of those of his friends and acquaintances Constant Lambert, Peter Warlock and Lord Berners. An uninhibited Italian vivacity animated his next major score, the cantata *Belshazzar's Feast* (1930–31). The success of this highly dramatic choral work confirmed Walton's place as an prominent figure in the British musical world. He extended his reputation internationally with the impressive First Symphony (1931–5), inspired by his stormy love affair with Baroness Imma Doernberg.

During the early 1930s Walton began to detach himself from the Sitwells. He attracted such patrons as Siegfried Sassoon, Mrs Samuel Courtauld and especially Lady Alice Wimbourne, with whom he enjoyed a long, happy and intimate relationship. He gained further financial security by composing film scores, the first of which, *Escape Me Never*, was written in 1934. During World War II, he



1. Osbert, Edith and Sacheverell Sitwell with William Walton (from left to right) and a companion (perhaps Neil Porter, the reciter) holding the sengerphone, New Chenil Galleries, Chelsea, 27 April 1926



2. William Walton: portrait by Michael Ayrton, 1948 (National Portrait Gallery, London)

wrote music for a series of patriotic films, including Laurence Olivier's stirring adaptation of William Shakespeare's *Henry V* (1943–4). Following the death of Lady Wimbourne in 1948, Walton travelled to Argentina for a conference of the Performing Rights Society. In Buenos Aires he met and tenaciously courted Susana Gil Passo, an Argentine woman 24 years his junior. They were married in a civil ceremony on 13 December 1948; a Catholic ceremony was held on 20 January the following year. In 1949 the couple settled on the island of Ischia.

From 1947 to 1954 Walton struggled with the composition of a grand opera, *Troilus and Cressida*. His severe standards of craftsmanship, combined with dissatisfaction with the librettist, Christopher Hassell, conspired to make the project a slow and painful one. Although the opera was a success at its Covent Garden première (3 December 1954) and in subsequent productions in New York and San Francisco, its outright failure at La Scala wounded Walton deeply and sapped his self-confidence. He continued to revise, cut and make other alterations to the work for many years.

Walton's output slowed as he grew older, partly because of the cool critical reception given to *Troilus and Cressida*, the Second Symphony (1957–60) and other postwar scores, and partly because his health became increasingly precarious. He continued to attend major performances, however, and to tour as an effective conductor of his own works. He visited Australia and New Zealand in 1964 and received a tumultuous welcome on a trip to Russia in 1971. During these years the Waltons built an expansive villa with a luxurious garden on Ischia; he spent the rest of his life in that idyllic setting.

Walton received many awards during his long career: seven honorary doctorates, including one from Oxford (1942); the Gold Medal of the Royal Philharmonic Society (1947); a knighthood (1951); the Order of Merit (1967); and the Benjamin Franklin Medal (1972). He was elected to honorary membership in the American Academy of Arts and Letters (1978) and received the Ivor Novello Award (1982). Despite such recognition, his critical reputation fell after World War II, the victim of rapid changes in musical fashion. By the end of the 20th century, however, his music again secured a prominent and valued place in the repertory.

2. Works. Walton's most important work of surviving juvenilia is *A Litany* (1916, rev. 1930) for unaccompanied chorus. A precocious production for a teenager, this lapidary setting of a text by Phineas Fletcher ('Drop, Drop Slow Tears') demonstrates many of the stylistic traits of the mature composer. Walton's peculiarly effective writing for voices, characterized by arching melodic lines, elegant but idiosyncratic part-writing based on practical experience rather than textbook rules, and admirable formal concision, is already present. Other aspects of *A Litany* familiar from later works include an harmonic vocabulary based on triads (often spiced with added notes) and seventh chords (but avoiding diminished and dominant seventh structures), and unusual cadential formulas. Walton also leavens the expression of voluptuous melancholy with a characteristic touch of irony.

Other early scores include two charming solo songs, *The Winds* (1918) and *Tritons* (1920), and a lively Piano Quartet (1918–21), which takes as its model a work by Herbert Howells for the same combination of instruments.

3. Original front curtain for Walton's 'Façade', designed by Frank Dobson, for the first performance in the Sitwells' drawing room at 2 Carlyle Square, London, Sunday 22 January 1922

Self-consciously English in style, the quartet is filled with echoes of Vaughan Williams, Elgar and Delius. While lacking the suavity of Howell's score, Walton's work possesses an abundance of melodic invention and rhythmic variety.

Walton aptly described his first, experimental String Quartet (1919–22) as 'full of undigested Bartók and Schoenberg'. The most striking features of this work are its clotted textures and self-conscious use of dissonance. In the score, Walton experiments with an angst-ridden, expressionistic aesthetic that was foreign to his pleasure-loving nature. Despite the praise lavished on the work by Berg after its première at the first ISCM Festival in 1923, Walton soon withdrew it.

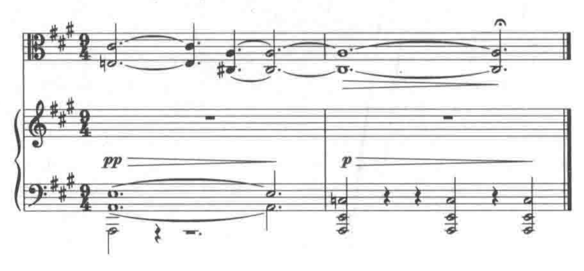
Walton's next composition, *Façade* (1922–9, rev. 1951), could not be more different from the severity of its immediate predecessor. A setting of Edith Sitwell's poetry, the text forms a complex reminiscence of Sitwell's difficult Edwardian childhood, including recollections that are delicate ('Through Gilded Trellises'), terrifying ('Black Mrs Behemoth') or satirical ('Jodelling Song'). In the work, Walton rediscovers and deepens certain stylistic elements first manifest in *A Litany*. His expressive range is expanded through the assimilation of popular styles of the early 1920s, such as the tango, fox-trot and Charleston, and the hybrid Anglo-American jazz he heard at nightclubs and at the Savoy Hotel. Additional influences include Schoenberg's *Pierrot lunaire* which, like *Façade*, uses a reciter, and the spiky instrumentation and irregular metres of Stravinsky's *Histoire du soldat*.

These scores provided Walton with models of how popular genres – cabaret songs in *Pierrot* and ragtime in *Histoire* – could be incorporated into a distinctive style essentially predicated on art music. It is interesting to note his sly parody of the formal organization of *Pierrot* (its division into 21 [3 x 7] succinct movements) in *Façade*'s final version.

Walton's fascination with the etchings of Thomas Rowlandson resulted in the overture *Portsmouth Point* (1924–5), which had a successful première at the 1926 ISCM Festival in Zürich. In this admirably concise evocation of Rowlandson's bawdy etching, jazzy syncopation and orchestral athleticism jostle reminiscences of Stravinsky's *Pulcinella*. The virile pandiatonicism of *Portsmouth Point* also pervades the neo-classical Sinfonia concertante for orchestra and piano obbligato (1926–7), a work in which even greater echoes of Stravinsky can be heard.

The Viola Concerto (1928–9) represents an important development in Walton's style. For the first time Stravinskian influences are smoothly integrated into music displaying lessons learned from Hindemith (who performed the solo part in the work's 1929 première), Prokofiev, Ravel and Gershwin. Consisting of a scherzo preceded and followed by two more substantial movements, the concerto is a marvel of orchestral poise; the orchestra never impinges on the soloist's both melancholy and muted voice. Walton's contrapuntal inventiveness is much in evidence throughout the work. The musical narrative is organized into broad paragraphs that extend melodic material through continuous variation. A pervasive use of cross-relations is integral to both motivic

Ex.1 final cadence, finale, Viola Concerto



development and harmonic language (see, for example, the final cadence of the finale; ex.1) and contributes a smoky *cinema noir* quality to its finest pages.

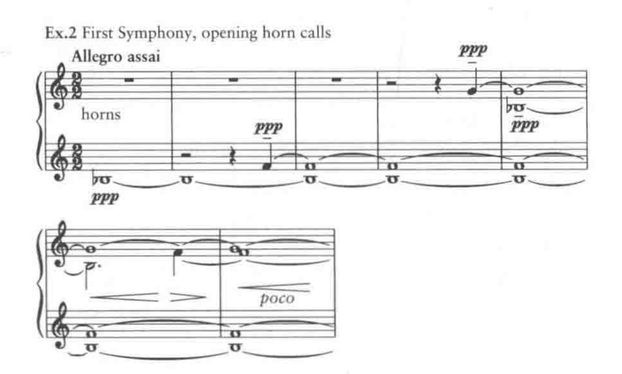
Commissioned by the BBC, *Belshazzar's Feast* (1930–31) is a sardonic inversion of the 'dramatic cantata' beloved by Victorian composers and audiences. Osbert Sitwell's libretto consists of cunning juxtapositions of Old Testament excerpts that draw implicit parallels between the excesses and downfall of the Babylonian monarch and the opulence and eventual implosion of Edwardian society. Rather than using Biblical texts to express religious sentiment, Sitwell uses them to titillate. The audience at the première must have been discomfited by the perverse innuendo of the cantata's opening line: 'Thus spake Isaiah: Thy sons that thou shalt beget, They shall be taken away/And be eunuchs in the palace of the King of Babylon'.

Walton's music colludes fully with Sitwell's text in its intent to subvert Edwardian mores. The real protagonists of *Belshazzar's Feast*, the captive Jewish people represented by the chorus, react with the ferocious indignation of powerless outsiders forced to serve an oppressive society. Walton, himself a Lancastrian outsider at Oxford and in London, vividly contrasted the searing anguish of the Jewish slaves with a caricature of the garish ostentation of Belshazzar's court. A parody of Elgar's *Pomp and Circumstance* marches erupts as a paean of praise to Belshazzar's God of Gold to cleverly characterize Babylonian decadence through a specific reference to an Edwardian musical style.

After the triumph of *Belshazzar's Feast*, Walton began to sketch his First Symphony (1931–5), the genesis of which was protracted and agonized. In composing this work Walton struggled against the weight of symphonic tradition, in particular the overwhelming precedent set by Sibelius, whose music was immensely popular in England during the 1930s. He placed an additional creative block in his own path by allowing the first three movements of the symphony to be performed by the LSO under Harty on 3 December 1934. After further anguished work, the finale was finally completed and the full work given its première by the same orchestra and conductor on 6 November 1935.

The ascending horn calls that open the work recall the initial bars of Sibelius' Fifth Symphony (ex.2); an extensive use of pedal points, ominous timpani rolls and menacing low brass timbres also derive from Sibelius. Walton's deployment of ostinatos to organize extensive passages is his own particular innovation, however, and the peculiar thematic logic of the symphony is closer to Beethoven than Sibelius. With its mixture of orgiastic power, coruscating malice, sensuous desolation and extroverted swagger, the symphony is a tribute to Walton's tenacity and inventive facility.

Ex.2 First Symphony, opening horn calls



Both the coronation march *Crown Imperial* (1937, rev. 1963) and the Violin Concerto (1936–9, rev. 1943) pay a less equivocal homage to Elgar than is found in *Belshazzar's Feast*. Modelled on Elgar's *Pomp and Circumstance* marches, *Crown Imperial* is the finest and most infectious of Walton's essays in that genre. The Violin Concerto is an ingenious reconciliation of the demands of virtuosity and Romantic expressiveness. Commissioned by Heifetz, it shares the same basic formal plan of the Viola Concerto, consisting of a fleet scherzo flanked by two larger movements. The orchestral colour of the Violin Concerto, however, is brighter than that of the earlier work, the themes more extroverted and the harmonies more luscious. The *commedia dell'arte* capriciousness of the scherzo anticipates the high spirits of the concert overture *Scapino* (1940, rev. 1950), written for the 50th anniversary of the Chicago SO, while the Neapolitan languor of the trio evokes the earlier *Siesta* (1926, rev. 1962).

During World War II Walton composed music for a series of patriotic films that included *The First of the Few*, from which he drew the exhilarating *Spitfire Prelude and Fugue* (1942). His cinematic experience is particularly evident in his music for *Christopher Columbus* (1942), a BBC radio programme celebrating the 450th anniversary of Columbus's first voyage to America. In addition to *Christopher Columbus*, Walton composed two ballets: *The Wise Virgins* (1940), a skilful orchestration of music by Bach, and *The Quest* (1943), a 'propaganda ballet' oddly reminiscent of Vaughan Williams. Aside from these scores, and miniatures such as *Duets for Children* (1940), he focussed his attention on film music. His collaboration with Laurence Olivier resulted in magnificent scores for *Henry V* (1943–4), *Hamlet* (1947) and *Richard III* (1955). 'Doing films', Walton once said, 'gave me a lot more fluency'; the assurance he gained from writing film scores increased his depth, concentration and versatility.

Immediately after the war, Walton turned to chamber music composition, producing in succession the String Quartet in A Minor (1945–6) and the Sonata for Violin and Piano (1947–9). The quartet, one of Walton's supreme achievements, can be justly compared to Ravel. At the suggestion of Marriner, he later arranged it as the Sonata for Strings (1971). Written for Yehudi Menhuin and Louis Kentner, the Violin Sonata is cast in an unusual bipartite form; extensive motivic connections between the two movements create a highly cohesive design. Despite the brief appearance of a 12-note passage in the set of variations that comprises the second movement, the sonata is strongly tonal.

In 1947 Walton began planning his grand opera *Troilus and Cressida* (1947–54, rev. 1963, 1972–6). As with the First Symphony, the process of composition was fraught with difficulties. (The complex history of the opera's painful evolution and extensive revisions is lucidly unravelled in Kennedy, 1989). Walton was so preoccupied with *Troilus and Cressida* that during the protracted period of its creation he wrote only two brief occasional pieces: a second coronation march, *Orb and Sceptre*, and the effervescent *Coronation Te Deum* (both 1952–3).

Hampered by Christopher Hassell's 'poetic' and pseudo-archaic libretto, Walton nevertheless managed to compose dramatically effective music that often rises to
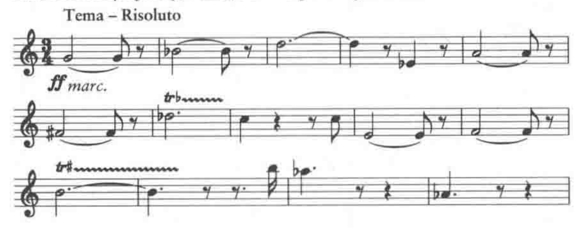
both nobility and passion, especially in Cressida's three arias. His compassion for the hopeless plight of his vacillating heroine, a weak young woman facing an insoluble moral dilemma, gives the opera consistency and poignancy. Despite its many beauties, however, *Troilus and Cressida* represents a late and only partially successful attempt to revivify the traditions of 19th-century Italian opera in a postwar era wary of heroic Romanticism.

Walton's second opera, *The Bear* (1965–7), completed 13 years after the première of *Troilus and Cressida*, contrasts markedly with the earlier work. A one-act 'extravaganza' with an expert libretto by Paul Dehn after the play by Anton Chekhov, *The Bear* is a burlesque on the excesses of Romanticism. Chekhov's unsentimental view of human nature gave Walton ample opportunity for a pointed expression of wit and irony. His composition of *The Bear* was preceded by two song cycles, both of which share the opera's melodic invention and high spirits: *Anon in Love* for tenor and guitar (1959) and *A Song for the Lord Mayor's Table* for soprano and piano (1962).

Compared with the torturous creation of *Troilus and Cressida*, the Cello Concerto (1955–6) was composed with comparative ease. Commissioned by Piatigorsky, the concerto is related both to the Mediterranean lyricism of *Troilus and Cressida* and to the mastery of variation displayed in the Violin Sonata. While the formal plan of the Cello Concerto superficially recalls that of the viola and violin concertos, it possesses an unusually introspective depth of feeling. The luminous ticking present throughout the work suggests the inexorable passage of time, and the pensive melancholy of its conclusion recalls Cressida's aria 'At the Haunted End of the Day'.

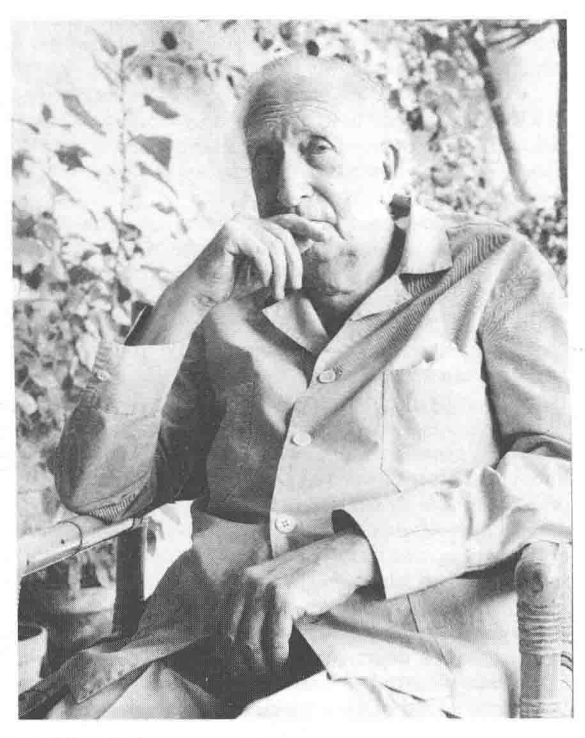
Composed after the Cello Concerto, the Partita for orchestra (1957) is, in contrast, an extroverted showpiece written to celebrate the 40th anniversary of the Cleveland Orchestra. More substantial than either the *Johannesburg Festival Overture* (1956) or the diverting but hard-edged *Capriccio burlesco* (1968), the Partita is an impressively concentrated score with a high-spirited finale, the main theme of which gradually emerges during the course of the movement. The steely counterpoint and orchestral virtuosity of the Partita are also present in the Second Symphony (1957–60), commissioned by the Royal Liverpool Philharmonic Society. A grander conception than the Partita, the Second Symphony is one of Walton's finest works. More refined than the First Symphony, it is remarkable for its stylistic integration, developmental ingenuity and orchestral mastery. Although not as urgently passionate as its predecessor, the Second Symphony is notated with greater clarity and displays clearer formal articulation. The finale, a passacaglia based on a 12-note theme (ex.3), is an intriguing reconciliation of Baroque

Ex.3 Second Symphony, Finale, 12-note passacaglia theme



formal procedures with a complex and dissonant harmonic vocabulary.

The symphony's density of texture and sonorous brilliance is also found in the next of Walton's large works, the Gloria (1960–61) composed for the 125th anniversary of the Huddersfield Choral Society. Like the



4. *William Walton*

earlier *In Honour of the City of London* (1937), the Gloria shares some of the glittering energy of *Belshazzar's Feast* without possessing either its high level of invention or its enlivening irony. Far more satisfying are the orchestral acts of homage to admired colleagues: the *Variations on a Theme by Hindemith* (1962–3) and the *Improvisations on an Impromptu of Benjamin Britten* (1969). The *Hindemith Variations*, commissioned by the Royal Philharmonic Society for its 150th concert, is an extraordinary meld of Hindemithian craftsmanship and Waltonian exuberance. Walton takes as his theme a substantial passage from the slow movement of Hindemith's Cello Concerto and, through the variations, relates it to a quotation from the opera *Mathis der Maler*. Though the variations begin with Hindemith's material, Walton's own voice becomes more prominent as the work progresses. For Walton, an 'improvisation' was a free and fanciful elaboration of a theme rather than a formal variation. In the improvisations based on the opening melody of the second movement, 'Impromptu', of Britten's Piano Concerto, op.13, the theme is subjected to a variety of kaleidoscopic metamorphoses. Commissioned for the San Francisco SO, the *Britten Improvisations* is a curiously ambivalent tribute: the atmosphere is often chilly and remote and the celebratory tone of the final improvisation sounds oddly forced.

Both the ingenuity and austerity of the *Britten Improvisations* are found in Walton's two final orchestral works. The engaging *Varii capricci* (1975–6) is a skillful transcription for orchestra of the *Five Bagatelles* for guitar (1970–71). The *Prologo e Fantasia* (1981–2), written for Rostropovich and the National SO of Washington, DC, is a chilling glimpse into the bleakness of old age.

Throughout his life Walton returned to the composition of choral music, producing such fine pieces as *Set me as a*

seal upon thine heart (1938) and *Where does the uttered music go?* (1946). As he grew older, he frequently explored this medium, producing an anthem, *The Twelve* (1964–5), a *Missa brevis* (1965–6), a *Jubilate Deo* (1971–2), a *Magnificat* and *Nunc dimittis* (1974) and the *Antiphon* (1977). All of these pieces, as well as the spare *Cantico del sole* (1973–4) are reminders of the music that he composed as a choirboy and bring his career full circle.

Walton's music has often been too neatly dismissed by a few descriptive tags: 'bittersweet', 'nostalgic' and, after World War II, 'same as before'. Such convenient categorizations ignore the expressive variety of his music and slight his determination to deepen his technical and expressive resources as he grew older. His early discovery of the basic elements of his style allowed him to assimilate successfully an astonishing number of disparate and apparently contradictory influences, such as Anglican anthems, jazz, and the music of Stravinsky, Sibelius, Ravel and Elgar, to name a few. Walton's allegiance to his basic style never wavered and this loyalty to his own vision, along with his rhythmic vitality, sensuous melancholy, sly charm and orchestral flair, gives his finest music an imperishable glamour.

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Incid music: A Son of Heaven (L. Strachey), 1925; The Boy David (J.M. Barrie), 1936; Christopher Columbus (radio, L. MacNeice), 2 spkrs, A, T, B, SA speaking chorus, TB speaking chorus, gui, orch, 1942, choral suite, A, T, SATB, orch, 1987 [arr. C. Palmer]; Macbeth (W. Shakespeare), 1942; March: A History of the English-speaking People's (ABC TV), 1959; Granada Preludes, Call Signs and End Music (Granada TV),1962; Title Music for BBC Shakespeare Series (BBC TV), 1977

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Pedagogic Ov. 'Dr Syntax', 1920–21, withdrawn; Fantasia concertante, 2 pf, jazz band, orch, 1923–4, withdrawn; Portsmouth Point, ov., 1924–5; Sinfonia concertante, orch, pf obbl, 1926–7, rev. 1943; Façade, suite no.1, 1926; Siesta, small orch, 1926, rev. 1962; Va Conc., 1928–9, rev. 1936–7, 1961; Sym. no.1, 1931–5; Ballet Music, 1934 [from film score Escape Me Never]; Vn Conc., 1936–9, rev. 1943; Crown Imperial, coronation march, 1937, rev. 1963; Façade, suite no.2, 1938; Music for Children, 1940–41 [based on Duets for Children, pf]; Scapino, comedy ov., 1940, rev. 1950; Spitfire Prelude and Fugue, 1942 [from film score The First of the Few]; 2 Pieces, str, 1944 [from film score Henry V]; Memorial Fanfare for Henry Wood, 1945; Orb and Sceptre, coronation march, 1952–3; Variation on an Elizabethan Theme 'Sellinger's Round', str, 1953; Vc Conc., 1955–6, rev. 1975; Johannesburg Festival Ov., 1956; Partita, 1957; Sym. no.2, 1957–60; The Quest, 1961 [from ballet, arr. V. Tausky and Walton]; Variations on a Theme by Hindemith, 1962–3; Funeral Music, 1963 [from film score Hamlet, arr. M. Mathieson]; Prelude, 1963 [from film score Richard III, arr. Mathieson]; Hamlet and Ophelia, poem, 1967 [from film score Hamlet, arr. Mathieson]; Capriccio burlesco, 1968; Improvisations on an Impromptu of Benjamin Britten, 1969; Sonata, str, 1971 [transcr. of Str Qt, a, by Walton and M. Arnold]; Varii capricci, 1975–6, rev. 1977 [arr. 5 Bagatelles, gui]; Prelude, 1977 [from Granada TV Music]; Prologo e Fantasia, 1981–2; A Shavian Sequence, suite, 1987 [from film score Major Barbara, arr. C. Palmer]

BAND AND BRASS ENSEMBLE

Salute to the Red Army, 2 fanfares, brass, perc, 1943; A Queen's Fanfare, 1959; Fanfare for a Great Occasion, 1962 [from film score Hamlet, arr. M. Sargent]; March, concert band, 1966 [from Granada TV Music, arr. G. Vinter]; Anniversary Fanfare, 1973; Fanfare for the National, 1974, rev. 1976; Roaring Fanfare, 1976; Salute to Sir Robert Mayer on his 100th Birthday, 1979; A Birthday Fanfare, 1981; Fanfare and March, 1987 [from incid music for Macbeth, arr. C. Palmer]

CHORAL

With orch: The Forsaken Merman (M. Arnold), S, T, SSSSAAAA, orch, 1916, unperf.; Belshazzar's Feast (O. Sitwell, after Bible), Bar, SSAATTBB, orch, 1930–31, rev. 1931, 1948, 1957; In Honour of the City of London (W. Dunbar), SSAATTBB, orch, 1937; Coronation Te Deum, boys' chorus, 2 SATB, 2 SSSATB, orch, org, 1952–3; Gloria, A, T, B, SSAATTBB, orch, 1960–61; Henry V (A Shakespearean Scenario), spkr, boys' vv, SATB, orch, 1988 [from film score, arr. C. Palmer]

With org: The Twelve (W.H. Auden), SATB, org, 1964–5; Missa brevis, SSAATTBB, org, 1965–6; Jubilate Deo, SSAATTBB, org, 1971–2; Mag and Nunc, SATB, org, 1974; Antiphon (G. herbert), SATB, org, 1977

Unacc.: A Litany (P. Fletcher), SATB, 1916, rev. 1930; Make we joy in this fest (trad. carol), SATB, 1931; Set me as a seal upon thine heart (Song of Solomon), SATB, 1938; Where does the uttered music go? (J. Masefield), SATB, 1945–6; Put off the serpent girdle (C. Hassell, P. Dehn), SSA, 1947–54 [omitted from Troilus and Cressida in 1972–6 rev.]; What cheer (trad.), SATB, 1961; All this time (trad.), SATB, 1970; Cantico del sole (St Francis) SATB, 1973–4; King Herod and the Cock (trad.), SATB, 1977

SOLO VOCAL

Tell me where is fancy bred? (W. Shakespeare), S, T, vn, pf, 1916, unpubd; Child's Song (A.C. Swinburne), 1v, pf, 1918, unpubd; Love laid his sleepless head (Swinburne), 1v, pf, 1918, unpubd; A Lyke-Wake Song (Swinburne), 1v, pf, 1918, unpubd

The Winds (Swinburne), 1v, pf, 1918; The Passionate Shepherd (C. Marlowe), T, insts, 1920; Tritons (W. Drummond), 1v, pf, 1920; Façade (E. Sitwell), reciter, fl + pic, cl + b cl, sax, tpt, perc, vc, 1922–9, rev. 1942, 1951, 1977; Bucolic Comedies (E. Sitwell), 5 songs, 1v, insts, 1923–4, withdrawn, 3 rev. as 3 Songs, 1v, pf, 1931–2; Under the Greenwood Tree (Shakespeare), 1v, pf, 1936 [from film score As You Like It]; Beatriz's Song (L. MacNeice), S, gui/str, 1942 [from radio music for Christopher Columbus]; Anon in Love (anon.), 6 songs, T, gui/orch, 1959; A Song for the Lord Mayor's Table (various), 6 songs, S, pf/orch, 1962

CHAMBER AND SOLO INSTRUMENTAL

Choral Prelude 'Wheatley', org, 1916, unpubd; Valse, c, pf, 1917, unpubd; Pf Qt, 1918–21, rev. 1955, 1974–5; Str Qt, 1919–22, withdrawn; Toccata, a, vn, pf, 1922–3; Valse from Façade, pf, 1928; Choral Prelude 'Herzlich thut mich veriangen', pf, 1931 [transcr. of Bach]; Ballet Music, pf, 1935 [from film score Escape Me Never]; Duets for Children, pf, 1940; Str Qt, a, 1945–6; Sonata, vn, pf, 2 1947–9; 2 Pieces, vn, pf, 1948–50; 3 Pieces, org, 1955 [from film score Richard III]; 5 Bagatelles, gui, 1971; Theme (for Variations), vc, 1970; Birthday Greeting to Herbert Howells, 1972, unpubd; Passacaglia, vc, 1979–80; Duettino, ob, vc, 1982, unpubd

Principal publisher: OUP

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BYRON ADAMS

Waltz (Fr. *valse*; Ger. *Walzer*). A dance in triple time which became the most popular ballroom dance of the 19th century. Not only has it proved the most celebrated and enduring of dance forms, but its influence on musical history has probably been greater than that of any other (with the possible exception of the minuet). It attracted the attention of major composers of the 19th and early 20th centuries, and was accepted into all forms of musical composition. As a dance form its musical quality was developed to an unusual extent.

1. Origins and early forms. 2. Revival and heyday. 3. The wider influences. 4. 1920 onwards.
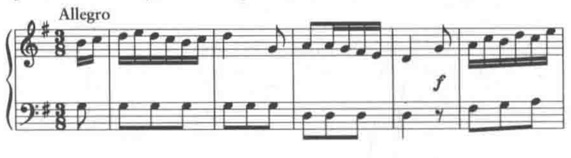
1. ORIGINS AND EARLY FORMS. The actual origins of the waltz are somewhat obscure, but it is clear that its evolution as a separate dance form was gradual. The name can be seen to be derived from the German verb *walzen*, which in turn is connected with the Latin verb *volvere* denoting a turning or rotating. French writers, starting with Castil-Blaze, have found an ancestor of the waltz in the 16th-century *volte*, but there seems to be no firm evidence with which to bridge the centuries before the first appearance of the word 'walzen' to describe a form of dancing, around the middle of the 18th century. The earliest known example of music specifically associated with 'walzen' is to be found in the *Stegreifkomödie* (extempore comedy) *Der auf das neue begeisterte und belebte Bernardon* (1754), which contains a song listing various types of dancing then in vogue and associates the verb 'walzen' with the music of ex.1.
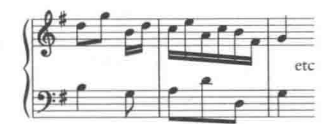
The term 'walzen' was only one of several used as descriptions of basically similar dances – mostly in triple time and danced by couples in close embrace – to be found in southern Germany, Bavaria, Austria and Bohemia. Known under the generic name of 'Deutscher' or 'German dances', their particular names indicated either the nature of the dance, as in Dreher, Weller, Spinner or Schleifer, or the geographical origin, as in Steirer (from Styria) or Ländler (from Landl ob der Enns, another name for Upper Austria). The simple, unsophisticated form of these German dances, as opposed to the stateliness of the minuet, helped them to gain popularity and wide social acceptance, and the gliding and whirling associated with the description 'walzen' particularly helped the progress of what was eventually to be known as the waltz. In *Die Leiden des jungen Werther* (1774), Goethe described how, after Lotte had told her cavalier that she would very much like to dance 'à l'Allemande', she and Werther 'soon took to waltzing and circled round each other like the spheres'. But the term is still used as a descriptive verb (rather than specifically as the name of a dance), as was the case in the booklet *Etwas über das Walzen* (1782) by C. von Zangen.

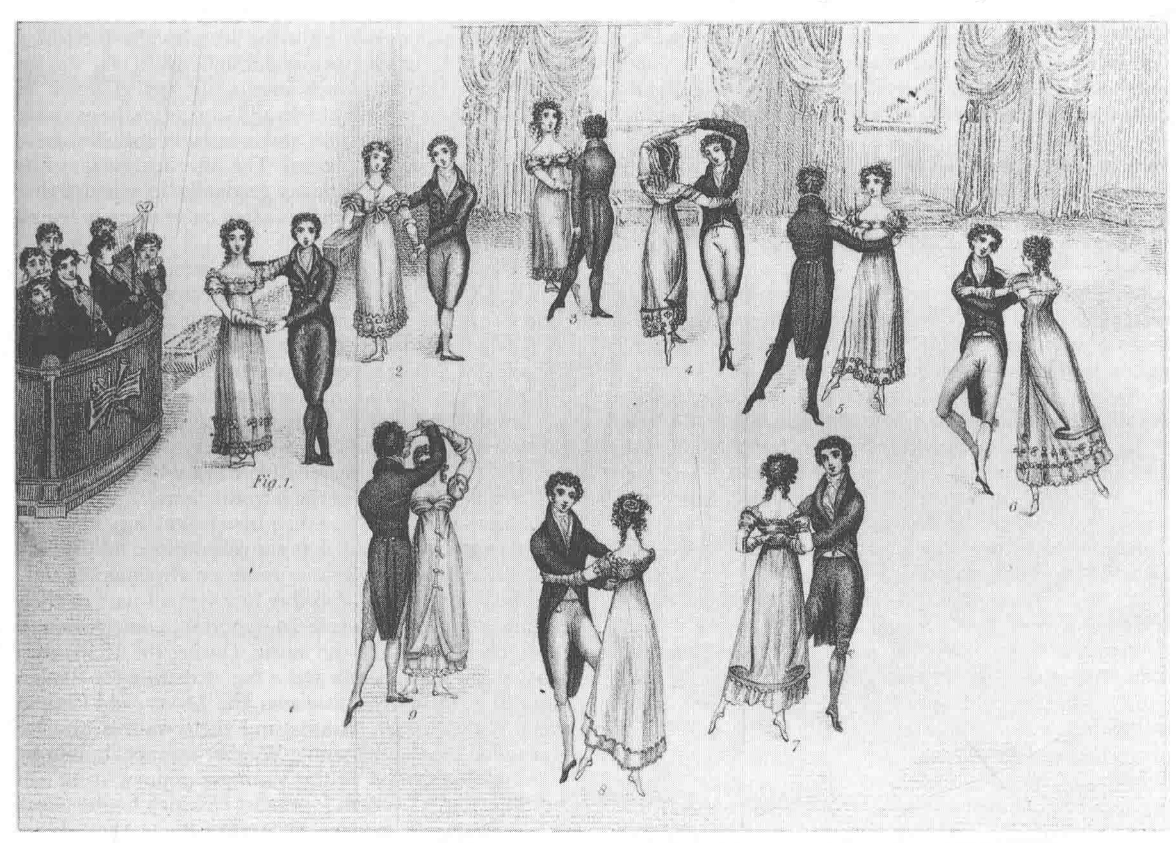
Even with the acceptance of the German dances into the ballroom it was unusual to distinguish the waltz from the generic term 'Deutsche'. A collection of dances published in Vienna in 1786 by the firm of Artaria included 'Walzer' among other forms, but Mozart, who wrote many delightful Deutscher and ländler, never described any of them specifically as 'Walzer'. However, the implicit inclusion of the waltz in what he composed is demonstrated on the one hand by the fraudulent publication under his name of a pamphlet purporting to be 'A method of composing with two dice as many Waltzes and Schleifer as one wishes, without being musical or knowing anything of composition', and on the other hand by the description of some of his dances as waltzes when published abroad. Indeed it seems to have been due as much as anything to the spread of the dance abroad that the name 'waltz' became generally accepted. Four 'favorite waltzes' for 1791 appeared in England in 1790.

In the last decade of the 18th century reports of the popularity of the waltz are easily found. In its March 1792 edition, the *Journal des Luxus und der Moden* reported that in Berlin 'waltzes and nothing but waltzes are now so much in fashion that at dances nothing else is looked at; one need only be able to waltz, and all is well'. In his *Taschenbuch für Freunde und Freundinnen des Tanzes* (1800) J.H. Kattfuss wrote of the extent to which the waltz had replaced the contredanse in popularity,

Ex.1
Josef Kurz: *Der auf das neue begeisterte und belebte Bernardon*, from Act 2







1. Steps of the waltz: engraving by Hopwood after J.H.A. Randall, from Thomas Wilson's 'A Description of the Correct Method of Waltzing' (London, 1816)

pointing out that the waltz 'has now become such a general favourite and is so fashionable that no one can any longer be reconciled to the English dance without it, for practically all English dances are usually mixed with two turns of the waltz'. In addition he gave a clue to the way in which the waltz was speeding up and beginning to emerge from the body of German dances on musical considerations: 'There is no difference in the steps of the waltz, Dreher or ländler, except that the waltz is danced quickly and the ländler slowly'.

But the increasing popularity of the waltz brought with it objections: on the one hand on medical considerations, because of the speed with which the dancers whirled around the room, and on the other on moral grounds because of the closeness with which the partners held each other. In 1797, in Halle, Salomo Jakob Wolf published a pamphlet entitled *Beweis dass das Walzen eine Hauptquelle der Schwäche des Körpers und des Geistes unserer Generation sey* ('Proof that waltzing is a main source of the weakness of the body and mind of our generation'), and in an account of a journey through parts of Germany, Hungary, Italy and France in 1798 and 1799 Ernst Moritz Arndt wrote of 'the erotic nature' of the waltz as danced in some parts:

> The male dancers grasped the long dresses of their partners so that they would not drag and be trodden upon, and lifted them high, holding them in this cloak which brought both bodies under one cover, as closely as possible against each other, and in this way the whirling continued in the most indecent positions; the supporting hand lay firmly on the breasts, at each movement making little lustful pressures; the girls went wild and looked as if they would drop. When waltzing on the darker side of the room there were bolder embraces and kisses. The custom of the country; it is not as bad as it looks, they exclaim: but now I understand very well why here and there in parts of Swabia and Switzerland the waltz has been prohibited.

In England too there were objections. Burney, in *Rees's Cyclopaedia*, reflected 'how uneasy an English mother would be to see her daughter so familiarly treated, and still more so to witness the obliging manner in which the freedom is returned by the females'. In his poem *The Waltz: an Apostrophic Hymn*, published in 1813 under the pseudonym of Horace Hornem Esq, Byron expressed his initial shock at the waltz and referred to 'hands which may freely range in public sight where ne'er before'. In the book *A Description of the Correct Method of Waltzing* published in 1816 by the English dancing-master Thomas Wilson, the author found it necessary to defend the dance against accusations of being 'an enemy to true morals and as endangering virtue' and he reassured his readers that the waltz 'is generally admitted to be a promoter of vigorous health and productive of an hilarity of spirits' (see fig.1). At any rate the rapidity with which the book reached a second edition is indicative of the dance's popularity.

In Vienna, certainly, there was no doubting the popularity of dancing as a pastime, and this was demonstrated by the opening of large dance halls such as the Sperl in 1807 and the Apollosaal (with accommodation for 6000 dancers) in 1808. The Vienna Congress, held against the background of the waltz, produced the famous phrase 'Le Congrès ne marche pas – il danse'. The

demand for dance music was increasing, and the genre was increasingly attracting the attention of more eminent musicians. Hummel was early in the line of piano virtuosos composing waltzes, with a set for the opening of the Apollosaal. Some of Beethoven's *Mödlinger Tänze* (1819) were in waltz form, and he also completed his set of 33 variations on a simple waltz theme by the publisher Anton Diabelli which was the subject of a further 50 variations by as many different composers including Schubert and Liszt.

It is with Schubert that we find a major talent producing pieces specifically described as waltzes, rather than issued under a more general title, although even he might call a piece a ländler on one manuscript, a Deutscher on another and find it published as a Walzer. Some of these waltzes are still in the primitive form of two eight-bar sections, as in the *Erste Walzer* D365, while others run to 16 or even 24 bars, are in ternary form, or even have a proper trio (as in the *Letzte Walzer* D146). There is no attempt at a major development of the waltz form, but the sets are distinguished by typically Schubertian melodies, harmonies and modulations, and make notable use of minor keys. The 'Trauerwalzer', dating from about 1816, achieved a remarkable popularity even before it was published in his D365 waltzes, and provides an interesting indication of the value of associating a waltz with a name.

But by far the most significant event in the light of the waltz's future development was the publication of Weber's piano rondo *Aufforderung zum Tanz* (1819). Not only did he raise the status of the waltz from the dance hall to the concert platform, but he foreshadowed the form which the major dance composers were later to adopt for their waltzes, with the sequence of waltzes bound together with a formal introduction and a coda referring back to themes heard earlier. In the lengthening of the waltz sections, the elegance of its themes and the flow from one waltz to the next, it was at least a decade ahead of its time.

2. Revival and heyday. By the 1820s the waltz had already enjoyed an international currency of several decades. For even the most popular dances this was a fair lifetime, and in France and England at least there appear to have been signs that its popularity was declining. In Vienna, however, the waltz had undoubtedly maintained its popularity, and dance bands flourished. That it was able to enjoy a renaissance and become a dance of unequalled significance was due to the emergence of a younger generation of bandleaders-cum-composers who were able to lift the form of the dance on to a higher plane, and to make the waltz acceptable just as much as a musical composition as in its role as a dance.

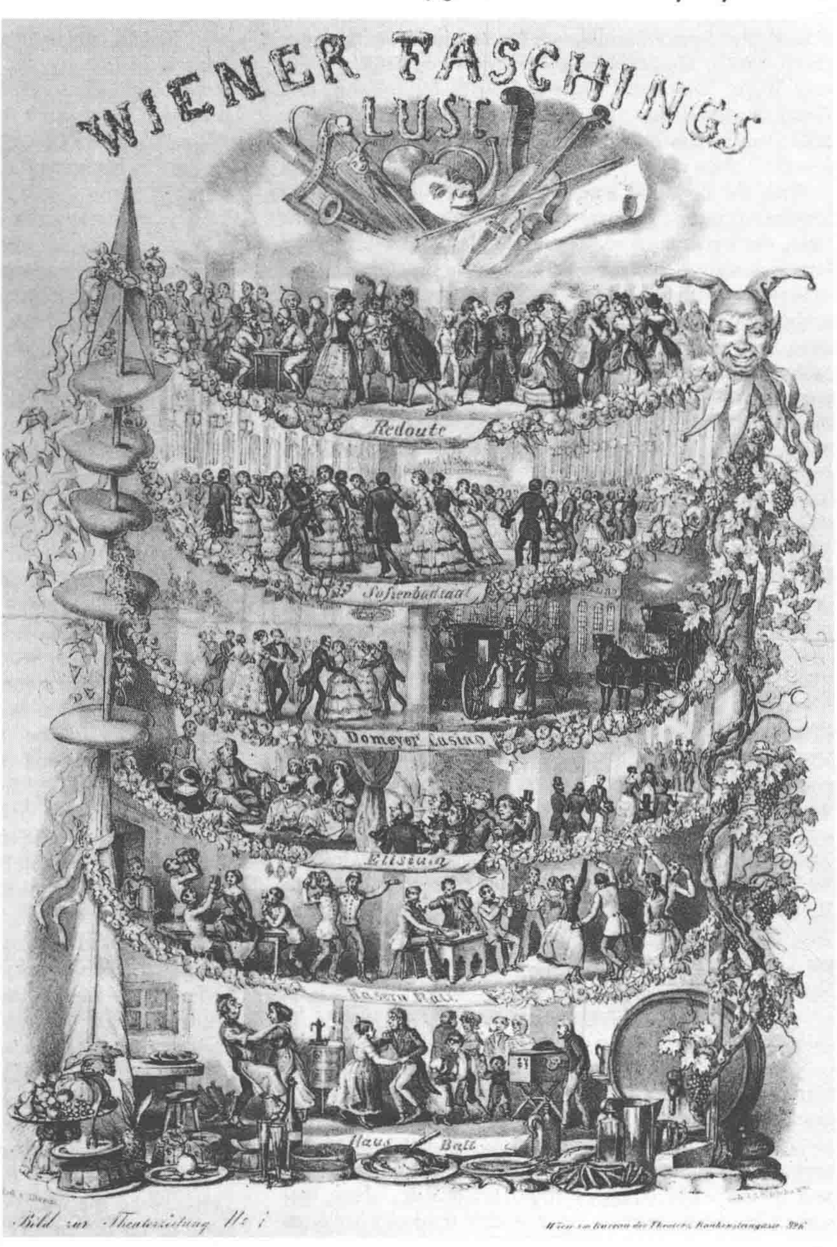
The two mainly responsible for this were Joseph Lanner (1801–43) and the elder Johann Strauss (1804–49). Having worked together for some years, in 1825 they split up and set up in friendly rivalry. Prior to their parting, most of Lanner's compositions had been ländler, but from then onwards both men concentrated on the waltz, interspersed with other popular dance forms, such as the galop. In the next few years, as their personal popularity grew, they expanded the waltz form. Strauss's op.1, the *Täuberln-Walzer* (1826), consisted simply of seven separate waltzes, each in turn made up of two eight-bar sections, except for a final lengthened 16-bar section. By the early 1830s the number of waltzes in a set was generally five, the constituent parts becoming increasingly of 16-bar rather than eight-bar length. The increasing fluency of the waltz themes brought with it a further increase in tempo, which eventually settled down at around 70 bars per minute. In addition, after the example of Weber, an introduction and a coda recapitulating the main themes became general. The introductions, at first only a few bars, themselves gradually lengthened and became descriptive, as well as often contrasting in tempo and metre.

The custom of naming the waltz sets was important, adding to their individuality and memorability. At first the name merely indicated the place or occasion for which the sets were composed, as in Strauss's *Täuberln-Walzer* (for the inn Zu den Zwey Tauben) and *Wiener-Carneval-Walzer* op.3, or commemorated some personal event, as in Lanner's *Trennungs-Walzer* (which marked the separation of Lanner and Strauss). Later, composers were forced to use more imaginative titles which were then reflected in the moods of the introductions.

Lanner and Strauss had their own followings, and their styles were contrasting. Lanner relied more on delicacy and melodic appeal, Strauss more on rhythmic variety. But their appeal was also due in no small part to their orchestration, which made an important contribution to the hypnotic effect of the music. During the 1830s they were the rage of Vienna and a big attraction for foreign visitors, particularly musicians. The 21-year-old Chopin noted that 'Lanner, Strauss and their waltzes obscure everything', while the young Wagner was spellbound by Strauss, 'this demon of the Viennese popular spirit'. In 1833 the north German journalist Heinrich Laube wrote of an evening of dancing to Strauss at the Sperl dance hall:

> To hold the unrestrained crowds in check a long rope is taken, and all who remain in the middle are separated from those actually occupied in dancing. But the boundary is flexible and yielding, and only in the steadily whirling girls' heads can one distinguish the stream of dancers. The couples waltz intoxicated through all the accidental or intentional obstructions, wild delight is let loose . . . The start of each dance is characteristic. Strauss begins his quivering preludes . . .; the Viennese takes his girl low on his arm, they ease themselves in the most wonderful way into the beat. One hears a whole while longer the long-held chest notes of the nightingale with which her song begins and ensnares the senses, until suddenly the warbling trill splutters out, the real dance begins with all its raging velocity, and the couple plunge into the whirlpool.

The waltzes of Strauss and Lanner began to achieve popularity abroad, but it was only when Strauss began to tour with his orchestra that the popularity became a craze. Lanner scarcely left Vienna, but Strauss's travels during the 1830s took him first on increasingly extensive tours of Germany in 1834–6 and then on a lengthy tour of France and Britain in 1837–8. Audiences already familiar with his waltzes through local performers were carried away by the rhythmic appeal of his own orchestra, and the waltz became firmly entrenched abroad both in the ballroom and as the centrepiece of popular promenade concerts. Pleasure gardens were opened where such concerts were a prime attraction, for example the 'Vauxhall' at Pavlovsk near St Petersburg in 1838, and the 'Tivoli' at Copenhagen in 1843. As well as dance leader-composers who had already achieved local renown, such as Philippe Musard (1792–1859) in Paris, Joseph Labitzky (1802–81) in Carlsbad and Philipp Fahrbach (1815–85) in Vienna itself, others began to establish themselves during the early 1840s, including Isaac Strauss (1806–88, no relation of the Viennese family) in Vichy,



2. *'Wiener Faschings Lust': lithograph by Albrecht, from the supplement to the 'Wiener Theaterzeitung, Satirische Bilder' (1854) caricaturing, in descending social order, some Viennese dance halls*

Josef Gung'l (1809–89) in Berlin, H.C. Lumbye (1810–74) in Copenhagen and Louis Jullien (1812–60) in London.

In Vienna, after Lanner's death, his place as chief rival to Strauss was taken by Strauss's son, who in due course was to prove not only the outstanding exponent of the waltz but also the most widely popular composer of light music ever. His style perhaps showed a greater similarity to that of Lanner than to that of his father in its concentration on melody rather than rhythmic appeal. The rhythm became implicit rather than explicit, the musical phrases were lengthened, the themes became less symmetrical, and the scoring made more conventional use of instrumental colouring than in the rather brashly scored waltzes of the elder Johann Strauss. Even after the death of the father in 1849, the Strauss name became more synonymous with the waltz with the appearance on the scene of his other two sons, Josef in 1853 and Eduard in 1859.

Like their major rival, Gung'l, the Strausses had to travel widely to maintain their international renown. Gung'l was the first of the major waltz composers to cross the Atlantic, in 1849, and during the 1850s he achieved several big international successes, including *Die Hydropaten* (1858) and *Amorettentänze* (1860). But it was under Johann and Josef Strauss during the 1860s that the waltz achieved its peak of perfection as a combination of dance form and musical composition, and as the symbol of a gay and elegant age. No other waltz composer could consistently match their fund of melody, the flow of the music from introduction through to coda, or the sharply contrasted shapes of their themes. The decade produced a sequence of waltzes which have retained their place in popular esteem: *Accelerationen* (1860), *Morgenblätter*

(1864), *An der schönen blauen Donau* and *Künstlerleben* (both 1867), *Geschichten aus dem Wienerwald* (1868) and *Wein, Weib und Gesang* (1869) by Johann, and *Dorfschwalben aus Österreich* (1864), *Sphärenklänge* (1868) and *Mein Lebenslauf ist Lieb' und Lust* (1869) by Josef.

With the death of Josef Strauss in 1870 and Johann Strauss's progress to operetta composition about the same time, the two major exponents of the waltz form were largely lost to it, and the most successful independent sets of waltzes produced by Johann Strauss in the next decade and a half were either based on themes from his operettas, as in *Tausend und eine Nacht* (1871) and *Rosen aus dem Süden* (1880), or, in the case of *Frühlingsstimmen* (1884), composed as a soprano showpiece. But by 1870 many other exponents of dance music had established or were acquiring their own reputations. Besides Labitzky, Gung'l, Lumbye and Eduard Strauss, there were Kéler-Béla (1820–82) in Wiesbaden, Emile Waldteufel (1837–1915) in Paris, Philipp Fahrbach jr (1843–94) and C.M. Ziehrer (1843–1922) in Vienna and Dan Godfrey (1831–1903) in London. Godfrey's *Mabel Waltz* (1865) was the most celebrated English waltz of the 19th century.

During the 1870s and 80s the string of internationally successful works by Waldteufel were appearing, demonstrating the more easy-going French style of waltz music: *Mon rêve* (1876), *Pluie d'or* (1879), *Les patineurs* (1882), *Estudiantina* (1883) and *España* (after Chabrier, 1886). During the last two decades of the century there appeared a number of waltzes from several different composers which have remained popular: *Valurile Dunării* (*Donauwellen*, 1880) by Iosif Ivanovici (?1845–1902), Ziehrer's *Weana Mad'ln* (1887) and *Wiener Bürger* (1890), Johann Strauss's *Kaiser-Walzer* (1889), *Sobre las olas* ('Over the Waves', 1891) by the Mexican Juventino Rosas (1868–94), *Mondnacht auf dem Alster* by the Hamburg conductor Oscar Fetrás (1854–1931), *Bad'ner Mad'ln* by Karl Komzák (1850–1905) and, after the turn of the century, Lehár's *Gold und Silber* (1902) and *Winterstürme* by Julius Fučík (1872–1916).

Several of these display a further development in the form of the popular waltz, with introductions on a much grander scale and the constituent waltzes reduced to three, each consisting, possibly, of two 32-bar parts. Some are perhaps more successful as concert music than as dances, and in the early years of the 20th century there was something of a reaction against this tendency towards greater pretentiousness. Lehár began to produce waltzes in a slicker form, with a shorter introduction prefacing a single, longer waltz and trio, followed by a coda. This refining process was also apparent in the compositions of English waltz composers, for example *Dreaming* (1911) by Archibald Joyce (1873–1963), *Destiny* (1912) by Sydney Baynes (1879–1938) and *Nights of Gladness* (1912) by Charles Ancliffe (1880–1952).
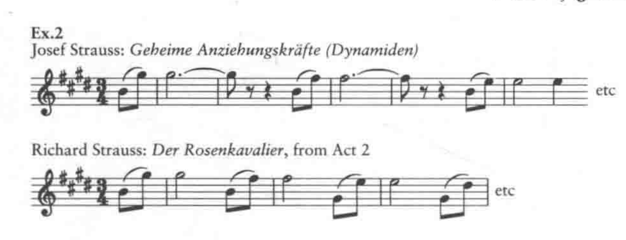
3. The wider influences. During the 19th century the waltz was making its mark on all forms of music. In the theatre it became, later in the century, an important ingredient of operetta. Examples are to be found in Offenbach's *La belle Hélène* (1864), Lecocq's *La fille de Madame Angot* (1872) and in early Viennese operettas, such as Suppé's *Die schöne Galatea* (1865). But the possibilities of the waltz for operetta were most clearly demonstrated by Arditi's celebrated coloratura showpiece *Il bacio* (1860), by the inclusion of a full-scale waltz for soloists and chorus in the second-act finale of Gounod's *Faust* (1859) and by the waltz song in the same composer's *Roméo et Juliette* (1867). Johann Strauss had himself produced his waltzes *An der schönen blauen Donau* and *Wein, Weib und Gesang* for performance by male chorus, and it was his turning to the composition of operetta that brought about the Viennese operetta as it is familiarly known, with the waltz as its centrepiece.

In the operettas the waltz was most obviously in evidence in ballroom scenes, as in *Die Fledermaus* (1874), but there was altogether a profusion of waltz songs, notably those written for the Viennese operetta star Alexander Girardi (1850–1918) by Strauss in *Der lustige Krieg* (1881), by Carl Millöcker in *Gasparone* (1884) and *Der arme Jonathan* (1890), and by Carl Zeller in *Der Vogelhändler* (1891) and *Der Obersteiger* (1894). Later the waltz in a pronouncedly nostalgic vein was the foundation of such operettas as Heuberger's *Der Opernball* (1899), Lehár's *Die lustige Witwe* (1905) and *Der Graf von Luxemburg* (1909), Straus's *Ein Walzertraum* (1907) and *Der tapfere Soldat* (1908), Fall's *Die Dollarprinzessin* (1907) and Kálmán's *Die Csárdásfürstin* (1915). Outside Vienna the waltz also figured prominently in the operettas of André Messager in Paris, Paul Lincke in Berlin, Lionel Monckton and Paul A. Rubens in London, and Victor Jacobi in Budapest.

In ballet too the waltz featured prominently in the major scores of the 19th century, including Delibes' *Coppélia* (1870) and *Sylvia* (1876), and Tchaikovsky's *Swan Lake* (1877), *Sleeping Beauty* (1890) and *Nutcracker* (1892). In opera, having been introduced for dramatic reasons as a simple rustic dance in Weber's *Der Freischütz* (1823) and Marschner's *Hans Heiling* (1833), it could by 1843 be included by Balfe in *The Bohemian Girl* as an acknowledgment of popular taste. Besides the waltzes in Gounod's operas, familiar examples are to be found in Tchaikovsky's *Yevgeny Onegin* (1877) and Offenbach's *Les contes d'Hoffmann* (1881). Wagner's enthusiasm for Johann Strauss found expression in the waltz of Klingsor's Flower Maidens in *Parsifal* (1882).

Waltzes frequently appear in the operas of such late 19th-century composers as Massenet and Leoncavallo. But the waltz found particularly strong advocates in the two leading opera composers of the period immediately before World War I. Puccini, who was a close friend of Lehár, used the waltz to good effect in Musetta's waltz song in *La bohème* (1896) as well as in the somewhat incongruous surroundings of the Polka Saloon in *La fanciulla del West* (1910) before attempting a sentimental operetta in the style of Lehár which finished up as *La rondine* (1917). Richard Strauss, perhaps wishing to live up to his surname, included a long waltz scene in his early *Feuersnot* (1901) and a waltz section in the Dance of the Seven Veils in *Salome* (1905) before indulging in it somewhat anachronistically for the Vienna of Maria Theresa in *Der Rosenkavalier* (1911) and more appropriately for the Vienna of 1860 in *Arabella* (1933). Baron Ochs's favourite waltz in *Der Rosenkavalier* is an interesting variant of Josef Strauss's waltz *Geheime Anziehungskräfte (Dynamiden)* of 1865 (ex.2).

Orchestral and instrumental waltzes are to be found in the output of almost all the major composers of the 19th and early 20th centuries. Almost as significant as the composition of Weber's *Aufforderung zum Tanz* was the use of the waltz – again for programmatic reasons – by



Berlioz in his *Symphonie fantastique* (1830). By that time too Chopin had followed the lead of Weber in beginning his series of piano waltzes in many different styles, ranging from virtuoso brilliance to a mood of melancholy, and displaying the greater freedom of rhythm that most noticeably differentiated the concert waltz from the dance. Liszt, too, exploited the waltz craze, not only in his transcriptions of music by other composers, as in the *Soirées de Vienne* (1852) after Schubert and his transcription of the waltz from Gounod's *Faust* (1861), but also in such works as the four *Mephisto Waltzes* (1860, 1881–5) and the *Valses oubliées* (1881–5).

Among the Viennese symphonists of the late 19th century, Bruckner and Mahler were more inclined to resort to the rustic ländler than to the waltz, though Mahler introduced a grotesque version of the waltz into his Fifth Symphony. Brahms, a close friend of Johann Strauss, wrote his own set of waltzes for piano duet, op.39 (1865), and later the two sets of *Liebeslieder Walzer* (1869 and 1874). The Russians showed a particular predilection for the waltz. Glinka's *Valse-fantaisie* (1839–56) was first performed at the Pavlovsk Vauxhall in 1840, and waltzes of special distinction are to be found throughout Tchaikovsky's output, not only in his ballets and operas but also, for example, in *The Seasons* (1876), the Serenade for Strings (1880) and the Fifth Symphony (1888). Glazunov too composed several waltzes, of which the two orchestral Concert Waltzes are particularly noteworthy.

In France Saint-Saëns showed a special fondness for the waltz in compositions such as the *Wedding Cake* caprice-valse for piano and strings (1886), and like Liszt completed an essay in the macabre with his *Danse macabre* (1874). A further example in similar vein is the *Valse triste* of Sibelius in the incidental music to the play *Kuolema* (1903). But the composer who effectively summed up the whole era of the waltz was Ravel, whose *Valses nobles et sentimentales* (1911) look back unashamedly over a period of 90 years to the waltzes of Schubert, and whose choreographic poem *La valse* (1918) similarly looks back to an imperial ball of 1855 and magnificently captures the sweep of the waltzes of that period, while remaining notable for the typically brilliant orchestration of its composer.

4. 1920 ONWARDS. By destroying the Austro-Hungarian monarchy, World War I also destroyed the community in which the waltz had held sway. Those of the popular pre-war practitioners who were still active in the 1920s were forced to adjust to new dance styles coming from the USA and to the switch of the centre of European light music from Vienna to Berlin. In more serious music, Ravel's waltz compositions had reflected the waltz as a thing of the past, and the dance had been treated in a grotesque manner not only by Mahler but also by Stravinsky in *Petrushka* (1911, where Lanner's *Die Schönbrunner* is quoted) and by Walton in *Façade* (1923).

Nevertheless, the waltz retained sufficient hold on popular sentiment for it to continue to attract the attention of composers of light music, whether in orchestral examples such as by Eric Coates, in unashamedly sentimental songs by Robert Stolz (1880–1975), in the musicals of Ivor Novello (1893–1951), or for dramatic reasons in musical scores such as Richard Rodgers's *Carousel* (1945) and Cole Porter's *Kiss Me, Kate* (1948) or Oscar Straus's for the film *La ronde* (1950). Stephen Sondheim's *A Little Night Music* (1973) is composed entirely in 3/4 time or derivatives thereof. Among more serious composers the waltz was noticeably embraced by Soviet musicians, as for example Khachaturian in his music for *Masquerade* (1939), Prokofiev in his Suite of Waltzes op.110 (1947) and Shostakovich in his light music, though other examples are to be found elsewhere, as in Britten's Variations on a Theme of Frank Bridge (1937).

In current ballroom dancing the waltz is known chiefly through the slow waltz, which became internationally popular from about 1910, having derived from the 'Valse Boston', which came from the USA during the 1870s. Most examples have been adapted for dancing from popular song hits, from *Ramona* (1927) and *Parlami d'amore, Mariù* (1933) to *The Last Waltz* (1970)

Though the development of the waltz can thus be traced from the German dance of the 1750s to the popular music of the recent past, it is chiefly for its influence during the 19th century that the waltz is remembered. In particular, the Viennese waltz compositions of the second half of the 19th century, especially when played with the slight anticipation of the second beat and the subtle use of rubato which are characteristics of the traditional Viennese performance, remain a popular feature of concerts, and more than any other form of purely light music are a regular part of the repertory not only of salon orchestras but also of all major symphony orchestras.

See also DANCE, §7.

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ANDREW LAMB

Waltz, Gustavus (*fl* 1732–59). English bass of German birth. His first known appearances were in Arne's English opera season at the Little Theatre in the Haymarket in spring 1732, when he sang in Lampe's *Amelia* and a pirated production of Handel's *Acis and Galatea* (Polyphemus). The following season (1732–3) he sang in Lampe's *Britannia*, J.C. Smith's *Ulysses* and Arne's *Opera of Operas* at Lincoln's Inn Fields. On 17 March 1733 he took a small part, probably the Chief Priest of Baal, in the first performance of Handel's *Deborah* at the King's Theatre. He accompanied Handel to Oxford in July, singing in the first performances of *Athalia* (Abner), the bilingual *Acis and Galatea* (Polyphemus), probably *Esther* (Haman) and *Deborah* (Abinoam and Priest of Baal), and in anthems at St Mary's church. He then joined Handel's opera company, first at the King's Theatre, later at Covent Garden, until the summer of 1736. He was to have made his Italian début in the pasticcio *Semiramide riconosciuta* on 30 October, but was apparently replaced. He took part in the revivals of *Ottone* (Emireno), *Sosarme* (Altomaro) and *Il pastor fido* (Tirenio), the pasticcios *Caio Fabricio* and *Oreste*, and the first performances of *Arianna in Creta* (Minos), *Il Parnasso in festa* (Mars), *Ariodante* (King of Scotland), *Alcina* (Melisso) and *Atalanta* (Nicander). At his benefit at Hickford's Room on 21 February 1735 he advertised himself as 'Singer in Mr Handel's Operas'. He also repeated his Oxford parts in oratorios, including the first London performances of *Athalia*, and continued to sing in English theatre pieces, among them Lampe's *Opera of Operas* and *Cupid and Psyche*, *The Tempest* and Arne's *Britannia* in 1733–4, and Arne's *Grand Epithalamium* in April 1736, all at Drury Lane. He had another benefit at Hickford's on 7 April 1737.

Waltz rejoined Handel for the oratorio season of 1738–9, singing the title role in the first performance of *Saul* on 16 January, in the première of *Israel in Egypt* on 4 April, and probably in *Jupiter in Argos* on 1 May. He had meanwhile appeared in Pescetti's *Angelica e Medoro* at Covent Garden on 10 March. His later career was associated with English theatre pieces of the lighter type, chiefly by Lampe and Arne, though he sang occasionally at concerts and in December 1739 in a composite Purcell masque at Covent Garden. He was employed at that theatre in 1739–42 and again in 1749–51, at Drury Lane and the Little Theatre in the Haymarket in 1743–5, and in May and June 1744 at Ruckholt House, Essex, where he sang in Boyce's *Solomon* and Handel's *Alexander's Feast*. He had a benefit at the Little Theatre in the Haymarket on 19 December 1748. Handel cast him as Charon in the unperformed incidental music to *Alceste* in January 1750. He was the teacher of Isabella Young (ii) (later Mrs Scott) and gave a concert with her at the Little Theatre in the Haymarket on 18 March 1751. He was a choral bass at the Foundling Hospital performances of *Messiah* on 15 May 1754, 27 April 1758 and 3 May 1759, on each occasion receiving the minimum fee of 10s. 6d. He may have sung in the chorus of Handel's Covent Garden oratorios at this period.



Gustavus Waltz: mezzotint by Johann Sebastian Müller after John Maurice Hauck

Waltz is generally recalled for the wrong reasons. Burney and Hawkins both said he was at one time Handel's cook, which is possible but unverifiable. He may well have known as much counterpoint as Gluck in 1745: there is a ring of truth about this reported *mot* of Handel's. But Burney's notorious aspersions on Waltz – 'a German, with a coarse figure, and a still coarser voice', 'Waltz had but little voice, and his manner was coarse and unpleasant' – almost certainly do him an injustice. Burney did not hear him until his later years, when he admitted that 'as an actor, [Waltz] had a great deal of humour'. Although he was never in the class of Montagnana, whom he replaced in 1733, some of Handel's parts for Waltz, notably the King in *Ariodante* and Saul, suggest that he commanded not only dramatic power but majesty and pathos, with a good legato and a compass of nearly two octaves (*G* to *f*♯′). A portrait by Hauck, engraved by Müller, shows Waltz playing the cello with refreshments at his elbow (see illustration).

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WINTON DEAN

Wamsley [Walmsley, Warmsley], **Peter** (*fl* London, *c*1725–45). English maker of violins, violas and cellos. Although the foremost English maker of his time, following Daniel Parker and Nathaniel Cross, his reputation suffered with

the publication of Sandys and Forster's *The History of the Violin*, in which his instruments were criticized for having had the wood worked too thin. The repetition of this allegation has tended to obscure his considerable merits as a maker.

Wamsley was evidently a pupil of Cross, and inherited from him a respect for the work of Stainer and for a pleasing pale golden varnish of rather brittle consistency. Later he developed a much softer dark brown oil varnish, quite satisfactory from the tonal viewpoint and similar in all but colour to that used by the Forsters in the second half of the century. In his woodwork he was one of the makers who exaggerated Stainer's archings by hollowing out too much towards the edge, but in thus leaving his edges thin in wood he was doing no worse than near-contemporaries such as Rombouts in the Netherlands, most of the Florentines and literally dozens of fine German and Austrian makers. In the relatively few instances where his instruments have not been treated harshly by the passage of time, they are both handsome in appearance and of fine quality tonally. His numerous cellos are the forerunners of an English school of making which is often regarded by players as second only to the best of the Italians. He made quite a number of violins, and also a few violas of good size.

Wamsley's shop, at the sign of the Harp and Hautboy in Piccadilly, was taken over by his pupil, Thomas Smith. Another pupil was Joseph Hill, perhaps the most successful London maker of his time, and the first of the Hill dynasty of violin makers and experts.

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CHARLES BEARE/JOHN DILWORTH

Wanczura, Arnošt [Ernest]. *See* VANČURA, ARNOŠT.

Wand, Günter (*b* Elberfeld, 7 Jan 1912). German conductor. After early music lessons in Wuppertal and at Cologne University, he studied at the Cologne Conservatory and Staatliche Hochschule für Musik under Philipp Jarnach (composition) and Paul Baumgartner (piano); as a conductor he was largely self-taught, although he did receive some instruction from Franz von Hoesslin at the Munich Akademie der Tonkunst. He was first appointed to Wuppertal and Allenstein as répétiteur and conductor, and later became chief conductor in Detmold. In 1939 he was appointed conductor (later first conductor) at the Cologne Opera until its destruction in 1944, when he became conductor of the Salzburg Mozarteum Orchestra until April 1945. After the war he was musical director of the Cologne Opera (1945–8), and in 1946 he was appointed Generalmusikdirecktor at Cologne, making him responsible for both the orchestra and the opera company. He was also conductor of the Gürzenich Orchestra (1947–74), and taught conducting at the Hochschule für Musik, Cologne, where he became professor in 1948. Wand began touring widely as a guest conductor in Europe, the USSR and Japan, and made his British début with the LSO in February 1951, in a Beethoven concert at Covent Garden. His work nevertheless remained centred on Cologne, where he tried to maintain a traditional style of German musical life while also extending his repertory to foster contemporary music, notably works of Ligeti, Varèse and Zimmermann.

In 1974 Wand resigned his Cologne appointment and moved to Switzerland, but then commenced work with the major German radio orchestras. In 1977 he began to record the complete symphonies of Schubert and Bruckner with the Cologne RSO and in 1982 he became chief conductor of the NDR SO in Hamburg. During the 1980s he was also chief guest conductor of the BBC SO. His excitingly direct recordings of the Brahms and Beethoven symphony cycles, released in 1989, and his American début with the Chicago SO in January of the same year generated ecstatic reviews and an instant international following. His performances are eloquent, committed and extremely well rehearsed; for his Chicago début he demanded and got 11 hours of rehearsal for Schubert's 'Unfinished' Symphony and Brahms's Symphony no.1. Revered as one of the last exponents of a vanishing tradition, he has latterly conducted a limited number of orchestras in Germany (especially Berlin) and London and made live recordings of his core repertory. His compositions include *Odi et amo* for soprano and chamber orchestra, music for ballet and songs with orchestra. (F. Berger: *Günter Wand: Gürzenichkapellmeister 1947–74*, Cologne, 1974)

HANSPETER KRELLMANN/JOSÉ BOWEN

Wangenheim, Volker (*b* Berlin, 1 July 1928). German conductor and composer. At the West Berlin Hochschule für Musik (1946–51) he studied conducting with Felix Lederer and Erich Peter, composition with Hermann Grabner, keyboard with Richard Rössler, and the oboe with Fritz Flemming. During his appointment as principal conductor of the Berlin Mozart Orchestra (1950–59), he was also conductor at the Staatstheater, Schwerin (1951–2), and conductor of the Berlin Academy Orchestra (1954–7), of which he became music director in 1957. In 1963 he was appointed Generalmusikdirektor for the city of Bonn. From 1969 to 1984 he was also artistic director of the German National Youth Orchestra and from 1972 to 1993 a professor of conducting at the Hochschule für Musik, Cologne. A frequent guest conductor of the Bournemouth SO and the Bournemouth Sinfonietta from 1970, he was principal conductor of the latter from 1977 to 1980. Wangenheim has also appeared as a guest conductor in most European countries, in North and South America and in Asia. He takes a special interest in contemporary music and has conducted the first performances of works by Erbse, Huber and Kelemen among others. A member of numerous juries, such as that of the Bonn Beethoven Prize, and from 1972 a member of the German Music Council, he was awarded the city of Berlin Artists' Prize (1954) and the Grosse Verdienstkreuz der Bundesrepublik Deutschland (1972). His works, which include a setting of the *Stabat mater* (1965), *Hymnus choralis* for voices and orchestra (1966), an unaccompanied Mass (1968) and *Nicodemus Jesum nocte visitat* for voices and orchestra (1968–74), are mainly symphonic and choral, written in a freely tonal style; from 1973 he included aleatory and improvisatory elements in graphic notation.

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RUDOLF LÜCK

Wangermée, Robert (*b* Lodelinsart, 21 Sept 1920). Belgian musicologist. He studied music with Jean Absil and in 1946 took the doctorate at the Free University of Brussels with a dissertation on musical taste in 19th-century France. He was then successively lecturer (1948–65) and professor (1965–85) at the university, where he set up a centre for the sociology of music in 1965 and was its director until 1975. At the same time he pursued a brilliant career with Belgian radio and television, which he joined in 1946, later becoming director of music (1953) and director-general of French-language broadcasting (1960–84). He was also elected president of the Conseil de la Musique de la Communauté Française in 1980, of the Conseil Supérieur de l'Audiovisuel in 1984 and of the Conseil de l'Education aux Médias in 1994. Wangermée's main area of research is Belgian music from the Middle Ages to the 20th century. In his many writings on this subject he has studied the music in both its social and cultural context. He has also written on piano virtuosity, improvisation, opera and surrealism in music. In addition to his contributions to the field of musicology, he has published many works that discuss general aspects of radio, television and culture.

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GODELIEVE SPIESSENS/SYLVIE JANSSENS

Wang Guangqi [Kuang-chi Wang] (*b* Wenjiang, Sichuan province, 5 Oct 1892; *d* Bonn, 12 Jan 1936). Chinese musicologist. Having been involved in various social movements in Sichuan from an early age, he studied law at Zhongguo University in Beijing (1914–18). In 1918 he established the Young China Association (Shaonian Zhongguo xuehui), an influential organization devoted to social reform. He was an influential essayist and journalist in the May Fourth Movement of 1919, and initiated a short-lived utopian movement called Work-Study Mutual Aid Group (Gongdu huzhu tuan), propagating a new style of urban life. Disappointed by the failure of the movement, he went to Germany in 1920 as a journalist to seek new knowledge of social reform. However, he soon became attracted to music, and by 1923 he was writing on the subject. In 1927 he entered Berlin University, studying with Ludwig Schiedermair, Erich Hornbostel, I. Schmitt and Curt Sachs. In 1934 he received his PhD in musicology from the Frederick William University, Bonn. In his numerous writings in the 1920s and 30s for both Chinese and Western readers he was the first scholar systematically to introduce European music to China and Chinese music to Europe. His profound knowledge of traditional Chinese music and his Western training in comparative musicology established him as the founder of comparative musicology in China.

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SU ZHENG

Wang Lisan (*b* Wuhan, Hubei, 24 March 1933). Chinese composer. From 1948 he studied the piano at the Art Institute in Wuhan, becoming a student of composition at the Shanghai Conservatory with Ding Shande, Sang Tong and Arzamanov in 1951. Wang was one of the group of audacious composers who provoked a sharp political response in the 1950s by experimenting with broken or suspended tonality along the lines of Debussy, or even with dissonant harmonies approaching the language of Bartók. Though this newly-explored harmonic territory seemed to complement well the floating nature of Chinese pentatonicism, Western 20th-century music was viewed with suspicion by the communist authorities. In 1957, shortly after completing his playful, transparent *Sonatina*, Wang was branded a rightist, and

in 1959 he was exiled to China's far north to work on farms. In 1963 he became a teacher of composition at Harbin Normal University, where he resumed his career as a composer after the Cultural Revolution (1966–76). Wang is primarily known as the writer of a small but distinctive number of piano works, in which he freely blends Chinese pentatonicism with mild dissonance and serial techniques, and takes his inspiration from traditional paintings and literature.

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FRANK KOUWENHOVEN

Wangnick, Johannes. *See* WANNING, JOHANNES.

Wanhal [Wańhal, Wanhall], **Johann Baptist.** *See* VANHAL, JOHANN BAPTIST.

Waningus Campensis. *See* WANNING, JOHANNES.

Waniura [Wanjura], **Česlav.** *See* VAŇURA, ČESLAV.

Wanless, Thomas (*d* York, bur. 2 Feb 1712). English organist and composer. Many musicians with the name Wanless (or Wanlesse, Wanlass, Wanlasse, Wandles, Wansley etc.) are to be found in the cathedral records of Durham, Lincoln, Ripon and York during the 17th century, with Henry, John and Thomas the most common Christian names. Shaw suspected they originated from Durham. The only one with any reputation as a composer was Thomas Wanless, organist of York from 1691 to 1712 and Master of the Choristers from 1692 to 1698. His father was probably John Wanless, organist of Lincoln before and after the Civil War; Thomas was admitted as one of the Burghersh chanters on 2 April 1677. He married Mary Harrison of Holtby on 10 February 1698.

Later that year he took the Cambridge MusB, with the verse anthem *Awake up my glory* as his exercise (*GB-Lbl* Harl.7341). It is a rather empty, though competent, piece. A total of 18 anthems by him are known, 14 of which are lost. His litany was no doubt in use at York Minster (*Y* M. 8. S, with copies elsewhere); likewise a simple, homophonic burial service (*Lbl* Add.17820). In 1702 he published *The Metre Psalm-Tunes*, intended for use in the parish church of St Michael-le-Belfrey, York. It is unusual for the time in that the tunes are in the treble rather than the tenor. He also published two editions of a wordbook of *Full Anthems and Verse Anthems as they are ... sung in the Cathedral and Metropolitical Church of St Peter's in York* (York, 1703, 2/1705).

WORKS

Burial Service, full, 4vv, *GB-Lbl*, *LF* (inc.), *LI* (inc.), *Y*

Litany ('as perform'd at York'), 4vv, *Ckc*, *Cu*, *DRc* (inc.), *Lcm*, *Lsp* (inc.), *LF* (inc.), *Y*

4 anthems: Awake up my glory, verse, 4vv, 2 vn, *Lbl*, *LI* (inc.), *Ob*, *Y*; I will arise and go to my father, verse, *Lbl* (inc.), *LI* (inc.); Not unto us, O Lord, verse, *Mp*; Save me, O God, *DRc* (inc.)

Chants in b, D, G, *Lsp* (inc.), *Y*

The Metre Psalm-Tunes ... Compos'd for the Use of the Parish-Church of St. Michael's of Belfrey's in York, 4vv (London, 1702)

Lost verse anthems: Behold I bring you glad tidings; Behold thou hast made my days; Glory be to God on high; I heard a great voice; I will magnify thee, O God my king; Lord how are they increased; O be joyful in God; O clap your hands; O come let us sing unto the Lord; O praise the Lord; Put me not to rebuke; The earth is the Lord's; This is the day; Turn thou unto me, O Lord

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I. Spink: *Restoration Cathedral Music 1660–1714* (Oxford, 1995), 401

IAN SPINK

Wanley Partbooks (*GB-Ob* Mus.Sch.E.420–22). *See* SOURCES, MS, §IX, 19.

Wannenmacher [Vannius], **Johannes** (*b* ?Neuenburg am Rhein, *c*1485; *d* Berne, spr. 1551). Swiss choirmaster and composer. In 1510 he arrived in Berne completely destitute, and obtained the position of choirmaster at Berne Minster, but gave it up in 1513 because of disagreements with the cathedral chapter. In autumn of the same year the council of the town of Fribourg appointed him choirmaster of St Nicolas and in 1515 to a similar position in the new collegiate foundation there. In the following years he joined the Fribourg humanist movement, together with Hans Kotter, organist of St Nicolas, and found like-minded friends in Zwingli and Glarean. At the movement's peak Wannenmacher was removed from office by its opponents, arrested and put on trial. At the urgent request of the council of Berne he was released and exiled. On 17 March 1531 Wannenmacher went to Interlaken where he was a magistrate's clerk until his death.

Wannenmacher was among the most important Swiss composers of the Reformation. His compositions are found in the collections of songs of Apiarius, Schoeffer and Ott, as well as Glarean's treatises. In his 26 extant compositions all the vocal genres of the age may be found, both religious (motet, psalm and hymn as well as settings of the Ordinary and the Proper) and secular. Two stylistic techniques can be recognized in the religious works: cantus-firmus technique, in which three to five parts join an existing or freely composed melody (usually in the tenor) and unite in imitative passages; and the contrast of groups of parts, a technique arising from the antiphonal delivery of the psalms which Wannenmacher had taken over from Josquin. In the songs Wannenmacher combined the two techniques.

WORKS

SACRED

[16] Bicinia, sive duo germanica ad aequales (Berne, 1553[31]), 1 ed. in PÄMw, iii (1875)

Adoramus te, o Domine, 6vv, *CH-SGs* 463

Agnus Dei, 3vv, H. Glarean, *Musice epitome* (Basle, 1557)

Attendite populus meus, 4vv, ed. in MSD, vi/2 (1965)

Domine quod multiplicati sunt, 4vv, *D-Kl* 4° Mus.24

Grates Domino, 4vv, *CH-Bu* F.X.5–9

Laetatus sum, 2vv, *D-Kl* 4° Mus.24 (B only)

Salve regina, *CH-Bu* F.X.5–9

SECULAR

Encomium urbis Bernae, 5vv, *CH-Bu* F.X.5–9 (piece dated 1535)

Invidie telum lato torquetur in orbe, 4vv, *Bu* F.X.5–9 (piece dated 1544)

Tund auff, 4vv, 1536[8]

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A. Geering: *Die Vokalmusik in der Schweiz zur Zeit der Reformation* (Aarau, 1933), 127–56

HANS JOACHIM MARX

Wanning [Waningus Campensis, Wannigk, Wannicke, Wangnick], **Johannes** (*b* Kampen, Netherlands, 1537; *d* Danzig [now Gdańsk], bur. 23 Oct 1603). German composer of Netherlandish birth. From 1560 he studied at Königsberg; until 1567 he also sang alto in the ducal Kapelle and wrote music for it from 1564. From 1569 to 1599 he was Kapellmeister at the Marienkirche, Danzig. He was the first Protestant composer to write cycles of *de tempore* motets for the whole church year. His Latin *Sententiae insigniores* was the immediate precursor of, and probably also the model for, the many collections of settings of German Gospel texts for the church year that appeared in the late 16th and early 17th centuries. His compositions are technically assured and the settings of texts in dialogue form are vital and well constructed.

WORKS

Sacrarum cantionum, 5–8vv/insts (Nuremberg, 1580) [ded. dated Oct 1579]; 1 motet ed. F. Kessler, *Danziger Kirchenmusik: Vokalwerke des 16. bis 18. Jahrhunderts* (Neuhausen, nr Stuttgart, 1973)
Sententiae insigniores, ex evangeliis dominicalibus excerptae, 5–7vv (Dresden, 1584; Venice, 2/1590); 5 motets ed. in UVNM, viii (1878)
Sacrae cantiones, accomodate ad dies festos totius anni, 5, 6vv (Venice, 1590); 1 motet ed. F. Kessler, *Danziger Kirchenmusik: Vokalwerke des 16. bis 18. Jahrhunderts* (Neuhausen, nr Stuttgart, 1973)
Missa super 'Vestiva i colli', 5vv, inc., *D-LÜh*
Jubilate Deo, 7vv, *Dl*
Epithalamium in honorem nuptiarum Jo. Wendii et Annae, 6vv, inc., Stadtbibliothek, Elbing
9 motets, 5, 6vv, *Mbs* (org tablature; all motets from 1580)
Further motets, *Lr*

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WALTER BLANKENBURG/CLYTUS GOTTWALD

Wański. Polish family of musicians.

(1) **Jan Wański** (*b* Wielkopolska, ?1760–62; *d* ?1830). Violinist and composer. He was professionally active for 30 years, first in Poznań and later in other places in Wielkopolska, such as Sarnowa (near Rawicz), Święciechowa, Wschowa and Gostyń. His works, based on elementary forms and in a Classical style, were enriched by elements of Polish folk music, which are present even in his Latin masses.

WORKS

Ops: Pasterz nad Wisłą [The Shepherd on the Vistula], *c*1786, lost; Kmiotek [The Peasant], 1786–7, Radomicko, nr Poznań, collab. J. Wybicki, lib pubd (Poznań, 1788), music lost; Powstanie [Insurrection], *c*1820, lost
Sacred: Requiem, D♯, 1788, *PL-GNd*; Missa pastoralis, C, *c*1800, *Pa*; Missa solemnis, F, *c*1817, *Pa*; Salve regina, 1821, *CZ*; Vespers, G, before 1830, *Pa*; 2 masses, D, *Pa*; 2 Vespers, D, *GNd*; Regina caeli, D, *Pa*; 2 Salve regina, *Pa*; Litaniae Laurentanae, 2 Veni creator, other masses, vespers: all lost
Syms.: D, before 1786, *GNd*, ed. in Symfonie polskie, xi (Kraków, 1988); D ('Pasterz nad Wisłą'), G ('Kmiotek'), 1786–8, *GNd*, ed. in ZHMP, v (1962, 2/1988), 'Pasterz nad Wisłą' also ed. in The Symphony 1720–1840, ser. F, vii (New York, 1982) [based on ovs. to his ops]; D, 1790, *GNd*, ed. in *Muzyka staropolska* (Kraków, 1966)
Other works (all lost): songs; vn duets; polonaises, mazurkas, marches, pf

(2) **Roch Wański** (*b* Wielkopolska, *c*1780; *d* 1810). Cellist, son of (1) Jan Wański. A valued chamber music player, he was a member of the string quartet maintained by Count Feliks Polanowski at Moszków (near Lwów). Through his influence, from 1800 to 1808 his nephew Karol Kurpiński was employed as a second violinist at the court.

(3) **Jan Nepomucen** [Jean Nepomucene] **Wański** (*b* Wielkopolska, 1782; *d* Aix-en-Provence, 1840). Violinist and composer, son of (1) Jan Wański. He studied in Kalisz and in Warsaw. After the November Uprising of 1830–31 he emigrated to Paris and there continued his studies with F. Baillot. He performed in Warsaw (1834–5) and Florence (1836) and in other cities in Italy, Spain and Switzerland. In 1838 he was elected a member of the Accademia di S Cecilia in Rome, and in 1839 settled at Aix-en-Provence. He composed violin works and published a number of instrumental tutors: *Méthode de violon*, *Méthode complète d'alto* and *Gymnastique des doigts et de l'archet* (all n.p., n.d.); he also wrote the textbook *L'harmonie ou la science des accords* (n.p., n.d.). His daughter, Anna, was a concert pianist and piano teacher.

WORKS
(*selective list*)

all lost

Vn, pf/str qt/orch: Concertino, Fantaisie sur Norma
Vn, pf/str qt: Air national anglais, Air polonais varié, 6 grands caprices de concert
Vn, pf: Carnaval de Varsovie, Variations de bravoure, 4 paraphrases on themes from operas [incl. Rossini's Guillaume Tell and Bellini's I puritani]

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ALINA NOWAK-ROMANOWICZ/BARBARA CHMARA-ŻACZKIEWICZ

Wanskura [Wansura], **Arnošt** [Ernest]. *See* VANČURA, ARNOŠT.

Wan Tongshu (*b* ?Shanghai, ?1925–30). Chinese musicologist of Uighur music. A close colleague of the Uighur musician TURDI AXON, though of Han Chinese ethnicity, Wan Tongshu devoted his life to the Uighur *muqam*. As a young graduate of the Shanghai Conservatory, Wan was sent to distant Xinjiang in the months immediately following the Communist revolution of 1949 to lead a collection project in response to the recently decreed 'policy of safeguarding the minority arts'. From 1950 to 1955 Wan recorded versions of the 12 *muqam* as performed by Turdi Axon, who had won a competition for the greatest exponents of the genre, and six others. From 1954 to 1959, in a major project commissioned by the Bureau of Culture of the Autonomous Province of Xinjiang, Wan led a team transcribing dozens of hours of recordings. Published in 1960, the work consists of 577 pages of musical transcription, with an important bilingual introduction in Chinese and Uighur. In 1964 a Uighur edition of annotated texts was prepared by Wan

and his team, but due to the outbreak of the Cultural Revolution it was never published.

Since the end of the Cultural Revolution Wan Tongshu has written several articles which pursue the themes of the introduction to the book, as well as a book on Uighur instruments based on his fieldwork in the 1950s. Today, in discreet retirement from the Urumqi Bureau of Culture, he is a delightful character who is forthcoming with an interlocutor whom he trusts.

See also CHINA, §IV, 5(ii).

WRITINGS

ed.: *On ikki muqam/Shi'er mukamu* [The 12 *muqam*] (Beijing, 1960)
Weiwuerzu yueqi [Musical instruments of the Uighurs] (Urumqi, 1985) [with cassette]

SABINE TREBINJAC

Wanžura, Česlav. *See* VAŇURA, ČESLAV.

Ward, Clara (*b* Philadelphia, 21 April 1924; *d* Los Angeles, 16 Jan 1973). American gospel singer and pianist. She began to play piano at the age of six, and by 1934 was accompanist for the Ward Trio, a family group that included her mother Gertrude (1895–1981) and her sister Willa (*b* 1922). The trio came to prominence in 1943 when they sang before the National Baptist Convention and undertook tours throughout the East and South. By 1947, having expanded to include Henrietta Waddy (c1907–84) and Marion Williams, they became known as the Ward Singers, and in 1949 began a 15-year association with the composer W. Herbert Brewster; the success of their recording of his *Surely, God is able* (1949) made them one of the most popular female gospel groups. With her dark and powerful contralto voice, Ward was highly regarded for her ability to express drama in slow gospel ballads and nonmetrical hymns, such as Thomas A. Dorsey's *When I've done the best I can* (1955). In later years she adopted the growling techniques and shrieks associated with the 'hard' gospel style, for example on *Packing Up* (1957). In 1961 she began performing in clubs and theatres and lost much of her following in the gospel community, although she made occasional appearances at gospel extravaganzas. There followed several successful tours of England, France, Germany and Australia, as well as appearances in the USA at Walt Disney World, at jazz festivals and on television. Through her musical arrangements and stage personality, she was one of the first commercially successful gospel singers.

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HORACE CLARENCE BOYER

Ward, David (*b* Dumbarton, 3 July 1922; *d* Dunedin, NZ, 16 July 1983). Scottish bass. He studied at the RCM and later in Munich with Hans Hotter. In 1952 he joined the chorus of Sadler's Wells Opera and in 1953 sang the Old Bard in *The Immortal Hour* and Count Walter in *Luisa Miller*. He created Hardy (*Nelson*) the following year and from then until 1958 sang a variety of roles with the company including Méphistophélès, Daland and the Dutchman. In 1960 he made his Covent Garden début as Pogner, sang Lord Walton (*I puritani*) at Glyndebourne and made his Bayreuth début as Titurel. At Covent Garden he sang Morosus in the English première of *Die schweigsame Frau* (1961), the Wanderer (1962), Wotan in a complete *Ring* cycle (1964), and other roles including Arkel, Pope Clement (*Benvenuto Cellini*), Ivan Khovansky, Rocco and Don Basilio. No less distinguished in Verdi, he sang Zaccaria, Philip II and Fiesco. His Boris with Scottish Opera was highly praised. He sang in Italy, Germany and the USA, and in 1967 sang Wotan in six complete *Ring* cycles in Buenos Aires. To a voice of beautiful quality and range he added a sensitivity and dignity which made his Wotan and King Mark profoundly moving. He was made a CBE in 1972.

HAROLD ROSENTHAL/ALAN BLYTH

Ward, John (*b* c1589; *d* before 31 Aug 1638). English composer. There are two theories regarding his biography. One holds that the composer lived from 1571 to 1617 and was a minor canon at Canterbury Cathedral. A Canterbury birth and family is suggested by the composer's pedigree, presented at the heralds' visitation of Essex in 1634. This document does not confirm any connection with the cathedral there, however, and his identification with the minor canon is dependent on the death date of 1617, which is challenged by the fact that the composer, whose musical handwriting is preserved (in *GB-Och* 61–6), was still signing Exchequer documents in 1638. He may be the son of the minor canon or alternatively of the John Ward senior who was a lifelong retainer of Elizabeth Smyth of Ashford and Westhanger, Kent, wife (from 1594) of Sir Henry Fanshawe, Remembrancer of the Exchequer in London and a great patron of the arts.

Ward was a cathedral chorister (1597–1604) and King's Scholar (1604–7) of the grammar school at Canterbury. Soon after leaving school he joined the flourishing musical establishment in the household of Sir Henry Fanshawe. Sir Henry died in 1616, and support for the musical establishment sharply declined under his son, Sir Thomas. Sometime between 1616 and 1621/2 Ward took a modest post as an attorney (i.e. a subordinate substitute) under Sir Thomas, who had taken over from his father as Remembrancer. Ward still occupied his post at Warwick Lane, near St Paul's Cathedral, in May 1638. It is likely that he continued his connection with the Fanshawes for many years, and that his new base in London encouraged the composition of consort music. By the time he made his will, on 1 April 1636, he was living in Ilford Magna, Essex, and held property. Various contemporary references describe him as a 'Gentleman'. By his marriage to Thomasina Clee there were three children, but there is no evidence that his son John was also a composer, as some commentators have suggested. His wife outlived him and proved his will on 31 August 1638.

Ward's surviving compositions consist of madrigals in both printed and manuscript sources, sacred music with and without viol accompaniment and much music for viols. His volume of madrigals (1613) was dedicated to Sir Henry Fanshawe. Ward's gratitude to his patron was expressed in the dedication where he referred to his madrigals as the 'primitiae' of his muse, 'planted in your pleasure, and cherisht by the gentle calme of your Favour; what I may produce hereafter is wholy Yours'. Ward set

texts of high poetic quality including poems by Sidney and Drayton. Nevertheless, he was sometimes insensitive in his selection of texts, especially where he carelessly lifted a few lines of verse out of their context, as in *A satyr once did run away*, where four lines are wrested from a sonnet by Sidney. Ward's approach to his madrigals was serious, and even those in three and four parts lack the lighthearted mood found in similar works by many of his contemporaries. He always sought to portray the text in the true Italian madrigal tradition, at times creating word-painting of the most obvious and naive kind; sometimes, however, it makes his music profoundly expressive, as in *Come, sable night* and *If the deep sighs*.

The large number of 17th-century sources for Ward's compositions for viols proves that they were widely known in his lifetime. The music ranges from short ayres for two viols to extended six-part fantasias. Assured, though at times mechanical, his technique in the viol music reveals a strong sense of instrumental idiom and a definite awareness of the dramatic value of tonal and stylistic contrast between the individual sections of many of his fantasias. Here, as in his madrigals, Ward was at his best when writing in five and six parts. It is difficult to date much of the music for viol consort, but its greater stylistic maturity suggests that it was written later than his vocal music. The five-part consorts appear on grounds of style to postdate the six-part, which have much more in common with his madrigals. Most of the five-part works were composed before 1619, when Francis Tregian, the copyist of one of their sources (*GB-Lbl* Egerton 3665) died.

Apart from the two unaccompanied pieces in Leighton's *Teares or Lamentaciones* (RISM 1614[7]), Ward's sacred works are long, but structurally well integrated by a subtle use of thematic cross-reference. Four anthems and an evening service were published in the 17th century. The First Service and the verse anthem for two basses *Let God arise* are of outstanding quality. The madrigalian ethos persists throughout his sacred music, and his main means of expression of the more poignant moments in his texts was an unusual and (for his time) progressive use of dissonance. The many secular sources in which his sacred music survives – in particular Thomas Myriell's *Tristitiae remedium* (*GB-Lbl* Add.29372–7, 1616) and Will Forster's Virginal Book (*Gb-Lbl* R.M.24.d.3, 1624) – suggest that many works were written for domestic use. (Ward's pieces in the latter source are not music for solo keyboard but accompaniments to his three-part anthems.) Some pieces are occasional: *No object dearer* was composed after the death of Prince Henry in 1612 (as was the madrigal *Weep forth your tears*). *This is a joyful day* marked the creation of either Henry (1610) or Charles (1616) as Prince of Wales, and *If Heav'n's just wrath* the death of Sir Henry Fanshawe in the same year. Two further works (in *GB-Och* 61–6) may be attributed to Ward on grounds of handwriting and style: *Mount up, my soul*, for five voices and viols, and (less confidently) the unaccompanied six-part motet, *Vota persolvam*.

Certain stylistic traits are evident in all of Ward's compositions. His use of dissonance was most distinctive and often magical in effect: the devices he used were always the logical result of the combination of strong and individual melodic lines. Outside the five-part consorts there are no instances of extreme chromaticism, and the few milder examples that occur in his vocal music coincide with suggestions of pain or anguish in the text. Certain overworked formulae (two parts moving in parallel 3rds or 6ths, for example), sequences which are often mechanical and, above all, his somewhat limited rhythmic invention detract from the quality of many of Ward's compositions which might otherwise vie in their excellence with those of Byrd, Gibbons and Tomkins.

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SACRED VOCAL

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20 anthems, 1614[7], 1641[5], *GB-Lbl*, *Lcm*, *Ob* Tenbury, *Och*, *Y*; 3 ed. in P1, 2 ed. in EECM, xi (1970), 2 ed in P3
1 hymn tune, 1621[11]

SECULAR VOCAL

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7 madrigals and elegies, *GB-Och*, *Lbl*; ed. in EM, xxxviii (1988)

INSTRUMENTAL
thematic index in DoddI

7 fantasias a 6, *IRL-Dm*, *GB-Lbl*, *Ob*, *Och*; P2
13 fantasias a 5 (1 on the pentachord), *IRL-Dm*, *GB-Ckc*, *Lbl*, *Ob*, *Och*, W; P2
21 fantasias a 4, *IRL-Dm*, *F-Pc*, *GB-Lbl*, *Ob*, *Och*, Y, *S-Uu*; P4, 3 ed. in MB, ix, 37, 39, 40
2 In Nomines a 6, *IRL-Dm*, *GB-Lbl*, *Ob*, *Och*; P2
1 In Nomine a 5, *IRL-Dm*, *GB-Ob*, *Och*; P2
5 In Nomines a 4, *IRL-Dm*, *GB-Ckc*, *Lbl*, *Ob*, *Och*; P4, 1 ed. in MB, ix, 44
6 ayres, 2 b viols, *Ckc*, *Lbl*, *Ob*; P4, 1 ed. in MB, ix, 6
Mr Ward's Masque (no.5 of 6 ayres for 2 b viols, set for keyboard by ?); ed. H. Ferguson, Anne Cromwell's Virginal Book, 1638 (London, 1974), 15

DOUBTFUL WORKS

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MICHAEL W. FOSTER/IAN PAYNE (with ROGER BOWERS)

Ward, John M(ilton) (*b* Oakland, CA, 6 July 1917). American musicologist. He studied with Gombosi at the University of Washington (MM 1942), with Herzog at Columbia University (1945–6) and with Sachs and Reese at New York University (PhD 1953, with a dissertation on the *vihuela de mano*). From 1947 to 1953 he was an instructor at Michigan State University and from 1953 to 1955 an assistant and then an associate professor at the University of Illinois. In 1955 he joined the faculty of Harvard University, where he was William Powell Mason Professor of Music from 1961 to 1985. His special interests are in 16th-century instrumental music, especially that of Spain and England, Elizabethan music in general, and English popular and folk music from the 16th century to the present day. He has published the results of his research in a series of painstaking articles that are models of careful bibliographical technique, but his greatest impact on American musicology has been his influence on several generations of Harvard students, to whom he has taught sound musicological method, a healthy respect for accuracy, the importance of constructing well-reasoned arguments and the ideal of complete bibliographical control. He is the general editor of the Pantomime, Ballet and Social Dance group of the series Music for London Entertainment (London, 1990–).

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HOWARD MAYER BROWN/PAULA MORGAN

Ward, John Owen (*b* Sydenham, 20 Sept 1919). English editor. He was educated at Dulwich College (1933–7) and at St Edmund Hall, Oxford. He was active as an antiquarian music dealer both before and after the war (1938–9, 1946–8) and in 1949 he became assistant to Percy Scholes. In 1957 he was appointed manager of the music department of Oxford University Press, New York, and during 1958–72 he had sole editorial responsibility for the *Concise Oxford Dictionary of Music*, the *Oxford Junior Companion to Music* and the *Oxford Companion to Music*, whose revised tenth edition he brought out in 1970. He is also the author of *Careers in Music* (New York, 1968). From 1972 to 1979 he was director of serious music for Boosey & Hawkes, New York, and in 1972 he was elected first vice-president of the Music Publishers' Association of the United States (president, 1974–6).

PAULA MORGAN

Ward, Justine (Bayard Cutting) (*b* Morristown, NJ, 7 Aug 1879; *d* Washington DC, 27 Nov 1975). American music educationist. She studied music with Hermann Hans Wetzler in New York (1895–1901). Inspired by the Moto Proprio (1903) of Pius X she converted to Catholicism and dedicated her energies to the reform of Church music. In 1910 she met Thomas E. Shields, from the Catholic University of America, who invited her to write music texts for use in Catholic schools. She devised a curriculum later known as the Ward Method using Chevé number notation and Shields's progressive educational philosophies. It focusses on pupils' aural skills as much as technical ability, and is taught using folksongs, standard hymnody and Gregorian chant. A series of teaching books were published (1914–23).

In 1920, at a Gregorian Congress at St Patrick's Cathedral in New York, thousands of children trained in the Ward Method sang chant under the direction of Dom

André Mocquereau of Solesmes, with whom Ward then studied (1921–9). The Ward Method spread throughout the 1920s, 30s and 40s largely fuelled by the Caecilian and liturgical movements' efforts to restore chant to the liturgy. The disuse of chant after the Second Vatican Council and the social changes of the 1960s, however, led to its decline. Theodore Marier and an international board of Ward teachers began republishing revised texts in 1976.

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RICHARD R. BUNBURY

Ward, Robert (Eugene) (*b* Cleveland, 13 Sept 1917). American composer. He studied with Howard Hanson and Bernard Rogers at the Eastman School of Music and began postgraduate study with Frederick Jacobi at the Juilliard School. After serving as an army band director during World War II, he both graduated from and gained a teaching position at Juilliard. He left in 1956 to become executive vice-president and managing editor of Galaxy Music Corporation and Highgate Press, posts he held until 1967 when he was appointed chancellor of the North Carolina School of the Arts; in 1975 he stepped down from that position to become a professor. From 1978 until his retirement in 1987, he taught at Duke University.

Even as a student, Ward had no difficulty securing performances for his compositions. By the time he and his Juilliard colleague Bernard Stambler wrote their first opera, he was already well known for his orchestral works. *Pantaloon* (1955, retitled *He who gets Slapped*, 1959) was well received, leading to a commission from the New York City Opera for *The Crucible* (1961), the work on which his reputation almost entirely rests. None of his later operas was able to duplicate its success. His compositional language derives largely from Hindemith, but also shows the considerable influence of Gershwin. In the operas he modifies this basic style to incorporate references to appropriate local colour, such as the imitations of 17th-century hymnody that appear in *The Crucible*. The operas, as well as many shorter vocal works, reflect a concern for social and political issues.

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ANDREW STILLER

Ward-Steinman, David (*b* Alexandria, LA, 6 Nov 1936). American composer. He studied at Florida State University (BM 1957) and the Univeristy of Illinois (MM 1958, DMA 1961). His teachers included John Boda, Wallingford Riegger, Darius Milhaud, Milton Babbitt, Nadia Boulanger and Burrill Phillips. In 1961 he joined the faculty at San Diego State University. Among his many awards are prizes from the National Federation of Music Clubs and the Ford Foundation, the Bearns Prize (Columbia University) and a Fulbright Senior Scholar Award. He has held residencies in Australia at the Victorian Centre for the Arts and La Trobe University, Melbourne.

Ward-Steinman has written music for a wide variety of ensembles and instruments. His style, characterized by upbeat and optimistic writing, is thoroughly American in outlook, exhibiting a clarity and accessibility that is strongly influenced by his experience as a jazz improviser. He is especially fond of 'tightly-written' music, in which a work grows out of a few initial notes. *Intersections II: Borobudur* (1989), for example, is constructed almost entirely out of four pitches. A number of works for keyboard contrast inside-the-piano sounds with traditional piano writing. The six movements of the third piano sonata, *Prisms and Reflections* (1995–6), alternate between the sound sources of the piano strings and the piano keyboard. *Child's Play* (1968) for bassoon and piano uses similar techniques in an accompanimental mode. He has also composed for synthesizer and other electro-acoustic media. His works for chorus and orchestra include the oratorio *Song of Moses* (1963–4).

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Orch: Sym., 1959; Conc. grosso, jazz combo, chbr orch, 1960; Prelude and Toccata, 1962; Conc. no.2, chbr orch, 1960–2; Vc Conc., 1964–6; Jazz Tangents, band, 1967; Antares, 1971; Arcturus, orch, synth, 1972; Raga for Winds, 1972; Scorpio, band, 1976; Bishop's Gambit, 1979; Olympics Ov., 1984; Moiré, pf, chbr orch, 1985; Cinnabar Conc., va, chbr orch, 1991–3; Double Conc., 2vn, orch, 1994–5

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trbn, tuba, 1976; Golden Apples, a sax, pf, 1981; Intersections II: Borobudur, prepared pf, perc, 1989; Night Winds, ww qnt, 1993; Pf Sonata no.3 (Prisms and Reflections), 1995–6

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MARSHALL BIALOSKY

Warenoff, Leonard. *See* WARREN, LEONARD.

Waring, Joh. (*fl c*1440). Composer, perhaps (from his name) of English origin. He is known only through a setting of the text *Alle dei filius* found in *D-Mbs* Clm 14274 (see K. Dèzes, *ZMw*, x, 1927–8, pp.65–105). The work is for three voices with the cantus firmus in the tenor.

TOM R. WARD

Warka, Adam. *See* JARZĘBSKI, ADAM.

Warlock, Peter [Heseltine, Philip (Arnold)] (*b* London, 30 Oct 1894; *d* London, 17 Dec 1930). English composer, editor and writer on music. Born in the Savoy Hotel, he came from a well-to-do family of stockbrokers, solicitors and art connoisseurs; his father died when he was only two. His domineering mother, Edith Covernton, had Welsh connections and Warlock was to have strong ties with Wales throughout his life. In 1903 she married Walter Buckley Jones and mother and son moved to Wales. At preparatory school his interest in music was awakened through the pianola; his education continued at Eton where his musical interests were encouraged by a sympathetic piano teacher, Colin Taylor. It was Taylor who in 1911 obtained permission for him to attend a concert of Delius's music, an event which was to have a lasting effect on his life. Warlock's interest in Delius's music had begun as early as 1909 and, by the time of his first meeting with Delius at the concert in 1911, he had already become obsessed with his music. From then on a quite remarkable friendship developed between the two men and for the next seven years Delius was Warlock's mentor as well as a regular correspondent for the rest of his life.

Although it had been presumed that Warlock would follow in the family footsteps and work in either the Stock Exchange or Civil Service, there was a certain indecision about his immediate future and, on finishing school, he spent a few months in Cologne studying German and the piano. These musical studies, however, proved unsuccessful and, resigned to a non-musical career, he entered Oxford in October 1913 to read for a degree in classics. Dissatisfied and unhappy, he left after only one year and for a short while enrolled as a student at the University of London, but this second attempt at a university career was even shorter lived than his first. In February 1915 he secured an appointment as music critic on the staff of the *Daily Mail* though he soon found the work frustrating and lasted in the position for barely four months. One of his early interests was Elizabethan literature and now, finding himself unemployed, he spent time in the British Museum editing early music.

It was during this period that he met D.H. Lawrence whose work he admired, soon finding himself part of the author's circle and planning a Utopian settlement in America. At the beginning of 1916 Warlock, a conscientious objector, followed Lawrence to Cornwall and involved himself in an unsuccessful venture to publish Lawrence's books. The friendship between the two men, however, proved highly volatile and they soon parted company under acrimonious circumstances.

Soon after Warlock's return to London he met the composer and critic, Cecil Gray, and the two soon became close friends, sharing a bohemian existence in Battersea. Together they planned a number of grandiose schemes by which to bring about the 'regeneration' of music in England. Warlock's meeting in June 1916 with the enigmatic, Anglo-Dutch composer Bernard van Dieren also had a profound effect on him and he now became an enthusiastic champion of his music. In November 1916 he published his first musical article and used, for the first time, the pseudonym, Peter Warlock.

Having in the meantime married an artists' model, Minnie Lucy Channing ('Puma'), who had earlier borne him a son, Warlock returned to Cornwall for a brief while in April 1917 and, outwardly at least, resumed cordial, if distant, relations with Lawrence. What he did not know was that Lawrence was at the time writing *Women in Love* in which he and Puma were being introduced as two unattractive characters. When in 1921 he learnt that the book was to be published, he threatened legal action and Lawrence was forced to rewrite certain passages.

Although he had intended settling in Cornwall for a time, Warlock became alarmed at the renewed possibility of military conscription and in August 1917 fled to Dublin where he remained for the next year. During this period he became involved in certain occult practices which Gray claimed were psychologically damaging. This 'Irish' year was, nevertheless, a very positive and productive one, marked by a sudden surge of remarkable artistic productivity when, in the space of a fortnight, he wrote ten songs, some of which rank among his finest compositions. In August 1918 he returned to England and sent seven of these recently composed songs to the publisher Winthrop Rogers, using the pseudonym Peter Warlock, for he realized that the name Heseltine was already being regarded with suspicion and hostility by the London musical fraternity. Given also its occult associations, the choice of name is significant. It was from this time on that he became more and more involved in a number of public and private quarrels which were to occur throughout his life.

In 1920 Rogers decided to reorganize a magazine which he owned, *The Organist and Choirmaster*, into something of more general interest. Accordingly *The Sackbut* was launched with Warlock as editor. Between May 1920 and March 1921 nine issues appeared and included a varied amount of material much of which was of a controversial nature. However, just as *The Sackbut* was beginning to succeed, Rogers, nervous of the contentious material, withdrew his financial backing, Curwen took over the publication, and an embittered Warlock was relieved of the editorship.

After this débâcle an impecunious Warlock moved back to the family home in Wales where he lived almost

continuously for the next three years. Here he completed a book on Delius, made a number of arrangements of Delius's works, transcribed an enormous quantity of early music and also composed a large number of original songs, completing in June 1922 his acknowledged masterpiece, the song-cycle, *The Curlew*.

At the beginning of 1925 Warlock decided to settle in Eynsford where he ran a kind of open house and it is from this period that much of the Warlock 'legend' originates. During these years he wrote a study of Gesualdo, a book entitled *The English Ayre*, continued with his early music transcriptions, and also produced a slowly decreasing number of original compositions, including some fine songs and perhaps his best-known piece, the *Capriol Suite*. By autumn 1928, however, he had found it financially impossible to maintain the Eynsford life-style and moved back to Wales briefly before returning to London. Having felt a slow drying up of his creative abilities, he was more than grateful when Beecham invited him to edit a magazine as part of a new operatic venture and to help in the organization of the Delius Festival held in October 1929. The festival itself was a great success but by the beginning of 1930 Beecham's venture had collapsed and Warlock was once again out of work.

Life became bleaker as the year 1930 progressed and there seemed to be little demand for his songs, if indeed the inspiration or will to compose was still there. Black moods of depression settled more frequently and he was found dead, of gas-poisoning, in his flat in Chelsea on the morning of 17 December 1930. At the inquest the coroner recorded an open verdict as there was insufficient evidence on which to decide whether death was the result of suicide or accident.

Warlock is essentially a miniaturist and the largest part of his output consists of solo songs with piano accompaniment. There are in addition choral works (some unaccompanied, some with keyboard accompaniment and a few with orchestra), the remaining handful of works being for orchestra or for piano. He was also a distinguished editor and transcriber of early music (570 published items) as well as an author (9 books, 73 articles), editor and critic (51 reviews). At a time when musical scholarship was still very much in its infancy, he made an enormous contribution to the rediscovery of early English music. Here he showed a rare respect for the composers' intentions, his strict editorial practice being to present only that which the composers had written without emendations or additions.

The initial influence of the Victorian and Edwardian drawing-room songs (notably those of Quilter), can be seen in his early settings. Although elements of Delius's style were absorbed into his harmonic palette at an early stage, his encounter with the music of van Dieren had a marked effect on his developing style and his somewhat austere *Saudades* carefully imitate the van Dieren model. As a result his style became more disciplined, less harmonic and more contrapuntal in texture. Acquaintance with the music of the Elizabethans added a new influence as in *As ever I saw* and *Sweet content*, with a strong vein of medievalism and mysticism present in songs such as *My gostly fader* and *The bayley berith the bell away*. Folksong elements also emerge (*Yarmouth Fair* and *Milkmaids*) and the roistering Warlock of the pubs and taverns surfaces in songs such as *Captain Stratton's Fancy* and *Good Ale*. The influence of Bartók, another of Warlock's enthusiasms, even manifests itself, particularly in *The Curlew*. The idiosyncratic harmonic language with its unlikely and disparate mixture of Edwardiana, Delius, van Dieren, Elizabethan and folkmusic gives Warlock's music a strongly personal voice. Among his choral pieces are some exceptionally beautiful carol-settings, notably 'Bethlehem Down' and 'Balulalow'. The marked contrast between the extrovert and gentler settings seemed for some to confirm an apparent dichotomy in the Warlock/Heseltine personality and the pseudo-psychological interpretation of his complex character as schizophrenic was exploited by Gray in his memoir. However, acquaintance with Warlock's complicated life story, with its constant family pressures, his lack of self-confidence, wild emotional swings, and lack of any permanent employment or regular income, confounds such simplistic explanation. The split-personality theory was, at any rate, vehemently denied by his closest friends. His final frustrations lay, no doubt, in his lack of formal musical training and the miniature forms in which his genius moulded itself led him into a kind of artistic cul-de-sac. In the end he had no way of breaking through the barriers of his self-created musical language either to develop new harmonic techniques or explore new territories of form.

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all voice and piano; unless otherwise stated, all text sources are anonymous

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My gostly fader (C. duc d'Orléans), 1918; The bayley berith the bell away, 1918; Whenas the rye (G. Peele), 1918; Dedication (P. Sydney), ?1918; Love for Love, ?1918–19; My sweet little darling, ?1918–19; Sweet Content (T. Dekker), ?1918–19; Balulalow (M. Luther), ?1919; Mourne no Moe (J. Fletcher), 1919; Romance (Stevenson), 1919; There is a Lady, ?1919

Play Acting, 1920; Captain Stratton's Fancy (J. Masefield), 1921; Mr Belloc's Fancy (J.C. Squire), 1921 [2 versions]; Late Summer (E.B. Shanks), 1921–2; Good Ale, 1922; Hey troly loly lo, 1922; The Bachelor, 1922; Piggesnie, 1922; Little Trotty Wagtail (J. Clare), 1922; The Singer (E.B. Shanks), 1922; Adam lay ybounden, 1922; Rest sweet nymphs, 1922; Sleep (J. Fletcher), 1922; Tyrley Tyrlow, 1922

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Campion), 1927; Cradle Song (J. Phillip), 1927; Sigh no more ladies (Shakespeare), 1927

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MSS in *GB-Lbl*, *Cu*

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BARRY SMITH

Warmsley, Peter. *See* WAMSLEY, PETER.

Warmuth, Carl. Norwegian firm of music publishers, founded in Christiania (now Oslo). It was the leading music firm in the country in the 19th century. It started as a modest shop for strings, run in his home by the German emigré Carl Warmuth sr (1811–92). According to the firm, the business was established in 1843, but it seems that the actual date was a few years later. Wind and bowed stringed instruments and sheet music were added to the business, which moved in 1861 to larger premises. Its scope radically increased with Warmuth's son Carl jr (1844–95); he joined the firm and took over the management in 1874. He was an exceptionally enterprising and efficient businessman and the firm bought up almost all its competitors: Lindorff & Co. in 1864, Edvard Winther in 1878, Hermann Neupert in 1879, A.M. Hanche in 1881 and J.D. Behrens in 1890.

The firm's first publication appeared in 1851, but serious publishing activity did not begin before 1862. Warmuth's list eventually amounted to 2870 publications. The firm was of considerable significance to Norwegian

cultural life because most of its publications were by native composers, including a large number of women. Such important composers as Kjerulf, Grieg and Svendsen had some of their well-known works published by Warmuth.

From 1880 to 1896 Warmuth edited and published the first Norwegian music periodical to gain recognition outside Norway, *Nordisk musik-tidende*. The firm also operated an important concert agency and a lending library of 65,000 volumes, probably one of the largest in northern Europe. Carl Warmuth jr was awarded many Norwegian and foreign honours. After his death in 1895 the firm began to decline. There were various changes in management until it was bought by the partnership of Brødrene Hals and Wilhelm Hansen of Copenhagen in 1908. On 1 January 1909 Hals and Warmuth were incorporated into Norsk Musikforlag.

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Ø. Norheim: 'Carl Warmuths musikkforlags-utgivelser: et utvalg med kommentarer', ibid., 34–49

KARI MICHELSEN

Warner, Sylvia (Nora) Townsend (*b* Harrow-on-the-Hill, 5 Dec 1893; *d* Frome Vauchurch, Dorset, 1 May 1978). English music scholar. Daughter of a master at Harrow, she studied music, including composition, under Percy Buck, director of music at Harrow School. Her early compositions, which remain unpublished, were admired by Vaughan Williams. On the recommendation of W.H. Hadow, she became a member of the editorial committee of Tudor Church Music (1917–29), working alongside Buck, Alexander Ramsbotham and E.H. Fellowes. In addition to her extensive editorial work on the first ten volumes of Tudor Church Music (1917–29), she contributed a chapter on notation to the Oxford History of Music (introductory volume, 1929), lectured before the Musical Association (1918–19) and edited octavos of Tudor compositions for performing editions published by Stainer & Bell. For these clear and careful performing editions, she followed the editorial methods of Fellowes. With the success in 1927 of her second novel, *Mr Fortune's Maggot*, Warner turned from musicology to writing, becoming a successful poet and author.

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BYRON ADAMS

Warner Bros. Music. American firm of music publishers. It was formed by Warner Bros. in Los Angeles in 1929 to gain control of copyrights for music used in its films. Four separate publishers of popular music, Harms, Remick, Witmark and New World Music, were purchased and amalgamated to form the Music Publishers Holding Corporation. The companies' catalogues included the works of such composers as Walter Damrosch, Rudolf Friml, George Gershwin, Victor Herbert, Jerome Kern and Sigmund Romberg. In 1937 two divisions of the firm were established, the popular and the standard (the latter dealing with educational music and texts). In 1968 the company became known as Warner Bros. Music. Among Warner's acquisitions in the 1980s were the film score catalogue of 20th Century-Fox (which included *Star Wars* and works of Johnny Mercer) and Birchtree Ltd with its 50,000 titles, including *Happy Birthday* and the Suzuki Methods. In 1987 the parent company Warner Communications took over the English firm Chappell, forming the Warner/Chappell Music Group; in 1989 it merged with Time, Inc. to create Time Warner, shortly afterwards becoming the Warner Music Group (a unit of Time Warner). With the acquisition in 1994 of CPP/Belwin (which it merged with its print division, Warner Bros. Publications), Warner/Chappell expanded its list of educational publications. In the 1990s it issued the music of such artists as Michael Jackson, Prince, Madonna and Elton John. With its alliance in January 2000 to the EMI group (which represents the Beatles and the Rolling Stones, among others), Warner EMI Music will rival Universal Music, a division of Seagram, as it expands into music distribution on the internet.

FRANCES BARULICH, DAVE LAING

Warnots, Henri (*b* Brussels, 11 July 1832; *d* Saint Josse-Ten-Noode, Brussels, 27 Feb 1893). Belgian tenor. He studied at the Brussels Conservatory, and made his début in 1856 at Liège. He sang at the Opéra-Comique, in Boieldieu's *Jean de Paris* (1862), and at Strasbourg, where his own light opera *Une heure de mariage* was produced. In 1867 he appeared at the Brussels National Theatre in Miry's *Franz Ackermann*. He taught at the Brussels Conservatory and in 1870 founded a school of music at Saint Josse-Ten-Noode. His daughter Elly Warnots (*b* Liège, 1857), a soprano, made her début in 1878 as Anna in Boieldieu's *La dame blanche* at the Théâtre de la Monnaie, where she was engaged for two seasons. She sang Pamina in *Die Zauberflöte* (1880). In May 1881 she appeared at Covent Garden, singing Marguerite de Valois in *Les Huguenots* and the same character in Hérold's *Le Pré au Clercs*.

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J. Sales: *Théâtre royal de la Monnaie 1856–1970* (Nivelles, 1971)

ELIZABETH FORBES

Warrack, Guy (Douglas Hamilton) (*b* Edinburgh, 8 Feb 1900; *d* Englefield Green, Surrey, 12 Feb 1986). Scottish conductor and composer, father of John Warrack. He was educated at Oxford University, and at the RCM studied composition with Vaughan Williams and conducting with Boult. He made his conducting début at the Wigmore Hall, London, in 1925, and from 1925 to 1935 taught at the RCM. He was director of the newly founded BBC Scottish Orchestra (1936–45), then musical director of Sadler's Wells Theatre Ballet (1948–51), where he conducted the premières of *Harlequin in April*, *Selina* and other ballets; he also orchestrated Fauré piano music and

songs for Andrée Howard's *La fête étrange* (Royal Ballet; Scottish Ballet).

Warrack composed scores for many documentary films including *Theirs is the Glory* (a reconstruction of the Battle of Arnhem), 1946; *XIVth Olympiad*, 1948; and *A Queen is Crowned* (the official coronation film), 1953; his other works include a symphony. He was the author of *Sherlock Holmes and Music* (1947) and wrote a history of the RCM.

ARTHUR JACOBS

Warrack, John (Hamilton) (*b* London, 9 Feb 1928). English writer on music, son of Guy Warrack. He was educated at Winchester College and at the RCM (1949–52), where he studied the oboe with Terence Macdonagh, history with Frank Howes and composition with Gordon Jacob and Bernard Stevens. He played as a freelance oboist, chiefly with the Boyd Neel Orchestra and at Sadler's Wells, until 1953, when he joined Oxford University Press as a music editor. The next year he was appointed assistant music critic to the *Daily Telegraph*. He moved in 1961 to the *Sunday Telegraph*, as chief music critic, resigning in 1972. Warrack became a critic for *Gramophone* in 1958 and a member of the editorial board of *Opera* in 1953. In 1975–6 he was visiting lecturer at the University of Durham, and he was a university lecturer at Oxford, 1984–93. He was director of the Leeds Festival, 1977–84.

The Romantic period is at the centre of Warrack's interests, but he has also written with perception on Mozart and on contemporary music. His most important contribution is his judicious study of Weber, in which that composer's music, his operatic output in particular, is critically analysed; he has also edited Weber's writings on music. His richly illustrated book on Tchaikovsky is notable for its sensitive discussion of the relationship between the man, his background and the music he composed. A careful and elegant writer, with a wide linguistic command and a special interest in relating music to its broader cultural context, Warrack has contributed many articles and reviews to periodicals, particularly *Opera* and the *Musical Times*.

WRITINGS

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STANLEY SADIE

Warren. Canadian family of organ builders and organists of American origin. Samuel Russell Warren (i) (*b* Tiverton, RI, 29 March 1809; *d* Providence, RI, 30 July 1882), trained as an organ builder with Thomas Appleton of Boston, with whom he worked sporadically during the early 1830s. In 1836 he emigrated to Montreal, where a year later (after a short-lived partnership with George W. Mead) he formed his own firm to build pipe organs and harmoniums, eventually selling pianos, seraphims (reed organs), accordions and flutes as well. His brother, Thomas D. Warren (1815–1863), was also an organ builder, working with Appleton from 1836, briefly becoming a full partner under the name Appleton & Warren (1847–50) before joining his brother in Montreal.

Samuel became the outstanding figure in 19th-century Canadian organ building. He was the first in Canada to use Harmonic Flutes, free reeds and orchestral stops, and he was the first to adopt the Barker lever (*c*1851) and hydraulic bellows (1660–61; at the Wesleyan Chapel, Montreal). His patents include one for a piano and several for improvements to the organ. He built more than 350 organs all over Canada and the USA, although only a handful are extant unaltered. These can be found in Chambly, Quebec; Frelighsburg, Quebec; Clarenceville, Quebec; and Dorchester, New Brunswick. A four-stop melodeon dating from about 1865 is at the Sharon Temple Museum, Sharon, near Toronto.

His youngest son, Charles Sumner Warren (*b* Montreal, 30 Nov 1842; *d* Rochester, NY, 5 July 1933), became his partner in 1876 under the name S.R. Warren & Son. Another son, Samuel Prowse Warren (*b* Montreal, 18 Feb 1841; *d* New York, 7 Oct 1915), was a noted organist, a teacher in New York and a co-founder of the American Guild of Organists (AGO).

Charles moved the firm to Toronto in 1878. Extant organs from this period include those at St Michael's Cathedral, Toronto (1886) and Deschambault, Quebec (1892). In 1896 he sold the business to Dennis W. KARN, but continued to work for him. Charles's sons, Frank Russell Warren (1867–1953) and Samuel Russell Warren (ii) (1892–1965), also worked in organ building until the late 1940s.

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KARL J. RAUDSEPP

Warren, Ambrose (*b* *c*1656; *d* between Dec 1727 and July 1729). English musical amateur. A teacher at Tenison's School, St Martin-in-the-Fields, he espoused a two-string

monochord in his *The Tonometer: Explaining and Demonstrating, by an Easie Method, in Numbers and Proportion, all the 32 Distinct and Different Notes, Adjuncts or Supplements Contained in Each of Four Octaves Inclusive, of the Gamut, or Common Scale of Music* (London, 1725). He claimed to have invented it, referring to Michael Wise as an early mentor, in order to help performers, practitioners and instrument makers understand what they do by ear.

The set of string lengths given by Warren divides the octave into 32 parts and is based on 1000 units of measurement. In commenting on the practicality of the instrument he said: 'This is of use as well as for speculation, since hereby a scholar may be seasonably caution'd and inform'd . . . before he can be able either to perform or speak tolerably like a master . . . especially if vocal music, or the violin, are his profession or choice'. Warren's system was discussed by J.A. Scheibe in his *Über die musikalische Komposition* (1773), 491ff.

CECIL ADKINS

Warren, Elinor Remick (*b* Los Angeles, 23 Feb 1900; *d* Los Angeles, 27 April 1991). American composer and pianist. Her parents were accomplished amateur musicians. After local study in Los Angeles and a year at Mills College, she went to New York in 1920 for further work with Frank LaForge and Clarence Dickinson; she also attended masterclasses in Los Angeles with Godowsky and later with Schoenberg, and undertook private study in Paris with Nadia Boulanger (1959). Her early works came to the attention of Cadman and Enescu, who encouraged her. Her first published composition was *A Song of June* (1919), and by 1922 her compositions were appearing in the catalogues of leading New York music firms. From 1921 to the early 1940s she toured the USA as accompanist and assisting artist with leading singers such as Florence Easton, Lawrence Tibbett, Richard Crooks, Margarete Matzenauer and Lucrezia Bori, who were among the many artists to sing her songs; the baritone Thomas Hampson has championed her music.

The New York première (1936) of *The Harp Weaver* brought Warren critical attention as a composer in the larger orchestral forms. The première by Albert Coates and the Los Angeles PO of *The Legend of King Arthur* (1940) established her reputation internationally, and her larger works received performances by important orchestras under such conductors as Pierre Monteux, Barbirolli, Kostelanetz, Pelletier, Wallenstein and Hickox.

The beauty of nature – particularly the West, where Warren lived and worked most of her life – inspired many compositions, among them *The Crystal Lake* (1946), *Singing Earth* (1950, revised 1978), Suite for Orchestra (1954, revised 1960), and *Along the Western Shore* (1954). Mysticism is also a prominent theme, notably in *The Harp Weaver* (1932), *The Legend of King Arthur* (1939, revised 1974), *The Sleeping Beauty* (1941), Requiem (1965) and a large body of smaller works.

A prolific composer, Warren was active into her 90th year; her catalogue contains over 200 compositions, including works for orchestra, chorus and orchestra, chamber ensemble, voice and chorus. She has been described as 'the only woman among the group of prominent American neo-romanticists that includes Howard Hanson, Samuel Barber and Gian Carlo Menotti' (Ammer). The English musicologist Lewis Foreman has written that 'in her chosen neo-romantic idiom, Warren is not a typical American composer of her day . . . [but] idiom matters far less than what she had to say, and the striking way she said it'.

Following her death, the Elinor Remick Warren Society was established to perpetuate her legacy and to advance her musical ideals through furthering the art song, choral and choral/orchestral repertory in America, and the tonal Romantic idiom in art music throughout the world.

WORKS
(selective list)

CHORAL

The Harp Weaver (E. St V. Millay), Bar, female vv, orch/(harp, pf), 1932; Merry-go-round (A. MacLeish), male vv, pf, 1934; The Fountain (S. Teasdale), female vv, pf, 1937; The Legend of King Arthur [orig. The Passing of King Arthur] (A. Tennyson), T, Bar, chorus, orch, 1939, rev. 1974; The Sleeping Beauty (Tennyson), S, Bar, B-Bar, chorus, orch, 1941; To my Native Land (H.W. Longfellow), chorus, opt. orch, 1942

Transcontinental (A.M. Sullivan), Bar, chorus, orch/pf, 1958; Abram in Egypt (Dead Sea Scrolls; Bible: *Genesis*), Bar, chorus, orch, 1959; Our Beloved Land (S. Bonner [Warren]), chorus, orch/pf, 1963; The Night will Never Stay (E. Farjeon), female vv, pf, 1964; Requiem (Lat., Eng. trans. Warren), S, Bar, chorus, orch/chbr orch, 1965 [incl. Sanctus (1965)]; A Joyful Song of Praise (Bible: *Isaiah* xxv), chorus, org, 1966

My heart is ready (Ps cviii), chorus, org, 1967; Hymn of the City (W.C. Bryant), chorus, org/orch, 1970; Little Choral Suite (R.B. Bennett, L.W. Reese), female vv, pf, 1973; Night Rider (R.L. Stevenson), chorus, pf, 1975; Good Morning, America! (C. Sandburg), nar, chorus, orch, 1976; Songs for Young Voices (Stevenson, C. Rossetti, Teasdale), female vv, pf, 1976

White Iris (B. Carman), female vv, pf, 1979; Praises and Prayers (Bk of Common Prayer, J. Byrom and others), chorus, org, brass insts/unacc. chorus, 1981; Time, you Old Gypsy-Man (R. Hodgson), chorus, pf, 1981; Now Welcome, Summer! (G. Chaucer), chorus, chbr orch/pf, 1984; On the Echoing Green (W. Blake), chorus, chbr orch/pf, 1985; many others

SONGS
for 1 voice and piano, unless otherwise stated

A Song of June (Carman), 1919; The Heart of a Rose (A. Noyes), 1922; I have seen dawn (J. Masefield), 1924; Dreams (B. Fenner), 1927; Lady Lo-Fu (M.M. Wood), 1v, fl, cl, pf, 1927; Silent Noon (D.G. Rossetti), 1928; Piano (D.H. Lawrence), 1932; White Horses of the Sea (H. Hendry), 1932; By a Fireside (T. Jones jr), 1934; Sweetgrass Range (E.F. Piper), 1934; Wander Shoes (H.C. Crew), 1936; Snow towards Evening (M. Cane), 1937

The Nights Remember (H. Vinal), 1937; Christmas Candle (K.L. Brown), 1v, fl, cl, pf, 1940; If you have forgotten (Teasdale), 1940; King Arthur's Farewell, Bar, pf/orch, 1941 [from The Legend of King Arthur]; Heather (M. Wilkinson), 1942; We Two (W. Whitman), 1946; Singing Earth (Sandburg), S, orch/pf, 1950, rev. 1978; Sonnets (Millay), S, str orch/str qt, 1954; For You with Love (L. Untermeyer), 1967; Songs from Country Places (M. Widdemer, R. Frost, Sandburg, R. Nathan), 1990; many others

INSTRUMENTAL

Orch and chbr: Wind Qnt, *c*1935–6; Scherzo, 1938; The Fountain, 1938; Intermezzo, 1939, rev. 1974 [from The Legend of King Arthur]; The Crystal Lake, 1946; Poem, va, pf, 1948; Along the Western Shore: Dark Hills, Nocturne, Sea Rhapsody, 1954; Suite: Black Cloud Horses, Cloud Peaks, Ballet of the Midsummer Sky, Pageant across the Sky, 1954, rev. 1960; Sym. in 1 Movt, 1970

Pf: Frolic of the Elves, 1924; The Fountain, 1933; Dark Hills, 1946; Poem, 1946; Sea Rhapsody, 1946; The Lake at Evening, 1988

Pf transcrs.: J.S. Bach: Bist du bei mir, 1939; S. Foster: 3 Melodies, 1940

Org: Carillon Theme, 1958; Processional March, 1967

Principal publishers: Ditson, C. Fischer, Flammer, Galaxy, Lawson Gould, H.W. Gray, Masters Music, Presser, E.C. Schirmer, G. Schirmer

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V. Bortin: *Elinor Remick Warren: her Life and her Music* (Metuchen, NJ, 1987)
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L. Foreman: 'The Legend of King Arthur', *Gloucester Three Choirs Festival 1995* [programme book], 189–92

VIRGINIA BORTIN

Warren, Harry [Guaragna, Salvatore] (*b* Brooklyn, NY, 24 Dec 1893; *d* Los Angeles, 22 Sept 1981). American popular songwriter. He taught himself the accordion, drums, piano and other instruments, and learned the rudiments of music while singing in a church choir. He first worked in 1909 as a drummer in his godfather's carnival band, then as a member of a vocal quartet at Vitagraph Studios and a pianist in cinemas and saloons in New York. He rose to become the assistant director of Vitagraph before becoming a pianist and song plugger for Stark and Cowan in 1920. In 1924 he joined Shapiro, Bernstein & Co. and began to find success with his own songs, beginning with *I love my baby, my baby loves me* (1926).

Warren favoured writing for revues on Broadway, including several co-authored or produced by Billy Rose. But after the Hollywood film studio Warner Bros. bought the Remick Music Corporation, which Warren had joined as a staff composer in 1928, he was called to California to write for early musical films. His first assignment was to provide six new songs for the film version of Richard Rodgers's *Spring is Here* (1930). After a period during which he spent intervals in New York, Warren settled permanently in Hollywood, where he became the most successful composer of songs for American films. He contributed songs to more than 75 films for such singers as Dick Powell, Carmen Miranda, Fred Astaire, Judy Garland, Gene Kelly and Bing Crosby. Between 1932 and 1957, 42 of his songs reached the Top Ten on popularity charts, and three received Academy awards (*Lullaby of Broadway*, *You'll never know*, and *On the Atchison, Topeka and the Santa Fe*).

At Warner Bros. Warren joined the choreographer Busby Berkeley and the lyricist Al Dubin to create the lavish musical films of the Depression era. Almost all of his approximately 250 songs were published and performed. His own publishing company, Four Jays Music, controlled the songs published by Harry Warren Music and other companies.

Warren's prolific output and the wide dissemination of his music through the medium of film made him one of the most influential of all 20th-century songwriters. He was extraordinarily versatile and wrote successful songs in many genres. His tunes have remained in the repertory of all branches of the popular-music industry, from jazz to television and even 'muzak'.

The Harry Warren Collection of 200 musical-comedy folios is in the Archive of Popular American Music at UCLA, recorded interviews with Warren are in the libraries of ASCAP and Southern Methodist University, and the American Film Institute has transcriptions of interviews with Warren in the Louis B. Mayer oral history collection.

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(*selective list*)

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Great Songs by Harry Warren (New York, 1968)
Lullaby of Broadway and Music from Great Movie Classics (*The Harry Warren Songbook*) (New York, 1984)
The Great Songs of Harry Warren (Secaucus, NJ, 1989)

Films (lyrics by A. Dubin unless otherwise stated): Spring is Here (S.M. Lewis and J. Young), 1930 [incl. Would you like to take a walk? (B. Rose and M. Dixon)]; 42nd Street, 1933 [incl. Forty-Second Street, Shuffle off to Buffalo, You're getting to be a habit with me, Young and Healthy]; Footlight Parade, 1933 [incl. Honeymoon Hotel]; Gold Diggers of 1933, 1933 [incl. We're in the money, Shadow Waltz]; Roman Scandals, 1933 [incl. Keep young and beautiful]; Dames, 1934 [incl. I only have eyes for you]; Moulin Rouge, 1934 [incl. The Boulevard of Broken Dreams]; Twenty Million Sweethearts, 1934 [incl. I'll string along with you, Fair and Warmer]

Broadway Gondolier, 1935 [incl. Lulu's back in town]; Go into your Dance, 1935 [incl. About a Quarter to Nine, She's a Latin from Manhattan]; Gold Diggers of 1935, 1935 [incl. Lullaby of Broadway, The words are in my heart]; Gold Diggers of 1937, 1936 [incl. All's fair in love and war, With Plenty of Money and You]; Melody for Two, 1937 [incl. September in the Rain]; Mr. Dodd Takes the Air, 1937 [incl. Am I in love?, Remember me]; The Singing Marine, 1937 [incl. 'Cause my baby says it's so, Song of the Marines]; Going Places (J. Mercer), 1938 [incl. Jeepers Creepers]; Down Argentina Way (M. Gordon), 1940 [incl. Down Argentina Way]

Sun Valley Serenade (Gordon), 1941 [incl. Chattanooga Choo Choo, I know why]; Iceland (Gordon), 1942 [incl. There will never be another you]; Orchestra Wives (Gordon), 1942 [incl. At Last, Serenade in Blue, I've got a gal in Kalamazoo]; The Gang's all Here (L. Robin), 1943 [incl. A Journey to a Star, No love, no nothin', The lady in the Tutti-Frutti Hat, Paducah]; Billy Rose's Diamond Horseshoe (Gordon), 1945 [incl. The More I see You]; The Harvey Girls (Mercer), 1946 [incl. On the Atchison, Topeka and the Santa Fe]; Summer Holiday (R. Blane), 1948 [incl. The Stanley Steamer]; My Dream is Yours (Blane), 1949 [incl. Love finds a way]; The Caddy (J. Brooks), 1953 [incl. That's amore]

Songs (associated with stage shows unless otherwise indicated): Nagasaki (M. Dixon), 1918; I love my baby, my baby loves me (B. Green), 1926; I found a million dollar baby (Rose, Dixon), in Crazy Quilt, 1931; You're my everything (Dixon, Young), in The Laugh Parade, 1931; You must have been a beautiful baby (Mercer), in Hard to Get (film), 1938; You'll never know (Gordon), in Hello, Frisco, Hello (film), 1943

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D. Ewen: *American Songwriters* (New York, 1987)
A. Forte: *The American Popular Ballad of the Golden Era, 1924–1950* (Princeton, NJ, 1995)
G. Lees: *Singers and the Song II* (New York, 1998)

DEANE L. ROOT

Warren, Joseph (*b* London, 20 March 1804; *d* Bexley, Kent, 8 March 1881). English organist and writer on music. In 1834 he became organist of St Mary's (Roman Catholic) Chapel, Chelsea, and composed some masses for its service. Between 1840 and 1860 he published many instruction books for organ, reed organ, concertina and church singing.

Warren was a careful and thorough editor of earlier English music: his edition of Boyce's *Cathedral Music*, for example, included new biographies of the composers with exhaustive lists of their works. Such scholarship was facilitated by the large and valuable library he collected during his life, including the partbooks from which he edited Hilton's *Ayres or Fa Las*, many unique sale catalogues, and autograph manuscripts of Purcell, A.

Scarlatti, Haydn, Mozart and Beethoven. The fruits of his research appeared often in the early *Musical World*.

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A Selection of Cathedral Chants by the Old English Masters (London, 1840)
J. Hilton jr: Ayres or Fa Las (London, 1844)
L. van Beethoven: Christ at the Mount of Olives (London, 1844)
G.A. Rossini: Stabat mater (London, 1844)
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Catalogue of the Valuable Musical and General Library, Autographs, Manuscripts, etc. of the late Joseph Warren [Puttrick and Simpson 2008] (London, 1881) [copy at U. of Virginia]
A.H. King: *Some British Collectors of Music c.1600–1960* (Cambridge, 1963)

W.H. HUSK/BRUCE CARR

Warren [Warenoff], **Leonard** (*b* New York, 21 April 1911; *d* New York, 4 March 1960). American baritone. After formal study with Sidney Dietch he entered the Metropolitan Opera Auditions of the Air and won a contract for 1938. Following further study in Italy, he made his stage début with the Metropolitan in 1939, as Paolo in *Simon Boccanegra*; his last complete performance in the house, 21 years later, was as Simon himself.

During his career, which was dominated by New York engagements, Warren won special acclaim in the great Verdi roles and as Barnaba (*La Gioconda*), Scarpia and Tonio. His voice was huge, smooth, superbly controlled and marked by special freedom in the top range (which extended to the tenor's high C). Foreign engagements took him to Rio de Janeiro and Buenos Aires (1942), Mexico City (1948), La Scala (1953) and the USSR (1958). His recorded legacy is an important one, and includes distinguished performances in *Il trovatore*, *Rigoletto*, *La traviata*, *Un ballo in maschera* and *Macbeth*. He was also an accomplished recitalist, as a live recording from Moscow confirms. He died on the stage of the Metropolitan while singing Don Carlo in *La forza del destino*.

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MARTIN BERNHEIMER, DENNIS K. McINTIRE

Warren, Raymond (Henry Charles) (*b* Weston-super-Mare, 7 Nov 1928). English composer. He read mathematics at Cambridge before turning to music, which he studied with Robin Orr (1949–52); later he studied with Tippett (1952–4) and Berkeley (1958). In 1955 he went to Queen's University, Belfast, as a lecturer, becoming professor of composition in 1966; he was composer-in-residence with the Ulster Orchestra (1966–72). He held the professorship of music at Bristol University from 1972 until his retirement in 1994.

Warren sees himself as a 'community composer' in that he is stimulated by the strengths of the particular forces at his disposal. He contributed greatly to the musical life of both the university and the wider community in Belfast and then in Bristol; many of his works have been written for local performance, most notably his opera *In the Beginning* (1982), in which he brings together 15 youth groups. His works are distinguished by an elegant simplicity of material and by an appealing and vocally derived melodic style. While he has written in a fully serial idiom in the Five Bagatelles (1967) and the Symphony no.2 (1969), he has much more frequently employed harmonic techniques derived from serial procedures, for instance in his use of rotating sets of notes in the Symphony no.3 (1995) and *In my Childhood* (1998) to create harmonic fields which articulate the larger structures. Recurring structural devices include heterophony and canon; examples of his fascination with bell changes can be found in *A Star Shone over Bristol* (1973), the String Quartet no.2 (1975) and the Violin Sonata (1993). Warren returns to themes of childhood and old age in such vocal works as *Songs of Old Age* (1968), *Golden Rings* (1987) and *In my Childhood*, while his extensive body of religious music concentrates on the sufferings of Christ and on divine involvement in human suffering. With his two cycles for speaker and piano he aims to integrate the spoken word into a musical structure. His writings on music include *Opera Workshop: Studies in Understanding and Interpretation* (Aldershot, 1995).

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(*selective list*)

Stage: The Lady of Ephesus (chbr op, 1, Warren), 1959; Finn and the Black Hag (children's op, 2, J. McNeill), 1959; Graduation Ode (op, 3, McNeill), 1963; Let My People Go (children's church op, 2), 1972; St Patrick (children's church op, 2, D. Selwyn), 1979; In the Beginning (children's church op, 2, Bible and J. Milton), 1982; incid music

Orch: Nocturne, 1964; Sym. no.1, 1965; Vn Conc., 1966; Processions, ov., 1967; Seaside Sketches, 1968; Sym. no.2, 1969; Wexford Bells, 1970; Bridgwater Fair, ov., 1980; Sym. no.3 'Pictures with Angels', 1995

Chbr and solo inst: Pf Sonata no.1, 1952; Canonic Variations, pf, 1960; Scherzo on a Belfast Street Song, pf trio, 1963; Str Qt no.1, 1965; 5 Bagatelles, pf, 1967; A Lough Neagh Sequence (S. Heaney), 7 poems, spkr, pf, 1970; Triptych, vn, 1971; Duo concertante, vc, pf, 1972; Prelude and Scherzo on a Theme of Stravinsky, wind ens, 1974; Str Qt no.2, 1975; Pf Sonata no.2, 1977; Str Qt no.3, 1977; A Little Organ Mass, org, 1980; The Sound of Time (C. Tomlinson), 6 poems, spkr, pf, 1984; Burnt Norton Sketches, pf trio, 1985; Exchanges, ob, pf, 1986; Sonata, vn, pf, 1993

Unacc. choral: The Death of Orpheus (J. Read), 1953; 4 Irish Madrigals (W.B. Yeats), 1959; There is a Time (Bible), double chorus, 1970; Salvator mundi, 1976; Atlantis (Tomlinson), 1985; Golden Rings (trad.), 1987; The Starlight Night (G.M. Hopkins), double chorus, 1990; Celtic Blessings (trad.), 1996

Choral with acc.: The Annunciation, chorus, org, 1955; The Strife is O'er, chorus, org, 1960; The Passion (7 solo vv)/(2 solo vv, chorus), chbr orch, 1962; Songs of Unity, solo vv, chorus, orch, 1968; A Star Shone over Bristol (cant.), S, chorus, orch, 1973; Madrigals in Time of War, chorus, fl, 1974; Leave us not Comfortless (cant., J. Kirkup, Bible), chorus, org, 1977; Continuing Cities (orat), 3 solo vv, chorus, orch, 1989; Now Welcome Somer, chorus, 2 pf, 1997

Solo vocal: Spring 1948 (P. Dehn), 5 songs, T, pf, 1956; Drop Drop Slow Tears (J. Fletcher), C solo, fl, pf, 1960; The Pity of Love (Yeats), 6 songs, 1v, gui, 1966; Song for St Cecilia's Day (W.H. Auden), T, fl, va, gui, 1967; Songs of Old Age (Yeats), 8 songs, Bar, pf, 1968; In my Childhood (L. MacNeice), 5 songs, S, small orch, 1998

Principal publisher: Novello

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B. Ramsey: 'Raymond Warren', *MT*, cv (1964), 578–9
C. Acton: 'The Music of Raymond Warren', *MT*, cx (1969), 1031–3

IAN STEPHENS

Warren [Warren-Horne], **(Edmund) Thomas** (*b* *c*1730; *d* London, 1794). English collector and editor. He was secretary of the Noblemen's and Gentlemen's Catch Club from its foundation in 1761 until his death. On inheriting

the estate of Edmund Horne, a Captain of Marines, he changed his name to Warren-Horne.

He spent much of his life acquiring, copying and publishing music, both for the Catch Club and for his own benefit. He was responsible for the most complete collection of glees, canons, catches and madrigals published in the 18th century, which became known as 'Warren's Collection' and was a standard source of such music for many years. In addition to hundreds of contemporary pieces it contained a number of older works. The *Apollonian Harmony*, probably also compiled by Warren, contained many 16th-century madrigals. His most ambitious effort, however, was a large anthology of Renaissance choral music in six volumes. 100 copies were projected in 1777, but after the proofs of the first volume had been printed the printer, Mary Welcker, broke the agreement; a copy of the proofs survives in the British Library. It is nothing less than astonishing for its date, embracing works by Isaac, Josquin, La Rue, Janequin, Clemens non Papa, Arcadelt, Rore, Marenzio, Vecchi and Wilbye. In Day's words, Warren 'came close to publishing the first large *Denkmäler* series'; Hyatt King called it 'a late eighteenth-century equivalent of the historical anthology of Davison and Apel'. Warren also composed a few glees and catches of minor importance; most are included in his own published collections.

EDITIONS

A Collection of Catches, Canons and Glees, i–xxxii (London, ?1763–94)

A Collection of Vocal Harmony, i–ii (London, *c*1775)

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M. Argent, ed.: *Recollections of R.J.S. Stevens* (London, 1992), 303

NICHOLAS TEMPERLEY

Warrock, Thomas (*b* Hereford, *c*1565; *d* after 1610). English organist and composer. He may have been the father of the organist and composer THOMAS WARWICK. He was admitted a choirboy of Hereford Cathedral in February 1574/5, and was organist there from 1586 to 1589. The pavan and galliard in the Fitzwilliam Virginal Book (*GB-Cfm*) ascribed to Warrock are presumably by him.

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W. Shaw: *The Succession of Organists of the Chapel Royal and the Cathedrals of England and Wales from c.1538* (Oxford, 1991)

ALAN BROWN

Warsaw (Pol. Warszawa). Capital city of Poland. Before 1526 it was the residence of the dukes of Mazovia and from 1596 the kings of Poland. It was taken by the Swedes in 1655–6 and 1702 and the Russians in 1794, passed to Prussia in 1795, and became part of Napoleon's Duchy of Warsaw from 1807 and of the Congress Kingdom from 1815; after the collapse of the November Uprising (1831) the Congress Kingdom lost its independence and was part of the Russian Empire until 1917. In 1919 Warsaw was again capital of reconstituted Poland. In World War II the city was almost completely destroyed and its population much reduced; rebuilding continued into the 1970s.

1. To 1596. 2. 1596–1697. 3. 1697–1795. 4. 1795–1918. 5. 1918–45. 6. From 1945.

1. TO 1596. The first references to musical life in Warsaw date from the 14th century. Professional music had its origins in liturgical singing. At the centre of the town was the parish church of St John the Baptist (from 1406 a collegiate church, from 1797 a cathedral). By 1339 there was a parish school there, later connected with Kraków University. As early as in the 14th century, hymns and psalms were sung by scholars during the services; the *scholae cantorum magister* at the collegiate church is recorded as Nasiłowski (mentioned in 1543). At the beginning of the 15th century a choir of canons was also active at the collegiate church. In 1428 Duchess Anna of Mazovia engaged seven *mansionarii* to sing the Office of the Blessed Virgin in a chapel adjoining the church. In 1525 eight singers were engaged to sing psalms. The organ in the church of St John was first mentioned in 1462, and the name of the organist, Jan, is first documented in 1580. Liturgical singing was also practised in the churches of St George, the Holy Spirit, St Martin, St Mary the Virgin in 'New Warsaw' and St Anna. In 1454 the first Bernardine order to be founded was established at the church of St Anna. Władysław of Gielniów, author of many sermons, texts and hymn tunes, lived here from 1468 until his death in 1505; his popular *Żołtarz Jezusów* ('Psalter of Jesus') dates from 1488.

The earliest information on the court music of the dukes of Mazovia dates from the 14th century. In the second decade of the 15th century Stanisław Ciołek, author of many religious and secular texts, was active at the court of King Władysław Jagietto. Treatises dating from about 1440 in nearby Ciechanów testify that the concept of Ars Nova was known there (*PL-Wn*). In 1501 the chapel of Duke Konrad of Mazovia appeared in Kraków at the court of Sigismund (later King Sigismund I). It is also known that the lutenist Mikołaj Barzy was active at the Warsaw court of Duke Janusz III (*c*1526). The Mazovian bagpipes were renowned throughout Poland and there were many players in Warsaw, often engaged for family celebrations. From 1507 there also existed a literary brotherhood that sang at the church of St John.

After the death of Duke Janusz in 1526 and the annexation of Mazovia to Poland, the royal family stayed mainly in Warsaw and artistic and musical life developed at the court. In 1578, during the wedding of Jan Zamoyski and Krystyna Radziwiłł in the Ujazdów Palace, the drama *Odprawa posłów greckich* ('The Dispatch of the Greek Envoys') by Jan Kochanowski was performed; the final ode 'Orfeusz Sarmacki', for voice with lute accompaniment, was composed by the director of the royal chapel, Krzysztof Klabon.

2. 1596–1697. In 1596, after the fire at Wawel Castle in Kraków, Sigismund III moved his court to Warsaw. Warsaw Castle became the main residence and seat of government of the Polish kings (at the beginning of the 17th century they also spent much time in Kraków. While the centre of musical life at this period was the royal court, music was widely cultivated in churches, several of which maintained chapels or choirs; many also possessed organs. In the first half of the 17th century musical

brotherhoods were founded, attached to churches and composed of town musicians. Later in the 17th century the monastic colleges played an increasingly important role in the musical life of Warsaw. Private chapels were kept by wealthy magnates who were either lovers of music or wished to enhance their prestige.

Before 1603 the royal vocal and instrumental chapel was divided into two groups: the Polish musicians were directed by Klabon and the Italians by Luca Marenzio (*c*1595–7), Klabon (*c*1597–1601) and Giulio Cesare Gabussi (1601–2). In 1603 the two groups were combined. After this date the chapel consisted of between about 30 and 40 musicians, the majority of whom were Italians. It was directed successively by Asprilio Pacelli (1602–23), Giovanni Francesco Anerio (*c*1624–30), Marco Scacchi (1632–49), Bartłomiej Pękiel (informally from 1649, formally *c*1653–5) and Jacek Różycki (1657–96), who subsequently became *maestro di cappella* of the chapel of King August II.

During the reign of the Vasas kings, music at the Polish court reached its zenith. Famous musicians active at the court of Sigismund III (*d* 1632) included the organists Vincenzo Bertholusi, Giovanni Valentini (i), Tarquinio Merula and Angelo Simonelli, and the singers Francesco Rasi and Pellegrino Muti. At the court of Władisław IV (1632–48) were the singers Baldassare Ferri, Kaspar Förster, Margharita Basile-Cattaneo (sister of Andreana Basile-Baroni) and Vincenzo Scapitta. The chapel performed in the royal castle and in various churches and palaces.

The first known opera performance in Warsaw took place in 1628; *Acis* was an anonymous work, also known as *Galatea* (only a Polish summary of the text survives). During the reign of Władisław IV operas were frequently performed in the theatre in the royal castle; seven *drammi per musica* were given by the royal chapel between 1635 and 1641. Most of the librettos were written by the singer and royal secretary, Virgilio Puccitelli, and the music was by various members of the royal chapel under the direction of Marco Scacchi. Ballets were also frequently given at court celebrations, often with the participation of the king and queen. A lengthy interruption in the performance of opera and in musical life generally was caused by the Swedish invasion of 1655. During the reign of Michael Korybut Wiśniowiecki (1669–73), at least one opera, *La caduta del gran capitano Belisario*, with text by Giacinto Andrea Cicognini and music by an unknown composer, was performed at the court. In 1691, during the reign of John III, in the rebuilt theatre in the royal castle, the première took place of the opera *Per goder in amor ci vuol Costanza*, composed by the royal musician Viviano Agostini (libretto by Giovanni Battista Lampugnani).

During Advent and Lent, Latin sacred dialogues were performed instead of operas; for instance, Bartłomiej Pękiel's *Audite mortales*, dialogues by Kaspar Förstev jr (pupil of Giacome Carissimi) and Philippe Friedrich Buchner. Sacred choral (including polychoral) works were sung in Warsaw churches; some of these works, composed by royal musicians at the turn of the 17th century, were published in the collection prepared by Wincenty Lilius, *Melodiae sacrae* (Kraków, 1604). The repertory of the royal chapel consisted partly of works by the *maestri di cappella* and musicians connected with the chapel, and partly of music by leading Italian and, especially after 1648, French and other composers. Among the Polish musicians active at the royal court during the 17th century were Adam Jarzębski, composer of instrumental *canzoni e concerti* and a partially preserved mass, Marcin Mielczewski, who composed masses, church concertos and canzonas, Pękiel (author of *Missa pulcherrima* and monumental *Missa 'La Lombardesca'*) and Jacek Różycki. These composers also wrote secular music, most of which is now lost. Scacchi wrote a number of theoretical works at the royal court during the 1640s, including *Cribrum musicum* (Venice, 1643), a treatise containing a critical examination of the psalms of Paul Siefert. In *Xenia apollinea*, a musical appendix to the treatise, Scacchi inserted short music examples in contrapuntal style composed by 49 members of the royal chapel then active in Warsaw.

It is known for certain that three churches had their own musical establishments in the 17th century: the collegiate church of St John, where a fine new organ was built in 1617, the Augustinian church of St Martin, whose organ dates from 1619 and whose first organist was Izajasz of Bochnia, and, from 1626, the Jesuit church. According to the description of Warsaw in rhyme by Adam Jarzębski, organs also existed by 1643 in the churches of St Anne, St Anthony (in the Praga district), the Holy Spirit and St Mary the Virgin. Among local organ builders were Albert Chrostkowski (or Gostkowski), Tomasz Gogola, Andrzej Lochmann and Jan Złocki.

3. 1697–1795. From 1697 to 1763 Poland was ruled by kings of the Saxon dynasty, whose principal residence was in Dresden. Music flourished in the royal castle only when the king and his court were staying in the Polish capital. In 1697 the royal chapel of August II consisted of 40 musicians directed by Jacek Różycki and J.C. Schmidt (i). After Różycki's death in 1703 the chapel became dominated by foreign musicians and its repertory by foreign works, with an emphasis, apart from German compositions, on French music during the reign of August II and Italian during the reign of August III (1733–63). The participation of Polish musicians in the chapel was minimal, although the Polish composers Daniel Fierszewicz and Piotr Kosmowski were both connected with the court. The king's accounts for 1725 record that there was also a janissary band at the court, consisting almost exclusively of Poles. In 1717 a smaller chamber ensemble was organized to accompany the king on his travels from Dresden to Warsaw. For larger celebrations the royal ensemble was strengthened by musicians from the Warsaw church chapels or from magnates' palaces.

During the Saxon period Warsaw's operatic life became more active. In 1748 the Operalnia (the so-called Saxon theatre) opened as the first public opera house in Poland, playing without charge to the nobility and citizens alike. Operas, mostly Italian, were presented there twice a week. Between 1754 and 1763 at least 11 of Hasse's operas were performed in Warsaw (*Zenobia* had it's première there). Hasse himself visited the city with his wife Faustina Bordoni, certainly from autumn 1762 until spring 1763 and probably in the summers of 1759 and 1760. During Lent oratorios were performed in Warsaw churches.

During the reign of the last Polish king, Stanisław August Poniatowski (1764–95), the royal chapel was reformed as a court and theatre orchestra. The first conductors were Gaetano (Kajetan Majer, 1764) and Mattia Gherard (1765–7). In the spring of 1767 artistic

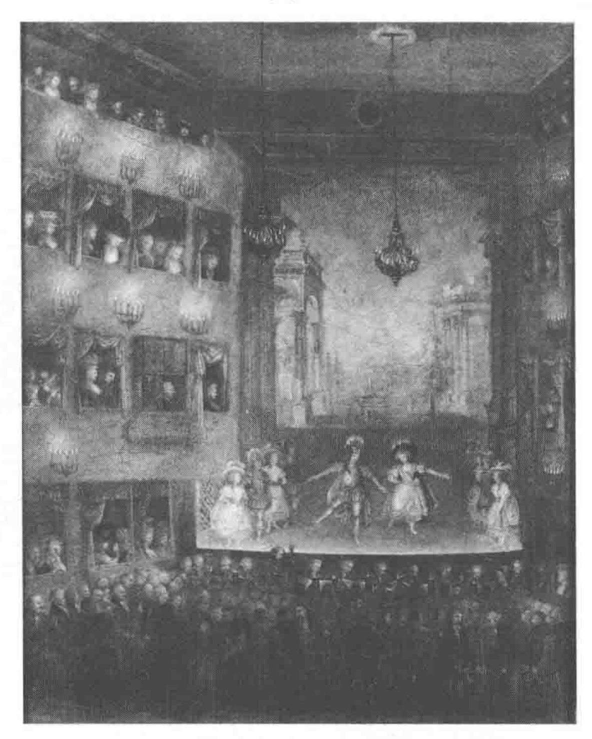
activity in Warsaw was suspended for political reasons. During the next few years music for special court occasions was organized by Gaetano. In 1774 the public theatre reopened with the theatre orchestra conducted by Giuseppe Pasqua (1774–6) and Gaetano (1776–81). Between 1779 and 1781 a small ensemble of Czech musicians directed by Jan Stefani was active at the royal court. In 1781 the court and theatre orchestra was reconstituted, with about 30 musicians, conducted by Gaetano (1781, 1787–*c*1790), Gioacchino Albertini (1782–4), Pietro Perischini (1784–7), Stefano Ghinassi (1790–91), Antoni Hart (1791), Giuseppe Cervellini (1791–?). The last director of the orchestra, before its dissolution in 1795, was the Czech Antoni Weinert, who was also a composer.

During the 18th century an increasing number of Polish magnates maintained their own chapels, often consisting of musicians who also performed at the royal court and in the opera house. Magnates who kept chapels in the first half of the century included Teodor Potocki, Adam Poniński, Jan Skarbek, Janusz Antoni Wiśniowiecki and Józef Potocki, and in the second half of the century Fryderyk Michał Czartoryski, Antoni and Piotr Dunin, Jerzy Albert Mniszech, Krzysztof Antoni Szembek, Michat Wielhorski and M.K. Ogiński.

Apart from concerts in the royal castle and the Łazienki Park, private concerts were organized in the magnates' palaces. The first public concerts took place in the 1760s, and from 1779 concerts were organized in the new National Theatre (Teatr Narodowy). Foreign virtuosos who performed in Warsaw included the violinists Lolli, Pugnani and Viotti, the clarinettist Anton Stadler and the pianists J.L. Dussek and Joseph Wölfl. Paisiello stayed in Warsaw in 1784, when his oratorio *La passione di Gesù Cristo* was performed in the palace theatre during Lent. Cimarosa and Martín y Soler also visited the city.

On 11 July 1778 the first opera to a Polish libretto was publicly performed, *Nędza uszczęśliwiona* ('Misery made Happy') by Maciej Kamieński. Eight further works by Kamieński, all with strong Polish folk elements, received their premières between 1779 and 1795. From 1779 most operas were performed in the new National Theatre on Krasiński Place. Financial difficulties caused it to close in 1784, but from 1790 to 1794 a new ensemble was active under the direction of Wojciech Bogusławski (fig.1). Operas were also given in the royal Łazienki Palace, in the palace's amphitheatre and Orangery, and (from 1770) in the royal Ujazdów Palace. Apart from many Polish works, notably the popular folk opera *Cud mniemany czyli Krakowiacy i górale* ('The Supposed Miracle, or Kracovians and Highlanders') by Jan Stefani, operas by Gluck, Cimarosa, Paisiello, Pergolesi, Mozart, Salieri and others were performed in Warsaw in the two decades before the partition of Poland in 1795.

In the second half of the 18th century native and foreign composers active in Warsaw also wrote symphonies, oratorios, sacred and secular cantatas and religious and patriotic works; among the latter the programmatic keyboard polonaises of M.K. Ogiński gained wide popularity. In the final decades of the century there were two music schools in Warsaw, and music was also taught at the Collegium Nobilium and in the monasteries of the Piarists and Theatines. In the 1770s the first music engraver, Jan Engel, and in 1787 the first music printer, Piotr Zawadzki, began working in Warsaw.



1. Closing sequence of the ballet from Paisiello's opera 'Pirro', National Theatre, Warsaw, 16 January 1790: painting by an unknown artist (National Museum, Warsaw)

4. 1795–1918. After the loss of independence and the resulting partition of Poland in 1795 between Russia, Prussia and Austria, Warsaw found itself initially in the Prussian sector of occupation, where it remained until the arrival of Napoleon's army in 1806. From 1807 to 1815 the city became the capital of the Grand Duchy of Warsaw, which had been created from the Polish lands taken from the former Prussian sector; in 1809 the Grand Duchy was augmented by the inclusion of land from the former Austrian sector. After the Congress of Vienna in 1815 Warsaw became the capital of the so-called Kingdom of Poland (or 'Congress Kingdom') subordinated to Russia, although it possessed a degree of autonomy until 1830. The loss of independence had a profound effect on the cultural life of the city. It lost its royal court, together with the network of patronage which had stimulated artistic and scientific endeavours since the period of the Enlightenment. Nevertheless, Warsaw remained the most important musical centre in the Polish territories.

The first few years of the Prussian occupation saw a collapse of cultural life. Many of the city's inhabitants left, and the National Theatre was closed down by the Prussian authorities. In 1799 the theatre reopened with Józef Elsner as music director; in 1833 the opera company moved to the new Teatr Wielki (Wielki Theatre). The company's repertory during the period of Prussian occupation included works by Cimarosa, Paisiello, Anfossi, Salieri, Cherubini, Mozart and Elsner. The auditorium of the National Theatre was also used for concerts given by musicians from Poland and abroad. In 1805, on the initiative of a group of Prussian administrators, a music society was established in Warsaw. Among the society's founding members, apart from many Poles, was E.T.A. Hoffmann, who was in Warsaw at that time. The

society organized concerts (including the first performance in Warsaw of a Beethoven symphony), promoted music teaching and presented lectures on music. Its activities were ended by the arrival of Napoleon's troops in 1806. During the Napoleonic wars the repertory of the opera became dominated by the works of French composers (notably Dalayrac, Berton, Boieldieu and Paer), together with an increasing number of operas by Polish composers, such as Elsner and Kurpiński. From 1810 Kurpiński was second director of the opera, and after Elsner's resignation in 1824 Kurpiński became director, a position which he held until 1840.

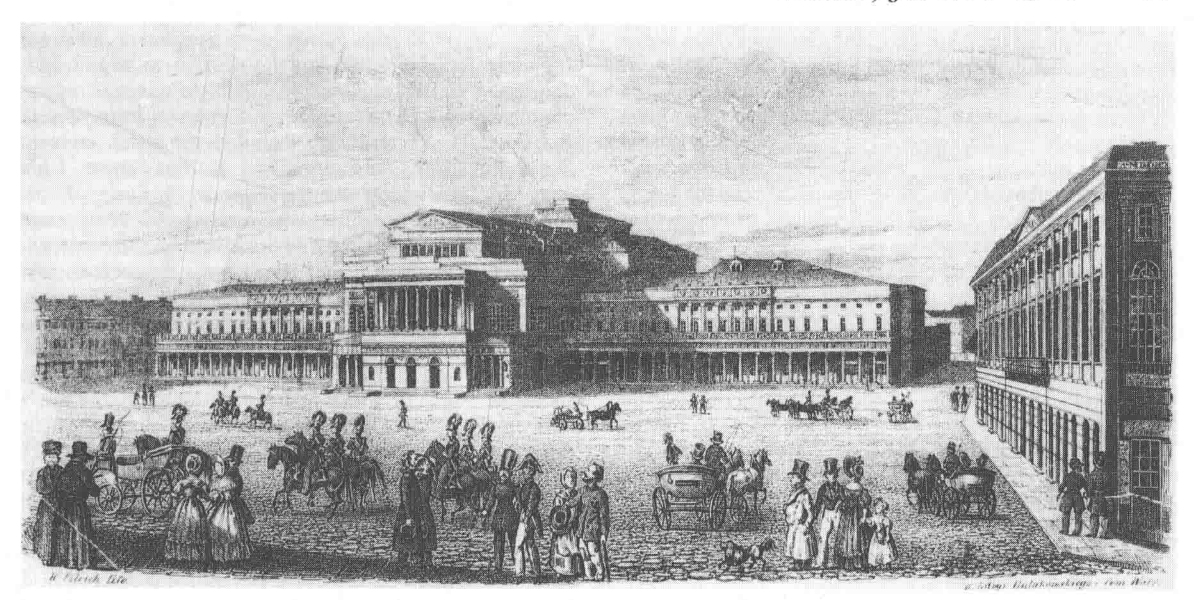
The greatest flowering of culture, including music, in Warsaw occurred in the years between 1815 and 1830. Various types of educational institution were developed, including the Warsaw Lyceum, whose teaching staff included many professors from the university. Chopin was an alumnus of the Lyceum. In 1816 the university was founded. From the earliest years of the 19th century there had been attempts to open a public, professional music school. In 1811 the Warsaw Szkoła Dramatyczna (School of Drama), for actors and singers, was established at the National Theatre. In 1821, after many phases of reorganization, the Instytut Muzyki i Deklamacji (Institute for Music and Declamation) was created, becoming part of a department of fine arts within Warsaw University; the first director was Elsner. In 1826 the conservatory was subdivided into the Szkoła Główna Muzyki (Conservatory), devoted to theory, composition and instrumental performance and attached to the university, and a separate Szkoła Dramatyczna i Śpiewu (School of Drama and Singing), directed by C.E. Soliva from 1827. Both schools were closed in 1831 after the failure of the November Uprising. In spite of the relatively short period of its activity, the impact of the conservatory was enormous. Besides Chopin the school's graduates from this period included many others who were to become significant figures in music, among them Dobrzyński, T.N. Nidecki, Antoni Orłowski, August Freyer and Józef Sikorski.

At the Warsaw Opera, apart from operas by Polish composers, the repertory included works by Italian (above all Rossini and Cherubini), French (Boieldieu, Auber) and German composers (notably Weber's *Der Freischütz*). Concerts were dominated by soloists and chamber ensembles, and usually took the form of a loosely assembled programme of concert pieces by different performers. Besides Polish performers (such as Maria Agata Szymanowska, Lipiński and Chopin), Warsaw concerts presented the most celebrated European musicians, including Angelica Catalani (1819–20), J.N. Hummel (1828) and Paganini (1829). Concerts took place in the National Theatre and also in the halls of other institutions, including the Resursa Kupiecka (Merchants' Club, opened in 1820), which became one of the main centres of the city's concert life during the 19th century. From 1817 there were cycles of subscription concerts in such venues as the Merchants' Club and the Towarzystwo Dobroczynności (Charity Society, 1823); weekly chamber concerts were held in the Merchants' Club from 1830. Warsaw's musical life was stimulated by the foundation of several music societies. In 1814 Elsner initiated the Towarzystwo Muzyki Religijnej i Narodowej (Society of the Friends of Religious and National Music), which also organized concert series, in one of which, in 1825, Beethoven's Mass in C major was performed. In 1817 150 members of the society formed the Towarzystwo Amatorskie Muzyczne (Amateur Music Society). Throughout the 19th century Warsaw lacked a permanent orchestra other than the opera orchestra. Consequently, larger orchestral works were infrequently performed. This was the principal difference between concert life in Warsaw and that in the other major European musical centres.

In 1820–21 Kurpiński published in Warsaw the first Polish music journal, *Tygodnik muzyczny* ('Musical Weekly'). Music publishing developed from the beginning of the 19th century. In 1803 Elsner opened a lithographic press, through which he published the series *Wybór pięknych dzieł muzycznych i pieśni polskich* ('Selected Beauties of Music and Polish Songs', 1803–5), consisting of pieces intended for amateurs. Music publishers from this period included I.J. Cybulski, Franciszek Klukowski and Antoni Brzezina, who published the two rondos of Chopin, opp.1 and 5. Most of the publications comprised piano miniatures, fashionable dances, operatic extracts, songs and works written for teaching purposes. Music published abroad was also available in Warsaw; in 1829 Brzezina imported to Poland all the published works of Beethoven. The growth in the city's musical life, and above all the spread of amateur music making, brought with it an increasing need for musical instruments. Warsaw was home to firms producing string instruments, guitars, wind instruments and, above all, pianos. The most celebrated piano manufacturers during the first 30 years of the 19th century were Antoni Leszczyński and Fryderyk Buchholz. Chopin had a piano by Buchholz in his Warsaw apartment.

The main musical figures in Warsaw during this period were Elsner and Kurpiński. They were also active as composers, writing operas for the Warsaw stage, composing cantatas for various special occasions in the city and creating works in other genres, many of which had their first performance in Warsaw. Other significant musicians included Józef Stefani, Soliva and Franciszek Lessel. Chopin's career began during this period, as did the careers of other pupils of Elsner, such as Dobrzyński.

After the failure of the November Uprising in 1831 most of Warsaw's intelligentsia emigrated. The Kingdom of Poland lost its autonomy and came under the direct administration of the government in St Petersburg, which tightened the existing mechanism of censorship. Although Warsaw University, the conservatory and other educational institutions were closed by the authorities, efforts were made, not least by teachers and graduates of Elsner's school, to sustain musical activity in the city. The central position in the city's musical life was still occupied by the Warsaw Opera at the Wielki Theatre (fig.2). After Kurpiński's departure in 1840 the company's directors included Nidecki (1840–52), J.L. Quattrini (1858–93), Moniuszko (1858–72), Minchheimer (1882–90), Cezar Trombini (1875–81 and from 1891), Josef Rebicek (1883–91) and Emil Młynarski (1898–1903). The repertory was dominated by Italian composers, above all, Verdi, whose operas proved very popular, and by French or French-domiciled composers, especially Meyerbeer. Operas by Polish composers, among them Moniuszko, Żeleński, Statkowski, Noskowski and Paderewski, were also given. German operas were rarely performed. Prior to 1918 the only Wagner operas to be performed in



2. *Wielki Theatre, Warsaw, designed by Antoni Corazzi, opened 1833: lithograph by W. Ulrich, 1833*

Warsaw were *Lohengrin* (1879), *Tannhäuser* (1883), *Die Walküre* (1903) and *Die Meistersinger von Nürnberg* (1909).

Music teaching after 1830 was mainly in private homes. Music was, however, taught at the School of Singing at the Wielki Theatre (1835–41), directed by Kurpiński, at special courses in choral singing at the Merchants' Club (1835) and at the music school of the Institute for the Blind (from 1842). After protracted attempts to gain the approval of the Russian authorities, the Music Institute began its activities in 1861 as an institution for the training of professional musicians. Its first director (to 1879) was Apolinary Kątski. The school went through several phases of restructuring and was subsequently renamed the Warsaw Conservatory (from 1915), the Higher Music School (from 1946) and, from 1979, the Fryderyk Chopin Academy of Music. The Music Institute had its own chorus and orchestra drawn from its students, and these groups gave public concerts. In addition, from 1887 Stanisław Barcewicz organized chamber concerts given by professors of the institute. Among the professors a central role was played by Noskowski, who taught composition from 1888 to 1909; his students included most of the Polish composers of the next generation. In 1884 a music school was opened under the auspices of the Warsaw Music Society.

After the failure of the November Uprising there were fewer concerts given in public halls, but this was offset by an increase in the number of concerts given in churches. These church performances included large-scale choral works such as Haydn's *Die Sieben letzten Worte*, which was given in Warsaw Cathedral in 1834. From 1836 to 1838 a weekly series of concerts was directed by J.W. Krogulski at the Piarists' church. In these concerts professional musicians were joined by many amateur performers to perform works such as Elsner's oratorio *Passio Domini Nostri Jesu Christi*. During the 1830s there were also weekly concerts at the new Merchants' Club, at one of which, in 1834, Haydn's *The Creation* was performed. The same year a permanent string quartet was established at the Merchants' Club; its regular concerts included complete multi-movement works, a new practice in Warsaw's concert life. From the mid-1830s many renowned Polish and foreign artists appeared in Warsaw, among them Vieuxtemps, Giuditta Pasta, Liszt, Henryk and Józef Wieniawski, Anton Rubinstein and Paderewski. In the second half of the 1850s there was some loosening of political control by the Russian authorities and a corresponding increase in musical activities. In 1856 a new concert hall was built in the Dolina Szwajcarska where foreign, and especially German, orchestras performed.

In the second half of the 19th century a number of professional symphony orchestras were founded (among them one by Dobrzyński in 1856 and one by Noskowski in 1881), but their lack of funds meant that they lasted only a few years. This situation changed only in 1901 with the creation of the Warsaw PO. From that date there were regular orchestral concerts whose programmes increasingly featured contemporary works. From 1906 there were a series of concerts devoted to music by the group of composers known as Młoda Polska (Young Poland), represented by Szymanowski, Grzegorz Fitelberg, Ludomir Różycki and Apolinary Szeluto. In 1871 the Warsaw Music Society was established on the initiative of W. Wiślicki. Among the founding members were Moniuszko, Józef Sikorski, Józef Wieniawski and Jan Kleczyński. The society organized numerous concerts and had its own choirs and an amateur string orchestra, to which were added at the beginning of the 20th century chamber and vocal ensembles and a small symphony orchestra. From 1884 it supported a music school, which was initially directed by Noskowski and later by Minchheimer. By the beginning of the 20th century the school had attained a status comparable with the Music Institute. An important aspect of the society's activities was the collection of manuscripts and other materials of Polish composers, and the creation of the first museum of Polish musical culture. In 1897 it expanded its activities to include the publication of the works of Moniuszko, and in 1910 it started publishing the works of Karłowicz.

At the turn of the 19th and 20th centuries there was a flourishing of amateur choirs in Warsaw. The most important of these were Lutnia, established in 1886 and directed for nearly 50 years by Piotr Maszyński, Echo (1898) and Harfa. The repertory of these choirs consisted mainly of male partsongs, as in the German Liedertafel. The development of these choirs brought a need for works for such ensembles. One of the significant composers for this medium was Maszyński.

In the second half of the 19th century two important musical journals were established in Warsaw: *Ruch muzyczny* ('Musical Movement'), edited from 1857 to 1862 by Sikorski; and *Echo muzyczne* ('Musical Echo'), later known as *Echo muzyczne, teatralne i artystyczne*, edited from 1877 to 1907 by Kleczyński and others. The most significant music critics were Józef Sikorski, Antoni Sygietyński, Józef Kenig, Maurycy Karasowski and Jan Kleczyński. From the beginning of the 19th century there was a growing interest in early Polish music. In 1807 Elsner had begun to collect source materials, and a few years later Kurpiński began to do likewise, publishing some of his materials in *Tygodnik muzyczny*. In 1818 the *Pamiętnik warszawski* ('Warsaw Diary') published the *Poczet muzyków* ('Fellowship of Musicians') by Ignacy Potocki, which was the first published dictionary devoted to Polish music. Sikorski, through his writings for *Ruch muzyczny*, presented ways and methods of collecting historical materials. 1860 saw the publication in Warsaw of Kazimierz Łada's *Historia muzyki*, the first book devoted to the history of music in Poland. Warsaw's important music-publishing firms in the second half of the 19th century were Sennewald, Friedlein, and Gebethner & Wolff. They published predominantly Polish works, the majority piano pieces and songs. The most important composers active in Warsaw at that time were Moniuszko, Żeleński, Noskowski, Wieniawski, Pankiewicz, Karłowicz and Statkowski.

5. 1918–45. After World War I Poland regained its independence and Warsaw once again became the capital of a free country. As a result there were better conditions for the development of musical culture and for bringing Polish music out of its former isolation. During the 1920s Warsaw was the focus of Szymanowski's battles against a conservative musical establishment that wanted to keep Polish music free from foreign influences. In spite of these reactionary attitudes Szymanowski attracted an ever-growing body of supporters, especially among musicians of the younger generation. The newly established Polish Society for Contemporary Music (Polskie Towarzystwo Muzyki Współczesnej) organized concerts to promote works by younger Polish composers (among them Bacewicz, Szałowski, Maciejewski, Mycielski and Kassern), together with works by contemporary foreign composers such as Debussy, Ravel, Milhaud and Stravinsky. In 1938 the society organized a cycle of concerts devoted to Szymanowski's music. In April 1939 the 17th festival of the ISCM took place in Warsaw and Kraków. The musical creed promoted by Szymanowski, together with the activities of the Polish Society for Contemporary Music, created the conditions for the development of Polish music after World War II.

Concert life in Warsaw between the wars was very lively. The Warsaw PO, directed from 1923 to 1934 by Fitelberg, performed works from the classical symphonic repertory and contemporary works. For example, between 1923 and 1925 the Polish premières were given of Honegger's *Pacific 231*, and *Le roi David*, Stravinsky's *Pulcinella* and Piano Concerto, and Malipiero's *Impressioni dal vero*; there were also numerous premières of Polish works. Performers included the most eminent Polish musicians and numerous leading artists from abroad. The Society of the Friends of Early Music, founded in 1926, organized concerts of early music, and a wide range of concerts was organized by the conservatory, which reopened in 1919 and was directed, successively, by Młynarski (1919–22), Melcer-Szczawiński (1922–7), Szymanowski (1927–9) and Eugeniusz Morawski-Dąbrowa (1932–9). The conservatory was closely associated with the musical life of the city and its teachers included many of those actively involved in the city's concert life. The music school of the Warsaw Music Society was named after Chopin (from 1919). From 1928 it was directed by Wieniawski, who inaugurated the first Wieniawski Violin Competition in 1935. Before World War II three Chopin competitions took place in Warsaw (in 1927, 1932 and 1937). The programming at the Warsaw Opera became more adventurous after World War I, with Polish works occupying an important place in the repertory. Many premières of Polish ballets and operas were given, including Szymanowski's *Hagith* (1922) and *Król Roger* (1926). In addition there were performances of Wagner's operas, some of which were performed for the first time in Poland, Beethoven's *Fidelio* and many of Mozart's operas. After 1931 the opera went through a period of financial crisis, as a result of which the repertory again became more conservative.

Among the numerous musical societies active in Warsaw during this period were the Warszawskie Towarzystwo Muzyczne (Warsaw Music Society) and the Polish Society for Contemporary Music. In 1930 the Stowarzyszenie Kompozytorów Polskich (Association of Polish Composers) was formed. The previous year Towarzystwo Wydawnicze Muzyki Polskiej (Polish Music Publishing Society), the first Polish publishing house devoted exclusively to music, was established. In 1934 the Instytut Fryderyka Chopina was formed to collect materials for the projected complete edition of Chopin's works. During the interwar period many amateur choirs remained active in Warsaw. Various musical journals were published in Warsaw, among them *Muzyka* (1924–38), *Muzyka polska* (1934–9), *Muzyka współczesna* ('Contemporary Music', 1936–9), *Kwartalnik muzyczny* ('Musical Quarterly', 1928–33) and *Polski rocznik muzykologiczny* ('Polish Musicological Yearbook', 1935–6).

The outbreak of World War II destroyed the city's musical life. All institutions of higher education, including the conservatory, the Warsaw PO and the Warsaw Opera were closed, and the publication of books, journals and music forbidden. It was also forbidden to perform any works by Chopin or Moniuszko. Most of the manuscripts and printed volumes in the city's libraries were burnt, including the autograph score of Szymanowski's ballet *Harnasie*, and autograph scores by Karłowicz. In spite of restrictions, musicians gathered in secret societies and organized clandestine concerts. Orchestral concerts took place in the conservatory from 1942 to 1944. Above all, musical life was sustained in cafés and through concerts in private houses, hundreds of which were given during the course of each year. The repertory for these concerts consisted mainly of chamber pieces and solo works. There

were also performances in churches. The only 'official' music school was the so-called Staatliche Musikschule, which was intended to provide teaching at a basic level, but which in reality provided a full conservatory programme. In addition to this there was also an underground conservatory which taught piano, singing and music theory. In each of these schools there were professors from the pre-war conservatory. Many of the works written during the war by Warsaw composers were destroyed during the Warsaw Uprising of 1944. The most characteristic musical manifestation of the resistance was the development of street songs with strong political overtones.

6. FROM 1945. After the war all of Warsaw's music institutions were nationalized. While this guaranteed the financial support of the state, it brought all musical activity directly under the control of the communist government. Those private music publishers that resumed business after the war continued only until 1951. The initial postwar period saw the rebuilding of the Philharmonic Hall, the Wielki Theatre and the conservatory, all of which had been totally destroyed. In 1955 the rebuilding of the Philharmonic Hall, now known as the National Philharmonic, was completed (fig.3), and this was followed by completion of the new conservatory in 1964 and of the rebuilt Wielki Theatre in 1965. In 1946 a new symphony orchestra was founded, which in 1947 became the orchestra of the Warsaw Philharmonic; in 1955 it became known as the National PO. During the first postwar decade, in addition to the mainstream Classical and Romantic works, the orchestra's repertory included many Polish and Russian works; it also took part in festivals of Polish music.

From 1956 there was a gradual thaw in Poland's cultural climate, with a resulting increase in international musical contacts. Western artists who visited the city included Yehudi Menuhin (1957), the Cleveland Orchestra under Szell (1957), the Hallé Orchestra under Barbirolli (1958) and the Philadelphia Orchestra under Ormandy (1959). Warsaw musicians, including those of the Warsaw PO, were now permitted to undertake international tours. 1956 was also the year of the first Warsaw Autumn Festival of Contemporary Music, organized by the Union of Polish Composers. From 1958 the Warsaw Autumn Festival has taken place in September each year, with the exception of 1982, when the festival was cancelled due to the artists' boycott during the period of martial law. The festival had an enormous significance for the work of Polish composers, enabling them to become familiar with the achievements of composers from other countries. From the late 1950s Warsaw musical life became more vibrant, and various other musical ensembles were formed, including the Fistulatores et Tubicinatores Varsoviensis (1965), specializing in the performance of early music, and the contemporary group Warsztat Muzyczny (Music Workshop), formed by Zygmunt Krauze in the same year. The National PO offered subscription symphony concerts, concerts by foreign orchestras, chamber concerts and solo recitals. Among the most significant conductors of the Philharmonic were



3. Interior of the National Philharmonic, Warsaw, rebuilt 1955

Witold Rowicki (1950–55 and 1958–77), Bohdan Wodiczko (1955–8) and Kazimierz Kord (since 1977). Apart from the Philharmonic Warsaw has several other concert halls, including the halls of the Chopin Academy of Music, and the large concert studio, named after Witold Lutosławski, at Polish Radio. Concerts are also organized by other institutions and societies. 1957 saw the inauguration of the Studio Muzyki Eksperymentalnej (Studio for Experimental Music), founded and directed (until 1985) by Józef Patkowski within Polish Radio; this studio has enabled composers to create electronic music and *musique concrète*.

The first postwar opera performance took place in December 1945. From 1948 the opera was known as the Warsaw State Opera. Its performances, prior to the opening of the rebuilt Wielki Theatre, took place in the temporary surroundings of the Roma Hall. The Warsaw State Ensemble of Travelling Opera was established in 1959 to give performances in smaller cities and towns outside Warsaw. The Komedia Muzyczna (Musical Comedy, from 1949) and the Państwowa Operetka (State Operetta) have continued the tradition of light musical theatre in Warsaw. Since 1958 there has also been the annual festival known as the Jazz Jamboree. An important place in Warsaw's musical culture has been occupied by the Warszawska Opera Kameralna (Warsaw Chamber Opera, 1961), founded and directed by Stefan Sutkowski. In addition to staged productions, which since 1991 have included an annual Mozart festival and since 1993 a festival of Baroque opera, the Warsaw Chamber Opera also gives many concerts, with the emphasis on Polish music. Since 1992 it has also been associated with the foundation Pro Musica Camerata, which publishes music, and the Sutkowski Edition, which publishes books on music. The Warsaw Chamber Opera also houses a centre for the documentation of Polish music.

The music school of the Warsaw Music Society reopened in 1945, but in 1948 the state government closed down its higher education courses, and in 1950 it nationalized the school and severed its links with the Warsaw Music Society. In the autumn of 1945 the former conservatory reopened as the State Higher Music School. In addition, Warsaw had a series of music schools offering instruction at a lower level. In 1948 a department of musicology was established at Warsaw University under the direction of Zofia Lissa; in 1957 it became the Institute of Musicology of Warsaw University. Musicological studies have also been undertaken by the Catholic Academy of Theology, which was renamed the Cardinal Wyszyński Catholic University in 1999. A department for the history and theory of music was established within the Institute of the Arts in 1949; initially this came under the Ministry of Culture and Arts, but since 1959 it has been part of the Polish Academy of Sciences and is devoted to musical research. For many years the department was directed by the influential musicologist J.M. Chomiński. It publishes the quarterly journal *Muzyka*.

The Fryderyk Chopin Institute also reopened in 1945; since 1950 it has been known as the Towarzystwo im. Fryderyka Chopina (Chopin Society). The society organizes concerts and exhibitions, and is sponsored by the state to organize the Chopin International Piano Competition. It houses a library, an archive and a museum (1955) containing autographs, facsimiles, letters and other Chopin memorabilia. It has published the *Rocznik chopinowski* ('Chopin Yearbook') since 1956, and *Chopin Studies* since 1985. The other Chopin organization in Warsaw is the Polska Academia Chopinowska (Polish Chopin Academy, founded in 1994), which is an association of musicians and musicologists; it organized the 1999 International Chopin Congress. In 1945 the Warsaw Music Society resumed its activities, although with a slight change of focus, promoting musical instruction for amateurs and concerts in schools and other institutions. The society possesses the city's largest collection of musical materials from the 19th and 20th centuries. From 1945 Warsaw has been the home of the Union of Polish Composers, the successor of the Association of Polish Composers. Since 1947 the union has also had a section for musicologists. Among the other important musical associations based in Warsaw are the Stowarzyszenie Polskich Artystów Muzyków (Association of Polish Musical Artists), founded in 1956, the Stowarzyszenie Lutników (Association of Luthiers), founded in 1954, the Polish section of the International Music Council and the Polish section of Jeunesses Musicales. The fortnightly journal *Ruch muzyczny* is also published in Warsaw. Since World War II Warsaw has also been the home of many leading Polish composers, including Sikorski, Lutosławski, Grażyna Bacewicz, Panufnik (until 1954), Tadeusz Baird, Kazimierz Serocki, Włodzimierz Kotoński, Zygmunt Krauze and Paweł Szymański.

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BARBARA PRZYBYSZEWSKA-JARMIŃSKA (1–3), ZOFIA CHECHLIŃSKA (4–6)

Warszawa (Pol.). *See* WARSAW.

Wartel. French family of musicians.

(1) Pierre François Wartel (*b* Versailles, 3 April 1806; *d* Paris, 3 Aug 1882). Tenor and singing teacher. He was a pupil of Halévy at the Paris Conservatoire, which he entered in 1825, and shortly afterwards went to the Institution Royale de Musique Classique et Religieuse to study with Choron. He returned to the Conservatoire in 1828 to study singing with Davidde Banderali and Adolphe Nourrit, and was awarded the *premier prix* for singing the following year. He joined the Opéra in 1831 and remained there for around 12 years, singing major roles but never achieving star billing; Pitou argues that he was undervalued. He created the role of Don Gaspar in Donizetti's *La favorite* (1840) and sang Ottokar in the Berlioz version of *Der Freischütz* (1841). In 1833 he married the pianist Thérèse Andrien, and on leaving the Opéra he undertook a series of successful concert tours in Berlin, Prague and Vienna. After several years abroad, he returned to Paris and devoted himself to teaching singing and was considered one of the finest teachers in France; his pupils included Christine Nilsson, Mlle Hisson and, most notably, Zélia Trebelli. Wartel's repertory was unusually wide: his contact with Nourrit encouraged him to champion Schubert's music; he also sang 16th-century music in Fétis's Concerts Historiques (1832–3).

(2) (Atale) Thérèse (Annette) Wartel [née Andrien] (*b* Paris, 2 July 1814; *d* Paris, 6 Nov 1865). Pianist, teacher, composer and critic, wife of (1) Pierre François Wartel. Educated at the Paris Conservatoire, she studied with Louis Adam and Fromental Halévy, winning prizes in piano and practical harmony in 1830. From 1831 to 1838 she worked at the Conservatoire as an accompanist and teacher of solfège, but was never promoted to the piano department. During several years in Vienna in the 1840s

she acted as correspondent for the *Revue et gazette musicale*. On her return to Paris she became a central figure in chamber music circles and was renowned particularly as an interpreter of Beethoven, though for her concerto appearance at the Société des Concerts du Conservatoire on 26 January 1845 she chose Mozart. Preceded by Mme Brod (piano, 1828) and Louise Mattmann (piano, 1844), she was only the third female soloist to be engaged since Habeneck's institution of the Conservatoire series.

The extent of her compositional output is not known. Three works only, all for piano, were published in Paris and Leipzig: *Six etudes de salon* op.10 (1850) dedicated to Halévy, an Andante op.11 (1851) dedicated to Louise Farrenc, and an undated Fantasie. Wartel's style combined a late Classical sense of harmonic procedure, motivic working and phrase structure with the forms and rich pianistic textures of her time. Her last major publication was a series of essays on interpretative issues in Beethoven's piano sonatas.

(3) Louis Emile Wartel (*b* Paris, 31 March 1834; *d* after 1865). Singer and teacher, son of (1) Pierre François Wartel and (2) Thérèse Wartel. He sang at the Théâtre-Lyrique in Paris from 1858 until 1865, then established a singing school of his own.

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ALEXIS CHITTY/MAURICE J.E. BROWN/KATHARINE ELLIS (1, 3), KATHARINE ELLIS (2)

Warwick, (Marie) Dionne (*b* East Orange, NJ, 12 Dec 1940). American popular singer. One of the leading female pop-soul singers of the 1960s, her partnership with songwriters Burt Bacharach and Hal David formed an innovative blend of sophisticated pop and subdued gospel-inflected singing, and produced eight top ten hits, including *Anyone Who Had a Heart* (1963), *Walk on by* (1964), *I say a little prayer* (1967), *Do you know the way to San Jose* (1968) and *I'll never fall in love again* (1970). Bacharach and David's songs, which contained metre changes, modulations, modal melodic turns and lyrics of understated urban vulnerability, were ideally suited to her vocal style, which maintained a restrained emotional intensity while gradually reducing the overt gospel influences. After parting with Bacharach and David, her recording met with little success in the 1970s, with the exception of *Then came you* (WB 1974), recorded with the Spinners and produced by Thom Bell. The Barry Manilow-produced album, *Dionne* (WB 1979), sold a million copies and yielded the hit singles *I'll never love this way again* and *Déjà Vu*. Her biggest hits of the 1980s were collaborations with other singers: duets with Luther Vandross (*How many times can we say goodbye*, 1983) and Jeffrey Osborne (*Love Power*, 1987), and an all-star quartet formed with Elton John, Gladys Knight and Stevie Wonder for *That's what friends are for* (1985), a benefit record for AIDS research and a number one hit in the US pop and rhythm and blues charts. Her recordings in the 1990s aroused little interest despite a duet with her cousin, Whitney Houston, on *Friends Can Be Lovers* (1993), an album also featuring a reunion with Bacharach and David.

DAVID BRACKETT

Warwick, Thomas (*fl c*1620–50). English keyboard player and composer. He may have been the dedicatee of one of Thomas Tomkins's *Songs* (1622). In 1625 he was appointed organist of the Chapel Royal, and court musician 'for the virginals', both in succession to Orlando Gibbons; his last recorded court payment was in January 1649/50. Only one keyboard piece bears his name: *Mr Warwicks Mask* in *US-NYp* Drexel 5612 (ed. in CEKM, xliv, 1982). According to Hawkins (p.585) Warwick composed a song of 40 parts which was performed before Charles I in about 1635. Two surviving anthems in manuscripts from about 1625 may be by him, or by Thomas Warrock. (It is possible that Warwick was Warrock's son; it is unlikely that they were one and the same, as has sometimes been suggested.)

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ALAN BROWN

Waschon, Pierre. *See* VACHON, PIERRE.

Washboard band. A black American instrumental group that uses a scraped idiophone in the form of a domestic washboard or 'rub-board' as a rhythm instrument. The board is played by drawing a nail, fork or thimbles over the corrugations to produce a loud, staccato rhythm. Cowbells, woodblocks and improvised metallophones were often attached to add tonal variety. Some washboard players placed two boards back-to-back and sat astride them while playing with both hands. Early washboard bands also included string instruments and were frequently augmented by other improvised instruments such as a washtub bass (probably derived from the African ground bow), comb-and-paper or kazoo as well as a harmonica. They are closely related to the children's 'spasm bands' of New Orleans; the one led by Stalebread Lacoume in 1897 was the best documented but it may not have included a washboard player. Typical performances by folk washboard bands are *Diamond Ring* (1930, Gen.) by Walter Taylor and the Washboard Trio, and Chasey Collins's *Atlanta Town* (1935, Bb).

Washboards were frequently used to accompany blues vocalists, and at least one singer, Washboard Sam (Robert Brown), played a washboard while taking vocal parts, as on his *Rack 'em Back* (1938, Bb) or *Levee Camp Blues* (1941, Bb). Almost alone among folk instruments the washboard was sometimes used by jazz bands, examples being Floyd Casey's crisp and forceful rhythms on numerous recordings by Clarence Williams, including *Beer Garden Blues* (1933, Voc.), and Jimmy Bertrand's driving accompaniments to Louis Armstrong with Erskine Tate's large Vendome Orchestra on *Stomp Off, Let's Go* (1926, Voc.). In the early 1930s the related groups of the Washboard Rhythm Kings and Washboard Serenaders recorded extensively, often with two trumpets and three reed instruments. In the 1950s the washboard was the favoured instrument of the 'skiffle bands', but its novelty soon declined and the instrument returned to the folk



Washboard band with washboard, homemade percussion, kazoo and guitar, c1940

idiom of blues. In the postwar years zydeco bands frequently used washboards. The most recent development has been the wearing of a corrugated metal vest, played with thimbles. Cleveland Chenier was the most notable exponent of this technique, as on *Zydeco et pas sale* (1965, Arhoolie) by his brother, the accordion player Clifton Chenier.

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PAUL OLIVER

Washburn, George. A trademark of the Lyon & Healy Co. of Chicago, a musical merchandise business founded in 1864 by George Washburn Lyon and Patrick J. Healy. 'George Washburn' was applied to their better fretted instruments from about 1890. The Lyon & Healy *Catalog of Musical Merchandise* (Chicago, 1898) lists 28 different styles of 'Washburn' guitars at retail prices from $15 for the plainest standard instrument to $145 for a 'No.399 Grand Concert Size' which had elaborate mother-of-pearl inlay. Mandolins, mandolas, banjos as well as zithers are also shown and, in a 1927 advertisement, ukuleles. Some time about 1928 the trade name 'George Washburn' and the musical merchandise activities other than piano and harp manufacture were acquired by the Tonk Bros. Co., which continued to sell instruments under the name into the 1930s. The Tonk Bros. Co. was acquired by C.G. Conn Ltd in 1947.

In 1973 the trade name and production inventory was purchased by Beckman Musical Instruments, the American distributor for the Japanese electronics firm Roland. It was again sold in 1976 to the Chicago firm Fretted Industries, Inc., which in 1978 announced the production in Japan of instruments bearing the Washburn name. After a reorganization in the 1980s, the firm became known as Washburn International, marketing a wide range of guitars, other string instruments and sound equipment under the Washburn, Oscar Schmidt, Soundtech and Randall trade names. At the end of the 20th century most of the production was based in Korea, with some instruments at the top end of the range manufactured in the USA.

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JAY SCOTT ODELL

Washington, DC. Capital city of the USA. In the past Washington was less conspicuous as a musical centre than one might expect from a city of its importance, in part because of the lack of adequate performance facilities. Since World War II, however, the cultural life of Washington has grown significantly, and it has become one of the most active musical centres in the USA.

A unique aspect of Washington's musical life has always been the prominent role of the federal government. In the 20th century government funding, channelled through such organizations as the Library of Congress, the Smithsonian Institution, Wolf Trap Farm Park and the John F. Kennedy Center for the Performing Arts, has enriched the city's musical life. Another important, if unrecognized, element in the city's cultural life has been the prominent black American community. In the early 20th century Washington had the largest urban black American population in the country; the extensive middle- and upper-class black community gave the city the reputation of the 'undisputed center of American Negro civilization' (Green, 1962–3). Cultural and intellectual organizations supported by this other half of Washington – which (until the mid-20th century) were mostly separate and distinct from the parallel organizations of official Washington – had a significant impact on the musical life of the city.

1. Opera. 2. Choral music. 3. Concert life. 4. Military bands. 5. Vernacular traditions. 6. Libraries and educational institutions.

1. OPERA. The earliest known musical theatrical works produced in Washington were ballad operas, performed in the first two decades of the 19th century by a Philadelphia troupe. The first European opera was Rossini's *Il barbiere di Siviglia* (in English), performed in 1836. Opera productions in the 1830s and 40s, mostly in the National Theatre, were of the standard bel canto repertory. In the second half of the century most of the dramatic fare in Washington consisted of operettas, musical comedies and grand opera. The latter were presented by various touring companies (including the Metropolitan Opera of New York); as early as 1872, however, a local black company was organized and mounted successful productions. In the 1880s and 90s serious opera was presented at Albaugh's Opera House, the Lafayette Square Opera House, the Academy of Music and the Columbia Theater.

In the earlier part of the 20th century there were local opera companies such as the Washington Community Opera (founded 1918; known as the Washington National Opera Association from 1923 to 1928) and the National Negro Opera Company (1943–62, with chapters in other cities). The most prominent opera company in modern Washington started in 1956 as the Opera Society of Washington, and performed for its first 15 years at the Lisner Auditorium of George Washington University (cap. 1500); renamed the Washington Opera, the company moved in 1971 into the Opera House of the Kennedy Center (cap. 2334). The directors have been Ian Strasfogel (1972–4), George London (1975–9), Martin Feinstein (1980–95) and Plácido Domingo (since 1995). The society eventually achieved an international reputation and grew dramatically; by the mid-1990s the season was expanded to 79 performances and popularity was at an all-time high. The Washington Opera mounts many of its own productions, has given several American and world premières and regularly engages prominent guest conductors. The company is supportive of younger artists and is committed to the performance of operas by American composers. Performances have also been given in two smaller halls at the Kennedy Center: the Eisenhower Theater (cap. 1100) and the Terrace Theater (513).

2. CHORAL MUSIC. One of the city's first choral societies was the Washington Sängerbund (founded 1851); still in existence, it is the city's oldest choir. Numerous other amateur (and mostly short-lived) choral organizations were active during the 19th century; these included the Washington Philharmonic Society (founded 1850), the Washington Choral Society (1869 – mid 1880s), the Wilheling Club (1886–9), the Apollo Glee Club, the Mozart Choral Society, the Harmony Club and others. Several important choral societies were also supported by the city's black American community, including the Amphion Glee Club (established in 1891), the Washington Permanent Chorus (founded 1899), the Coleridge-Taylor Choral Society (established in 1901) and the Burleigh Choral Society (1903).

The Cathedral Choir of Men and Boys (of the Cathedral of St Peter and St Paul) was once the city's principal choir (1912–37); the Cathedral Choral Society (founded 1942) is still associated with the cathedral. Four other large choral organizations (founded in the 1960s and 1970s) are active in the metropolitan area: the Paul Hill Chorale, the Oratorio Society of Washington, the Choral Arts Society and the University of Maryland Choir. Each presents concert seasons and most appear with the National SO. Several smaller choral groups, including the Norman Scribner Choir, the Washington Singers, the Wolf Trap Singers and the Washington Bach Consort, specialize in chamber repertory; there are also numerous community and collegiate groups. Other religious institutions that offer music are the National Shrine of the Immaculate Conception, the National Presbyterian Church, St John's (in Lafayette Square) and the Washington Hebrew Congregation. Washington is also a significant centre for black gospel music, which is performed in many of the city's black churches, notably the Bibleway Baptist Church. Hundreds of gospel-music concerts are given each year in the area by nationally known touring groups and by local quartets and ensembles.

3. CONCERT LIFE. Washington did not have a recital hall until 1925, when the Coolidge Auditorium (cap. 500), constructed under the auspices of the Elizabeth Sprague Coolidge Foundation, opened in the Library of Congress. The auditorium, which was closed from 1988 to 1997 for renovation, is an ideal setting for chamber music. Symphonic music was first accommodated in the city's theatres and at Constitution Hall (cap. 3811). In 1971 the John F. Kennedy Center for the Performing Arts was opened, filling a long-acknowledged vacuum in the cultural life of the capital. In addition to the Opera House, the Eisenhower Theater and the Terrace Theater, the centre features a Concert Hall (cap. 2448) and the American Film Institute Theater, all adjoining a grand foyer (see illustration). The concert hall was completely renovated between 1996 and 1997 as the first stage of a projected ten-year renovation of all of the centre's performing spaces. One of the nation's busiest performing arts complexes, each year the Kennedy Center presents approximately 2800 performances for audiences of nearly two million.



Free concert in the grand foyer of the John F. Kennedy Center for the Performing Arts, Washington, DC, opened 1971

Attempts to found a permanent symphony orchestra in Washington were not made until the early 20th century. The Washington SO, which performed in the National Theatre, was established (1902–5) through the efforts of Reginald De Koven; the ensemble was reactivated for several seasons (1909–12). During this time Washington regularly hosted visiting orchestras from other cities that performed in local theatres. The National SO began its career in 1931 with a concert at Constitution Hall under the direction of Hans Kindler, who was succeeded by Howard Mitchell (in 1949), Antal Dorati (1970) and Mstislav Rostropovich (1977); in 1996 Leonard Slatkin took over as the music director of the orchestra. Since 1971 the ensemble has performed in the Kennedy Center Concert Hall. The Gallery Orchestra (founded 1943) presents free concerts in the summer in the National Gallery of Art. The ensemble includes choral and chamber works in its series and has given world premières of approximately 1000 compositions (primarily by American composers) and Washington premières of several thousand works. Richard Bales founded the orchestra and served as conductor until 1985; he was succeeded by George Manos.

The Kennedy Center sponsors a large number of concert and chamber music series, hosts ballets and opera companies and visiting orchestras, and sponsors various award competitions, including the Friedheim Awards (since 1978) and the Thelonious Monk International Jazz Competition (founded 1986). The American Ballet Theatre (Mikhail Baryshnikov, director) also performs in the Opera House. The Washington Performing Arts Society (founded in 1965), the city's largest independent concert-promoting organization, also arranges concerts at the Kennedy Center by internationally renowned performers.

The Library of Congress has been in the forefront of chamber music activity in Washington; after a nine-year hiatus while the Coolidge Auditorium was undergoing renovation, the library re-established its weekly free concert series in late 1997. The Juilliard String Quartet has been the quartet-in-residence since 1962, and performs on the five Stradivari instruments in the library's collection. Since 1981 the Beaux Arts Trio has also been affiliated with the library. The library also sponsors various concerts, series and festivals, generally built around a particular theme or composer whose manuscripts are in the library's collections; in recent years the events have become increasingly diverse and include performances of classical and popular music, jazz, American musical theatre and dance.

The Division of Cultural Hisory, part of the Museum of American History of the Smithsonian Institution, has one of the largest instrument collections in the world. Many of the instruments are used in the Smithsonian's concerts, reflecting an interest in fostering authentic performances. Ensembles supported by the Smithsonian, including the Smithsonian Chamber Players, the Castle Trio, the Smithsonian Chamber Orchestra, the Smithson String Quartet and the Smithsonian Jazz Masterworks Orchestra, perform in the Hall of Musical Instruments (cap. 300) or in Baird Auditorium (850). The Smithsonian also sponsors concerts of popular or traditional music, instrument demonstrations, performances of musical theatre and numerous other concerts and symposia.

There are numerous concert series in the metropolitan area, held at various churches, museums and government facilities. The Corcoran Gallery of Art sponsors performances by the Contemporary Music Forum (founded 1974),

and by the Cleveland and Tokyo string quartets, which utilize the gallery's Stradivari and Amati instruments. Other series of chamber music are presented by the 20th Century Consort (founded in 1977), in residence at the Hirshorn Museum; the Emerson String Quartet (1978), at the Renwick Gallery; the Romantic Chamber Ensemble; the Theater Chamber Players; and the Folger Consort (in residence at the Folger Shakespeare Library since 1977).

There are numerous music festivals held in Washington throughout the year, including the American Music Festival at the National Gallery of Art, the longest-running American music festival. In addition, free concerts proliferate in Washington during the summer months, made possible largely through federal grants: amateur groups from all over the country perform on the Ellipse south of the White House and on the steps of the Capitol during the summer; the National SO performs occasionally on the Capitol lawn and in the city's parks; big-band concerts are held at the Washington Monument; and folk, Irish, country and popular music can be heard at the C & O Canal National Historical Park. In 1971 the US Department of the Interior opened the Wolf Trap Farm Park for the Performing Arts, the only such national park in the USA. Located about 32 km west of the city, Wolf Trap has two performing spaces: the Filene Center (cap. 7024, including the lawn) and The Barns, seating 352.

4. Military bands. During the 19th century martial music was particularly important to Washington. The US Marine Band (founded 1799) was the city's first musical organization; from 1880 to 1892 it was conducted by John Philip Sousa, a Washington native. The band was an important and ubiquitous presence in Washington musical life during the second half of the 19th century and for the first part of the 20th. Official ceremonies, parades, national holidays, dedications and similar public events have reinforced the importance of bands in Washington. Free concerts by the Army, Navy, Marine, Air Force or other military bands can be heard almost every evening during the summer around Washington. In no other city in the USA can so many band performances be heard on such a regular basis.

5. Vernacular traditions. The prosperous black American community of the late 19th- and early 20th-century Washington produced several prominent musicians who championed the black musical traditions of ragtime, syncopated music, black musical theatre and gospel. Included among these composer/peformers are Will Marion Cook, James Reese Europe, Ford Dabney and, most importantly, Edward (Duke) Ellington. Starting in the 1920s and extending through the 1950s and 60s, the spacious Lincoln and Howard theatres functioned as musical magnets in Washington's black American community, hosting the best of touring bands, orchestras and other ensembles, and attracting audiences of thousands from the black community.

Washington has also been an important nexus for bluegrass and country music since the 1940s and 1950s, and as early as the 1930s the city became a centre for the collection and study of American folk and traditional music. The Library of Congress's Archive of American Folk Song (established 1928) began in the 1930s to sponsor large-scale recording expeditions, mainly to the south, that produced important recordings of traditional performers and early jazz artists and valuable oral history accounts. In 1981 the archive was renamed the Archive of Folk Culture; it is one of the most significant collections of American folklife documents, manuscripts and recordings in the world. Other folklife establishments are also associated with the city: since 1949 the headquarters for the National Council for the Traditional Arts has been located in Washington, and every year since 1967 the Smithsonian Institution has held the popular Festival of American Folklife, which features the music and folk traditions of several different (American and world) cultural groups.

Since the 1970s there has been a dramatic growth in the music of various ethnic groups in the city, including salsa and other styles from Latin America and the Caribbean, Irish music, and the indigenous musical styles associated with Ethiopians (especially since 1981), Indo-Chinese (particularly Vietnamese and Cambodians) and Salvadorans. In the mid-1970s an indigenous Washington popular music style called go-go emerged in the black American community. Chuck Brown is an early artist associated with the style; from the mid-1980s several other bands, notably Experience Unlimited, emerged and attained some degree of national recognition.

Numerous halls regularly offer various types of popular and folk music concerts. Among these are two summer facilities, the Carter Barron Amphitheater in Rock Creek Park (cap. 4251) and the Merriweather Post Pavilion (cap. 5000 under the roof and 5000 on the lawn) in Columbia, Maryland, which draws heavily from Washington for its audiences. In late 1997 the Capital Center (renamed US Air Arena, cap. 18,756) in nearby Landover, Maryland, was augmented by the MCI Center (cap. 20,600, located in downtown Washington) as a major popular music performing space. The city's Convention Center (opened 1982) has two halls (cap. 3000 and 10,000) available for concert use. Musicals are presented in the Eisenhower Theater at the Kennedy Center, the National, Warner and Ford's theatres, the Arena Stage and at numerous suburban theatres. In 1990 George Mason University in Fairfax County, Virginia, opened a new centre for the arts; the facility includes a concert hall (cap. 2000) and the Harris Theater (521), classrooms, rehearsal halls and a studio. A similar facility, the Clarice Smith Performing Arts Center, is being constructed on the campus of the University of Maryland in College Park and is due to open in 2001.

6. Libraries and educational institutions. The Music Division of the Library of Congress was established in 1897, and has become the largest and most influential music library in the USA, with more than six million items in its collections. In addition to its Stradivari instruments, the library also owns the Dayton C. Miller Flute Collection, the largest collection of flutes in the world. The Archives Center of the Smithsonian Institution has acquired several extremely important music collections related to American music, including the Duke Ellington Collection, the Sam DeVincent Collection of Illustrated American Sheet Music and the Ella Fitzgerald Collection. Important music collections and research materials are also maintained by the Martin Luther King, jr, Library of the District of Columbia, the Folger Shakespeare Library, the National Archives and various other libraries.

There are eight large universities in the greater Washington area, and all offer degrees in music; six of the schools are located within the city. A conservatory was

established at Howard University (founded in 1867) in 1913, and eventually became the university's school of music. In 1960 the school merged with the departments of art and drama to become the College of Fine Arts; it offers bachelor's and master's degrees in music. In 1965 the Division of Music of the Catholic University of America (founded 1887) became the Benjamin T. Rome School of Music. The university offers both undergraduate and graduate degrees; the school also runs a summer opera theatre company. George Washington University (founded in 1821 as Columbian College and renamed in 1904) established a music department in 1961 and offers a variety of undergraduate and graduate degrees in music. In 1966 the American University (founded 1893) opened the new Kreeger Music Building, which houses the department of performing arts; a separate music programme was established within that department in 1977 offering bachelors and masters degrees. The University of the District of Columbia (established 1976) offers undergraduate music degrees. Georgetown University will offer a BA in music starting in 2001; since 1999 the Center for the History and Analysis of Recorded Music (CHARM), formerly at the University of Southampton (UK), has been located at Georgetown. Music programmes are also offered at the nearby George Mason University in Fairfax, Virginia, and the University of Maryland in College Park.

As the nation's capital, Washington is (or has been) home to several national music organizations that have funding programmes or grant awards to composers, performers, scholars, students and cultural organizations, including the American Symphony Orchestra League, the Music Educators National Conference (now in nearby Reston, Virginia), the National Endowment for the Arts and National Endowment for the Humanities and the National Institute for Music Theater. The National Association of Schools of Music is based in Reston, Virginia.

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KATHERINE K. PRESTON

Washington, Dinah [Jones, Ruth (Lee)] (*b* Tuscaloosa, AL, 29 Aug 1924; *d* Detroit, 14 Dec 1963). American popular singer. She grew up in Chicago, where she directed and played the piano with her church choir. From the age of 15 she performed alternately in night clubs as a singer and pianist and in Sallie Martin's gospel choir. She was renamed Dinah Washington by the manager of the Garrick Stage Bar, where she was heard by Lionel Hampton, whose big band she subsequently joined (1943–6). Having recorded several blues hits in 1943, she embarked on a successful solo career from 1946. Washington's singing was characterized by high-pitched, penetrating sounds, precise enunciation, contrasts between tender understatement and gospel-inspired intensity, and an entrancing languor. Like Ray Charles, she could rework any type of material. From 1949 to 1955 her rhythm-and-blues, classic blues, pop and country recordings consistently reached the top ten on the rhythm and blues chart in the USA. *What a difference a day makes* (1959) marked her breakthrough into the general pop market, where she obtained several other gold records, some in duet with Brook Benton, before her early death from an accidental overdose of sleeping pills.

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BARRY KERNFELD

Washington, University of. University in SEATTLE; its school of music was established in 1891.

Wasielewski, Wilhelm Joseph von (*b* Grossleesen, nr Danzig, 17 June 1822; *d* Sondershausen, 13 Dec 1896). German violinist, conductor and writer on music. He received his early musical education at home, and on 3 April 1843 became one of the first pupils of the Leipzig Conservatory, where his teachers were Mendelssohn, Hauptmann and David. After graduating in 1846 he played first violin in the Leipzig Gewandhaus, various theatre orchestras and in the Euterpe concerts. Following concert tours and a period in Halle playing under Robert Franz, in 1850 he went at Schumann's invitation to Düsseldorf, where he worked as a violinist and teacher, also becoming a family friend of the Schumanns and personal assistant and amanuensis to the composer. In May 1852 he moved to Bonn and conducted the recently founded Concordia choral society and later the Beethovenverein. Three years later he found a more advantageous position at Dresden, and began to concentrate on music research, without however giving up playing and teaching.

He published music criticism in the *Signale*, *Leipziger Zeitung*, *Dresdener Journal* and other papers and contributed many articles to periodicals. In 1869 he returned to Bonn as municipal director of music and became highly regarded as a conductor, but failed to obtain a university position. He retired in 1884 to Sondershausen, where he continued to teach music history at the conservatory and to write. He was decorated by the Duke of Meiningen in 1871 and was a member of the Accademia Filarmonica of Bologna.

Wasielewski composed some partsongs and a nocturne for violin and piano, but his eminence both as a performing musician and writer is the chief testimony to his extraordinary gifts. His comprehensive and objective biography of Schumann was the first definitive work on this composer, though it was tepidly received by Schumann's immediate circle and is occasionally marred by an overly formalistic approach to the music; he also wrote valuable books on early string chamber music and instruments, distinguished by their sensitive use of the available evidence. Some of his work appeared under the name Joseph Wilhelm von Wasielewski, apparently an earlier form.

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Robert Schumann (Dresden, 1858, rev., enlarged 4/1906/*R* by W. von Wasielewski; Eng. trans., 1871/*R*)
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GEORGE GROVE/DAVID CHARLTON

Wasitodiningrat [Tjokrowasito, Wasitodipuro, Wasitolodoro], **Kanjeng Radèn Tumenggung** [Ki] (*b* Yogyakarta, Java, 17 March 1909). Javanese gamelan musician and composer. He grew up in the Pakualaman court, where his father was gamelan musical director. Outside the court, Wasitodiningrat (known then as Tjokrowasito) performed with several famous gamelan groups, including Daya Pradangga, and in 1934 became gamelan musical director at the radio station MAVRO (Mataramsche Vereeniging Radio Omroep). He continued in this position during the Japanese occupation of Indonesia (1942–5) at Radio Hosokyoku gamelan and, after Indonesian independence, at the national radio station (Radio Republik Indonesia) in Yogyakarta. In 1962 he succeeded his father as gamelan musical director at the Pakualaman, and in 1964–5 led the Javanese gamelan musicians at the Indonesian Pavilion of the New York World's Fair. During the 1960s, Wasitodiningrat composed music for a new genre, the *sendratari* dance-drama, including the first performances held at the Lara Jonggrang temple complex in Prambanan. He taught at Konservatori Tari Indonesia (KONRI) and Akademi Seni Tari Indonesia (ASTI) and founded his own school for the study of vocal music (Pusat Olah Vokal Wasitodipuro). He also collaborated with choreographer Bagong Kussudiardjo and composed numerous light gamelan pieces (*lagu dolanan*) and experimental works (*kreasi baru*), many of which have become staples of the gamelan repertory. In 1971 he moved to Valencia, California, where he taught at the California Institute of the Arts until his retirement and return to Yogyakarta in 1992. While based in Valencia, he taught at a number of colleges and universities in California, and elsewhere in the USA and Canada.

WORKS
(selective list)

EXTENDED WORKS

Jaya Manggala Gita, 1952

MUSICAL ARRANGEMENTS FOR SENDRATARI DANCE-DRAMAS

Alleluyah; Arjuna Wiwaha; Bandung Bandawasa; Calonarang; Damar Wulan; Dewi Saraswati; Diponegoro; Hamlet; Kelahiran dan Kebangitan Kristus; Mangkubumi; Menuntut Balas; Nyai Ratu Kidul/Loro Kidul; Pangéran Mangkubumi; Ramayana 'Rara Jonggrang'; Samgita Nusantara; Samgita Pancasona; Sri Tanjung; Sumpah Palapa

INDIVIDUAL GAMELAN AND VOCAL WORKS

Burbaran Purnama Siddi, sléndro pathet sanga; Vadera, pélog pathet barang, arr. 3vv
Dolanan: Dong Dong Dung, sléndro pathet manyura; Gemibira Loka, sléndro pathet sanga; Kaé Lho Kaé, sléndro pathet sanga; Kuwi Apa Kuwi, pélog pathet barang; Ok Ok, pélog ?pathet barang; Paman Tani, sléndro pathet manyura; Rondha Malam, sléndro pathet sanga; Sepur Trutuk, pélog pathet lima; Sundra Nirmala, sléndro pathet manyura; Tari Bali, pélog pathet barang
Gendhing: Hanrang Yuda, pélog pathet barang; Gotong Royong, pélog pathet nem; Gumarang, pélog pathet barang; Jahnawi, pélog pathet nem; Jangèr, pélog pathet barang; Kemanak Mangkungkung, sléndro pathet sanga; Lokananta, pélog pathet barang; Mbangun Kuta, pélog pathet nem; Pangéran Diponegoro, pélog pathet nem; Windu Kencana, pélog pathet lima
Jineman: Mijil Wida Watèn, pélog ?pathet nem; Tatanya, pélog pathet barang
Ketawang: Alun, sléndro pathet sanga; Basanta, pélog pathet nem; Cakrawala, sléndro pathet sanga; Dana Wara, pélog pathet nem; Duksina, pélog pathet nem; Gendhing Purnama Siddi, sléndro pathet sanga; Kontap, pélog pathet nem; Kumudasmara, pélog pathet nem; Prihatin, pélog pathet lima; Sambang Dalu, pélog pathet nem; Santi, pélog pathet nem; Sasmitèngrat, pélog pathet barang; Sri Lulut, pélog pathet barang; Sumekar, pélog pathet nem; Sundari, pélog pathet barang; Swédakara, sléndro pathet nem; Wedyasmara, pélog pathet nem
Ladrang: Argolagu, pélog pathet nem; Argopèni, sléndro pathet manyura; Dupara, pélog pathet nem; Dwi Rocana, pélog pathet barang; Jati Asih, pélog pathet lima; Purnama Sidi, sléndro pathet sanga; Manjila, pélog pathet lima; Rondha Malam; Srenggara, pélog pathet lima; Sri Duhita, pélog pathet barang; Suka Bagya, pélog pathet barang; Westminster, sléndro pathet sanga [melody by Laras Sumbaga]
Lagu: Cacah Jiwa, pélog pathet lima; Catrik, pélog pathet nem; Gerilya, pélog pathet nem; Gora Marga, pélog pathet barang;

KORPRI, pélog pathet barang; Membantu Sensus, sléndro pathet sanga; Paman Tani Sagung, pélog pathet nem; Pulo Bali, pélog pathet barang; Repelita, pélog pathet nem; Sepuran, sléndro ?pathet manyura; Sopir Bécak, pélog pathet nem; Ya, Ya, Ya, pélog pathet barang

Lancaran: Aja Ngono, pélog ?pathet nem; Banting Stir, sléndro pathet nem; Catrik, pélog pathet nem; Dahana, pélog pathet barang; Gembala, pélog pathet lima; Graksa, pélog ?pathet nem; Gugur Gunung, pélog pathet barang; Kagok Pangrawit, pélog pathet lima; Keluarga Berencana, pélog pathet barang; Mindana, pélog pathet nem; Modernisasi Désa, pélog pathet nem; Orde Baru, pélog pathet barang; Pawaka, pélog pathet barang; Penghijauan, sléndro pathet manyura; Rudita, pélog pathet nem; Tahu Tempé, pélog pathet nem (arr.); Tari Payung, sléndro and pélog; Umban, pélog pathet nem; Udan Angin, pélog pathet barang; Waditra, pélog pathet nem; Welasan Asih, pélog pathet lima

Sekar: Sekar Ageng Puspa Lalita, pélog pathet nem; Dhudha Gandrung, sléndro pathet sanga; Madya Lalita, pélog pathet barang

Other works: Ayo Nyang Ganéfo, sléndro pathet manyura; Banting Stir, pélog pathet liwung (Sundanese); Bedhayan Sundari, pélog pathet lima; Bémo, sléndro pathet sanga; Ginada, sléndro pathet manyura; Holopis Kontul Baris, sléndro ?pathet sanga; Kanca Tani, sléndro pathet sanga; Kartika, pélog pathet nem; Kawiwitan Meditasi/Konsentrasi, pélog pathet nem; Liwung Bayang Kara, pélog pathet nem; Mbangun Désa, pélog pathet barang; Nara Karva, sléndro pathet manyura; Sensus, sléndro pathet sanga; Sesaji, pélog pathet nem; Srepegan Mandira, sléndro pathet nem; Taman Sari, pélog pathet nem; Tri Narpati, pélog pathet nem; Welasan Lancar, pélog pathet barang; Welesan Rudatin, pélog pathet barang; Welesan Ruwida, pélog pathet nem; Welesan Tandasih, pélog pathet nem; Wus Miyos Ing Ratri, pélog pathet nem

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R. ANDERSON SUTTON

Wassenaer, Count **Unico Wilhelm van** (*b* Delden, 2 Nov 1692; *d* The Hague, 9 Nov 1766). Dutch composer and statesman. He was born into one of the oldest and most influential families of the Dutch nobility and spent his childhood in his parents' house in The Hague and at Twickel Castle in Delden. He probably studied music with the organist, harpsichordist, composer and theorist Quirinus van Blankenburg in The Hague. From October 1707 until April 1709 he possibly accompanied his father on a mission to the Palatine Elector Johann Wilhelm in Düsseldorf. In September 1710 he matriculated in the University of Leiden and after completing his studies embarked on a grand tour which took him to England, Germany, France and probably Italy between 1714 and 1718. Between 1713 and 1715 he had contacts in The Hague with Duke Friedrich Ludwig von Württemberg, to whom he dedicated three sonatas for recorder and continuo. He was a close friend of Count Willem Bentinck, who also had a keen interest in music, and with him organized concerts which took place alternately in their homes in The Hague. At these concerts, held for a small circle of nobles, Carlo Ricciotti, known as Bacciccia, played first violin. It was for these gatherings, between 1725 and 1740, that van Wassenaer wrote his *Concerti armonici*, published in 1740 in The Hague by Carlo Ricciotti without the composer's name and with a dedication to Willem Bentinck. The *Concerti armonici* were reprinted in England with Ricciotti named as the composer. A manuscript score at Twickel Castle contains annotations in van Wassenaer's hand. In a manuscript dating from the beginning of the 19th century (in *US-Wc*, formerly owned by the composer Franciszek Lessel) the concertos are attributed to Handel, whose name was later covered by a label with the name of Pergolesi in the same handwriting. An early 20th-century manuscript (in *F-Pc*), also with an attribution to Pergolesi, was probably copied from the Washington source. The *Concerti armonici* acquired considerable popularity under Pergolesi's name, and have proved no less popular under the name of the real composer. The three sonatas for recorder and continuo follow the Corelli model, while the *Concerti armonici* reveal a strong personal stamp.

As ambassador extraordinary of the General States, van Wassenaer made diplomatic missions to France (in 1744 and 1746) and Cologne. Louis XV's court heard the music he wrote in France, and during his stay there he also composed a motet, *Nunc dimittis*. The French praised him as a 'grand compositeur: il accompagne fort bien' and considered his music 'presque aussi bonne que celle de Corelli'.

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Gebed voor de predicatie, **NL-DEta* [in an exemplar of G.F. Witvogel: *De zangwysen van de CL Psalmen Davids* (Amsterdam, 1731)]

Doubtful: Menuet van de Hr. van Opdam, De tweede menuet, *Hollantsche schouburgh en plugge dansen* (Amsterdam, 1718); Laudate Dominum, SSB, bc, *DEta*

Lost: Nunc dimittis, B; concs., fl, 3 vn etc.; 3 concs., 4, 5, 7 insts; sonata, vc, bc; sonata, 2 vn, bc

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R. Rasch and K. Vlaardingerbroek, eds.: *Unico Wilhelm van Wassenaer 1692–1766: componist en staatsman* (Zutphen, 1993)

ALBERT DUNNING

Wassermann, Heinrich Joseph (*b* Schwarzbach, nr Fulda, 3 April 1791; *d* Riehen, nr Basel, 3 Sept 1838). German violinist and composer. He was the son of a village musician and studied with the Kantor Michael Henkel in Fulda, 1804–6, and with Spohr in Gotha, 1810–11. In 1811 he became a violinist in the court orchestra in Meiningen. He was subsequently conductor of the orchestra of the Allgemeine Musikgesellschaft in Zürich, 1817–20, first violinist at Donaueschingen, 1820–29, and from 1829 conductor of the Concertgesellschaft at Basel. Between 1811 and 1836 Wasserman gave many concerts

throughout southern and middle Germany; he was also the first to introduce the symphonies of Beethoven into Switzerland. His own works include a *Quatuor brillant* op.14, a flute quartet op.18, variations and violin duos.

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AXEL BEER

Wasserorgel (Ger.). *See* WATER ORGAN.

Water, John. *See* WALTER, JOHN.

Water-drum. A percussion instrument which makes use of the special sound-conducting qualities of water. There are two types: this article discusses the type without a membrane; for discussion of the type with a membrane, *see* DRUM, §I, 2(iv). Water-drums without a membrane are found in Africa and the African diaspora and New Guinea. The commonest type, used mostly by women over a wide area of the West African savanna region, is made by floating a half-gourd with its concave side face downwards in water within a larger vessel (half-gourd or pail); the floating piece is then beaten with a small spoon or stick (see illustration). The instrument is often played in pairs. The resultant sound, which is used rhythmically, sometimes in ensemble with other percussion instruments and usually as an accompaniment to song, combines the concussive click of two hard objects with a soft low-pitched tone. Sometimes water-drums are beaten by hand, as in reported cases where calabash hemispheres are simply laid floating face down in the shallows of a river. One origin tale relates that they were sounded thus by hunters to attract crocodiles and water lizards.

Examples of water-drums are the *assakhalebo* of the Tuareg, the *tembol* of the Kotoko people of Chad and the *dyi dunu* of the Bambara of Mali, last named being played by young women for domestic calendar rituals and at the death of an aged woman. Use for funeral rites has also been reported among the Kurumba of Upper Volta (Griaule and Dieterlen), in Haiti and in Cuba where the instrument is known as *jícara de jobá* (Ortiz).

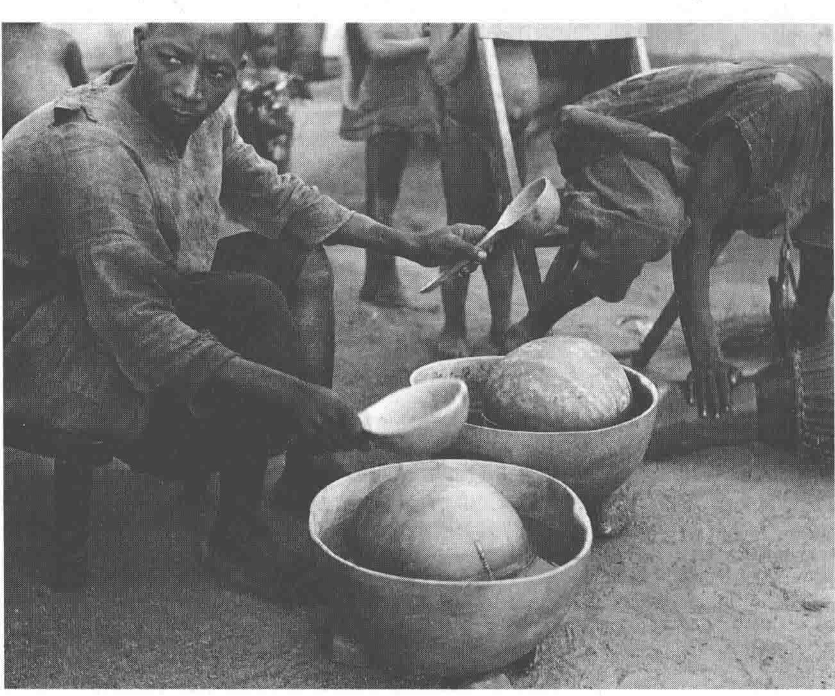
In New Guinea the instruments have a hollow wooden body shaped like an hourglass drum, but with open ends. They are used like a stamping tube and are sounded against the surface of water during male initiation ceremonies in the Chambri Lakes.

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PETER COOKE

Waterhouse, George (*b* ?Lincoln; *d* ?London, 18 Feb 1602). English musician and composer. An entry in the Chapel Royal cheque book records that he was from Lincoln and was sworn in as a Gentleman of the Chapel Royal in July 1588. The claim that he was organist of Lincoln Cathedral and the Chapel Royal is without foundation. According to Wood he spent several years studying practical and theoretical music and supplicated on 7 July 1592 for the degree of BMus at the University of Oxford. He is remembered for his extraordinary skill in the art of canon, which he demonstrated in his 1163 canons on the plainsong *Miserere*. Two manuscript copies belonged to Henry Bury, of Bury, Lancashire, who bequeathed them to the Universities of Oxford and Cambridge, with the request that they be 'kept or published in print for the credit of Englishmen and for the better preserving and continueing of that wonderful work'. In the Cambridge copy (*GB-Cu* Dd.iv.60) the canons are numbered in a rather confusing manner but are arranged in groups. They are all written in score, with the plainsong *Miserere* notated at the top of each page; except for a few three- and four-part canons (on ff.198ff) they are all of the 'two



Water-drum of the Maninka people, Guinea, West Africa

in one' kind. The copy of the canons bequeathed to Oxford is no longer traceable. Morley warmly praised Waterhouse's gigantic undertaking: 'my friend and fellow, Mr. George Waterhouse, upon the same plainsong of "Miserere" for variety surpassed all who ever laboured in that kind of study' and hoped that the canons could be published, 'for the benefit of the world and his own perpetual glory'; they never were published, however. Later, in the peroration to his book, he returned to 'those never enough praised travails of Mr. Waterhouse, whose flowing and most sweet springs in that kind may be sufficient to quench the thirst of the most insatiate scholar whatsoever'.

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SUSI JEANS/JOHN MOREHEN

Waterhouse, William (Robert) (*b* London, 18 Feb 1931). English bassoonist. He studied at the RCM under Archie Camden and began his career in the Philharmonia Orchestra. He played with the Royal Opera House Orchestra, 1953–5, and as first bassoon in the Italian-Swiss Radio Orchestra in Lugano, 1955–8. He became first bassoon of the LSO in 1958 and from 1964 to 1982 was first bassoon of the BBC SO. In 1966 he was appointed professor of bassoon at the RMCM. He joined the Melos Ensemble in 1959, and with them has made many recordings and toured Europe and the USA, appearing as soloist there and in Britain, where he is widely regarded as a leading exponent of his instrument. He has been visiting professor at faculties in America, Canada and Australia, and has been a jury member for international competitions. Several composers, including Gordon Jacob, Stanley Weiner, Jean Françaix and Elliot Schwarz, have dedicated works to him. He has published a bibliography of bassoon music (London, 1962), and has edited several works for bassoon. Waterhouse has formed a collection of bassoons, which was exhibited at the 1983 Edinburgh Festival; his catalogue of the collection, *The Proud Bassoon* (Edinburgh, 1983), traces the historical development of the instrument.

LYNDESAY G. LANGWILL/R

Water key (Fr. *clef d'eau*; Ger. *Wasserklappe*; It. *chiave d'acqua*). A small sprung, pivoted lever on brass instruments (though seldom on horns), with an attached pad covering a small hole, used to release moisture trapped inside the instrument. The hole may be opened by depressing the touchpiece of the key while blowing silently into the instrument. Some instruments have more than one water key. Though the provenance of the device is uncertain, there was a water key on the hibernicon, a contrabass bass-horn patented in 1823 by J.R. Cotter of Co. Cork. A water key also features in the Stuckens 1826 French patent specification of an omnitonic horn (Morley-Pegge, 59; *see* SAX). Leopold UHLMANN patented a water key for a valve trombone in Vienna on 12 July 1830 (Dahlqvist, 111–12 and fig.1). Jean-Louis HALARY patented the 'Siphon' water key for the trombone in Paris in 1845. A recent and successful invention has been the Amado water key, used by the GETZEN CO., USA.

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DAVID K. RYCROFT, REINE DAHLQVIST, EDWARD H. TARR

Waterman, Christopher A(lan) (*b* Fresno, CA, 16 Sep 1954). American ethnomusicologist, son of the ethnomusicologist Richard A. Waterman. After completing the BMus in Boston, he went on to study ethnomusicology with Bruno Nettl at the University of Illinois, taking the doctorate in anthropology in 1986 with a dissertation on *juju*, for which he carried out extensive field research with urban Yoruba musicians in Nigeria. He taught at the University of Washington, Seattle (1985–96), and was then appointed professor at UCLA. His scholarly interests have focussed on 20th-century change in west African popular music, the popular music culture of the USA, music and social identity, the history of jazz, and the history of ideas in African music research. Waterman is also a professional jazz musician (bass) and the leader of west African popular music ensembles in the USA.

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BRUNO NETTL

Waterman, Richard Alan (*b* Solvang, CA, 10 July 1914; *d* Tampa, FL, 8 Nov 1971). American ethnomusicologist. After completing his undergraduate studies at Santa Barbara State College (1937), he obtained the MA in anthropology at Claremont State College (1941), and took the doctorate under M.J. Herskovits at Northwestern University in 1943. His subsequent appointment to the Northwestern anthropology faculty marked the introduction of the field of ethnomusicology to the American Midwest. He taught at Wayne State University (1957–65) and subsequently at the University of South Florida. His most extensive field research was carried out with the people of Yirkalla, northern Australia, but his research interests centred on the music of the African diaspora, particularly of Afro-Cubans and Cuban-Americans, and on jazz in its social and historical context. He was also a distinguished jazz musician, frequently performing on the double bass throughout his academic career.

Waterman's publications are modest in number, but they cover a variety of subjects and approaches and are regarded as significant, innovative and influential. His

greatest contributions were the interpretation of black American music using the concept of syncretism, the introduction of research in urban American subcultures and the assembling of major bibliographies.

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BRUNO NETTL

Watermarks. The traces left in paper by the use of designs in the moulds or belts ('wires') used for its manufacture. These usually show as a thinning of the paper's texture when a sheet is held up to the light. Marks have a history of over 700 years in the West, and continue to be used to the present day (especially in currency). Since marks were used as identifiers of the paper, and since they vary considerably over time and place, they are of great value to the scholar attempting to date or localize manuscripts.

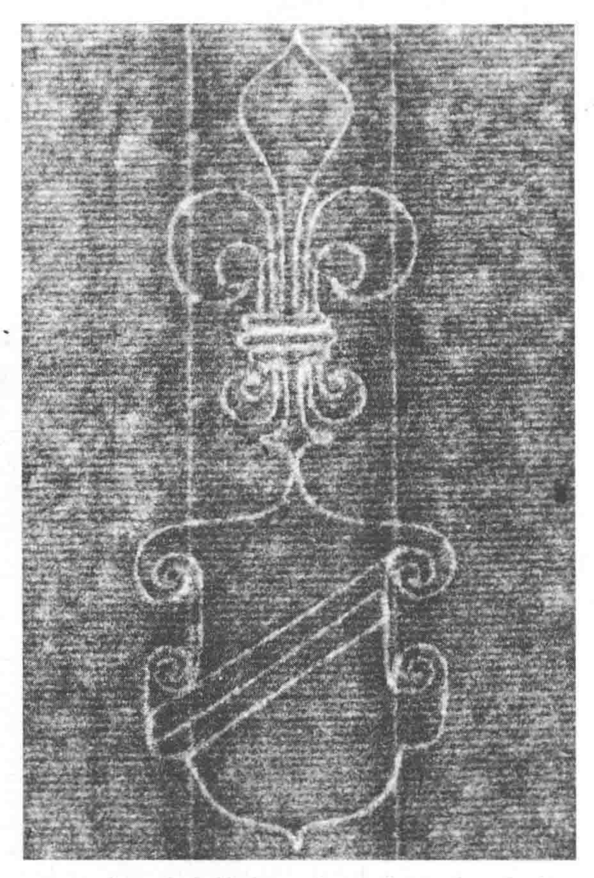
1. Character and production. 2. History and styles. 3. Use in musical research.

1. CHARACTER AND PRODUCTION. Paper from past periods is conventionally divided into two large categories, roughly corresponding to the manner in which it was made, with a transition from the earlier phase to a mechanized phase taking place around 1800. Earlier papers, called 'laid', were made by hand, a sheet at a time. The same process is still followed for some handmade papers: it involves dipping a wire 'mould', designed like a sieve, into a vat of paper pulp, and then letting the excess water drip through the mould before the paper is laid on a pile, or 'post', to dry.

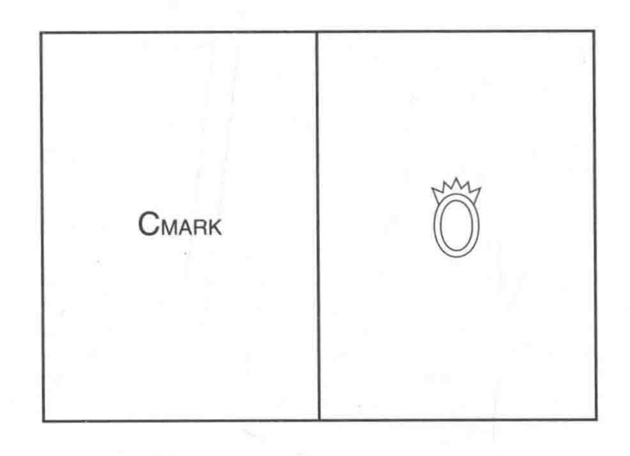
The mould is made with wires, which produce the visible thinning of the paper as the pulp is pulled down into the spaces between them by the weight of the escaping water. A sheet of paper may show up to four elements of these marks, of which two are usually referred to as the watermark and the countermark. The other two, almost always to be found in handmade paper, are the traces of the basic structure of wires in the mould. Laid-lines, which are formed by the laid-wires that support the paper pulp in the mould, are close together and fine (reflecting the thinness of the wires), and run parallel to the long sides of the original sheet of paper. Chain-lines, at right angles to the laid-lines, are thicker and further apart; they are formed by the stronger chain-wires, acting to keep the laid-wires in place, and run parallel to the short sides of the sheet. The spacing of these sets of lines is critical to the quality of the paper, producing thicker or thinner results from the same vat of pulp. Typical spacings involve as many as 15 to 20 laid-lines to an inch, with chain-lines spaced perhaps one and a half inches apart, and closer at the edges of the sheet. Measurements vary from maker to maker, from one paper-type to another and even from mould to mould of the same mark.

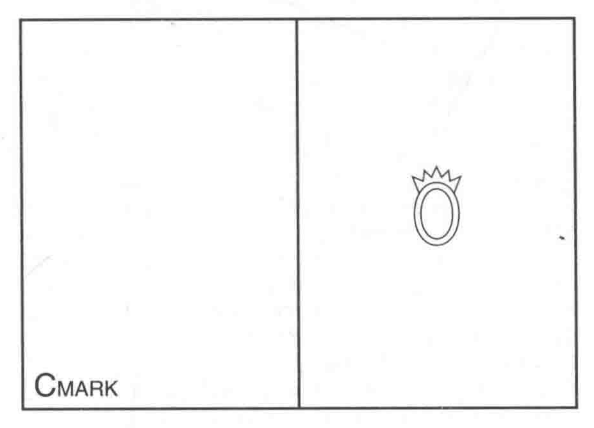
The watermark proper is produced in the same manner, by a wire design, sewn (or sometimes soldered) to the chain-wires of the mould (fig.1). It is usually in the middle of one half of the sheet of paper: this means that it lies in the middle of a page when this sheet is folded once to make a standard bifolio. Any countermark will appear in the other half of the sheet of paper, either again in the middle or at the lower outer corner (fig.2). At certain times papers were made with a single, often larger mark placed in the centre of the sheet.

Once the pulp has been shaken down in the mould and a large part of the water has drained through (a process of a few seconds), a second craftsman takes the mould and turns the sheet of paper over on to the 'post' to be pressed (by the weight of additional sheets) and begin the drying process. Between each two sheets of paper is a piece of felt. The result is that a sheet will often show slightly different textures on its two sides, one being indented by the wires of the mould against which it was pulled by the escaping water, the other reflecting the texture of the felt placed above it. While the difference is



1. Beta-radiograph of a blank page showing the 'Strasbourg bend' (named after the arms of that city), one of the more common 18th-century watermarks; note the horizontal laid-lines of the mould and the vertical chain-lines which kept them in place





2. The two normal positions for watermarks and countermarks, with paper folded to produce a book in folio

hard to detect in many papers, in others, including much good-quality paper over 500 years old, there is a significantly different 'feel' to the two sides.

While the second man turns the paper out of the mould, the first takes another mould and dips it into the vat of pulp. Almost all paper was made this way, with two alternating moulds. The two carry marks that were intended to be identical – the same basic measurements for the placing of laid- and chain-lines, and the same design for the watermark and possible countermark. However, the two can always be distinguished, for two reasons: it is impossible to make a design in bent wire so that the two copies are identical, or to attach it in precisely the same manner to two different moulds; and both chain-lines and watermark tend to slide around a little under the repeated pressure of the water as thousands of sheets of paper are made. The two marks, used together, are now called 'twins' (Stevenson, 1951–2).

While almost all handmade paper uses this style of moulds, a development of the second half of the 18th century introduced moulds in which the wire mesh was woven into a fine mat. This produced a 'wove' paper, in which the chain-lines were not present, and indeed a mark was not always present, either. The result is a paper with a more even surface, showing a texture, when held to the light, akin to very fine knitting. These papers were not always popular at first: they were better for printing, but many individual purchasers preferred the 'old paper with the lines' (*Rees' Cyclopedia*, 1819–20). Papers from the new moulds survive in printed music from the years around 1800, particularly in English editions.

However, experiments in developing a paper-making machine began late in the 18th century, and the first was perfected in England in 1803–4 by the Fourdrinier brothers. This and its successors used a continuous belt, of woven wires or a similar surface, over which the paper-pulp flowed (the belt was originally called a 'web' and now a 'machine-wire' or 'wire', with the word 'web' reserved for the actual strip of paper-pulp on the wire). Water escaped through the wire, in the same manner as through a mould. The size of a sheet of paper was now no longer defined by the size of the mould, and its maximum not restricted to what a man could comfortably hold. While at first sheets were cut by hand from the long strip, after coming from the paper-making machine, ridges were soon added to the wire, defining the sheet size, which could be as large or as small as needed. Continuous rolls of papers, as now commonly seen in newsprint, allowed for the development of the rolling press.

These papers do not normally show the lines evident in handmade paper, for the weave of the belt is finer and more complex in design. Differences in this design give each modern paper its characteristic texture. 'Wove' papers can still carry watermarks, for designs can be placed on the 'wire' and will have the same effect as they did in the mould of handwork days. In addition, the web of paper is passed through rollers to force additional water out of it: these rollers can also have designs attached to them which will produce similar designs in the paper.

2. History and styles. While chain- and laid-lines are to be found in all early European papers, the earliest extant watermarks are found in papers made at Fabriano in Italy in 1282. They seem to have originated as indicators of the size and the quality of the paper. Early marks tend to be small and relatively simple in design: a flower-head, a bishop's crozier, crossed arrows or a simple tower. Other early marks consist of an initial (the letter F, perhaps for Fabriano, is found in 13th-century papers) which may indicate the maker's name. They could appear anywhere in the sheet; the standard position was established only slowly. The names of some of these designs have survived until recent times as indicators of size, such as elephant, foolscap or royal (using a crown).

Fairly early in the history of paper, certainly by 1400, other designs emerge, which evidently served a different function. Much paper from Rhenish areas shows devices associated with the cities of Basle or Strasbourg, and other localizing marks exist, including a range of Britannias. Other papers show the devices of local ruling families – a column for the Colonna family in Rome or a ladder for the Della Scala in Milan. Most would be placed as if the main watermark.

Individual paper mills also adopted specific identifying marks, sometimes as part of the watermark and sometimes as a countermark. The mill's name eventually became a frequent part of a mark. At the same time, marks were becoming larger and more complex: even by 1500, they often have more than one component, for example an anchor within a circle surmounted by a crown or star, or a bull's head with a cross above it. The details became more intricate: whereas a simple pot would be sufficient for 14th-century mills, later pots gradually acquired two handles, perhaps ribs and decoration on the body, or a band carrying the maker's name. A famous early complex

design comprised a bunch of grapes, with each grape made out of wire. Later bunches might add inscriptions on scroll-work or a crown above. Among the most intricate designs are complete heraldic bearings, with supporters, crest and motto, popular throughout Europe during the 18th century. These and similar large designs appear in the middle of the sheet rather than to one side. Examples can be found in Viennese sources of the late 18th century.

Countermarks were already used in the 15th century. They seem to have a more specific function, often being little more than a representation of the mill's name. Among the most famous is Whatman, named after an Englishman who began making high-quality paper in about the mid-18th century. Others carry initials or a simple device. The simpler of these marks are often placed in the lower corner of the sheet.

Dates also appear in watermarks: especially in France, from 1742 for some decades, and in England from about 1794 until the middle of the next century (LaRue, 1957), a simple impression of a year can be found in either of the countermark positions. In the French case, the date does not mean that the paper was made in that year, but in English sheet music the frequent marks do in fact indicate the year of the paper's manufacture.

Although watermarks are still present in much paper, they became rare in printed music by the middle of the 19th century, in part because many papers for printing ceased to have marks at all.

3. USE IN MUSICAL RESEARCH. Watermarks are of use to the scholar for three reasons. The user of the paper rarely if ever cared about the specific sheet of paper or the watermark it contained; so, first, the marks can be taken to represent something specific about the document, without the distractions of any outside social or cultural influences that could affect styles of handwriting and decoration. A second reason lies in the vast range of watermark designs and the extent to which they can be localized; and the third depends on the manner in which each mould was unique, leaving a watermark that would not be exactly duplicated, and relatively short-lived, deteriorating under the weight of endless sequences of water-sodden paper-pulp. The individual mould has a lifespan that will depend on circumstance, but moulds seem to have had a maximum life of about three or four years before they were replaced. In the same manner, the stock of paper held by a stationer would have turned over as frequently as possible (for simple commercial reasons), so that paper made with a particular mould would normally have left the papermill and the stationer's shop within a very few years of its manufacture.

As a mould wears, so the mark will deform, becoming lop-sided, or sliding along the wires to different positions. Once a mould became useless (because some of the laid-wires had broken, for example), it was often replaced by another with basically the same design. This design could not have been identical with its predecessor, not with its twin. Paper produced from any 'single' mark, therefore, shows two sequences of continually changing details, whose course would be paralleled by other similar sequences from earlier or contemporary marks within the same design. Thus 'the same' mark will not normally appear in different sources, for there will virtually always be small variations in measurements, in the state of the mark or in design, implying the mould had endured the ravages of time or that a different mould was used.

Given that the user was not interested in the paper and its marks, it is possible, when studying the patterns that appear in a manuscript or a printed book, to decide whether the document is made up of one batch of paper or of more than one (thus suggesting a change of plan or a delay in production), and also to assign an approximate date and plausible locality to the paper used.

Although decisions on this latter point can be no more than a guide to the probable date or locality for the writing or printing on the paper, there are many occasions when this may be the best guide we have. There are whole repertories that survive with few dates: manuscripts of the Baroque cantata in Italy, or of parts for late 18th-century orchestral music, private manuscript anthologies of songs or piano music, printed editions of the 19th century or songsheets from the 18th. In these cases, a knowledge of the basic designs in use at any given period will help to narrow down the origins of the paper: reference books (among them Briquet, Churchill, Heawood and others listed in Pulsiano, 1987) provide guides to the distribution of marks over time. Most of the standard works have to be used with considerable caution, however. A prime reason is that they can only assign dates to a paper on the basis of the date when an individual sheet was used. For this reason, the most useful catalogues (those by Piccard are particularly valuable) are based on large archives from institutions which used great amounts of paper all the time. A major royal ducal court required continuous stocks of paper to keep its financial, diplomatic, legal and criminal records up to date, and thus can be relied on to have used paper soon after it was purchased. In addition, the documents in such an archive were always scrupulously dated. The result is that such an institution gives a guide to the date of manufacture of the paper, probably accurate within about a year. This condition rarely applies to musical or other cultural documents. No composer, musical scribe or amateur musician used paper in the same way, or could be relied on not to drag out of the cupboard sheets that had been lying around for some time; nor can it be assumed that the paper was local rather than acquired on a concert tour.

A second reason for caution with most illustrated catalogues of watermarks is that they consist of tracings (or even free-hand drawings) of marks, not always to life size, and often without the laid-lines and chain-lines to add precision to the picture. With the more common marks, therefore, it is difficult to be sure that a piece of paper to hand has a mark that can be called identical with any in the catalogue. The development of beta-radiography, using the isotope radiation to photograph the thickness of paper, has allowed for precise reproductions of watermarks and will produce an archive of reproductions that should overcome some of these problems. One of the few collections of such marks (Woodward, 1996) shows the extent to which individual variation is important. In music there has been little such detailed work so far, although Saunders (1989) has provided important data for the Trent codices, illuminating their history, and Dürr (1959) completely rethought the datings for Bach's cantatas. In the same way, paper and watermarks helped identify a complex of manuscripts, now dispersed, as having been copied at Mannheim (Wolf and Wolf, 1974).

Even a single manuscript can be placed in this manner: important conclusions have been drawn for the chronology of works by Mozart and Beethoven as a result of a number of studies (including Tyson 1975, 1980 and 1987). Watermark research can also help in the detection of forgeries, as in the case of Berlioz's letters (Holoman, 1974).

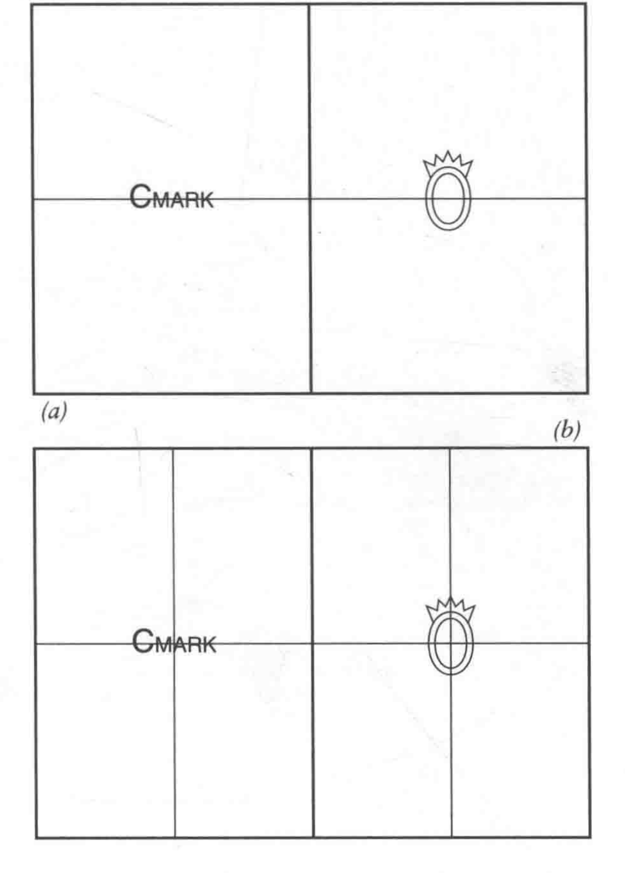
With dated paper the situation is easier: papers, other than French ones of the 1740s on, were probably made in the year marked on the mould, or at least within a year or two after. They will usually have been used for a manuscript or an edition soon after the date in the watermark. With engraved editions of music this is particularly important. Since engraved plates were rarely dated, and could be re-used for many years after their preparation (*see* BIBLIOGRAPHY OF MUSIC), often the only evidence for the date of an individual copy of a composition lies in the date preserved in the watermark. This may not date the first printing of the music, but it gives a *terminus ante quem* and also indicates that the compositions concerned were still commercially viable.

Another use of watermark and paper study is in detecting anomalies in the structure of a manuscript or printed edition. Since papers were available for a relatively short time, sheets of a different paper inserted in an otherwise homogeneous manuscript must often represent a later addition. While the composer or other non-professional copyist might have been using up old paper, adding odd sheets to an otherwise recently purchased batch, it is always probable that such changes stand for something more important. They have been used to indicate layers of compilation in a manuscript that apparently underwent changes of function, to show the order of composition of a major work (Mozart's *La clemenza di Tito*; Tyson, 1987, pp.48–60) or the insertions and deletions in a composer's autograph, and to indicate that a manuscript is actually a combination of several different sources bound together (Noblitt, 1974). Similar study has been used to connect fragments of a single manuscript (such as Beethoven's sketchbooks: Johnson, Tyson and Winter, 1985) that has been broken up and dispersed.

Exactly the same uses can be made of watermarks in printed books of music, with the proviso that allowance has to be made for the vastly greater use of paper involved in producing hundreds of copies. Nonetheless, careful study of paper anomalies can show that certain sheets were printed later, as replacements, or in fact belong to a totally different edition (Boorman, 1977), or alternatively, that undated editions were probably produced at a specifiable time (applied to English madrigalian and contemporary editions, Smith, 1996–7).

Manuscript study has one further use for watermarks. Almost invariably, the original sheet of paper is folded at least once before it is used. This often moves the watermark to the edge of the page as used after folding (fig.3), and often results in part of it being lost by binding. However, the surviving parts, taken with the pattern of chain- and laid-lines, will confirm whether the various pages that contain parts of a mark in fact belong together. This kind of study has been invaluable in the reconstruction of fragmentary sources such as the Beethoven sketchbooks.

However, pending the collection of archival series of beta-radiographs of watermarks, many of the other conclusions must consist of approximations, and watermark



3. The placing of watermarks in (a) quarto and (b) octavo formats, showing how they are split across the edges of different folios

evidence, while remaining a potent research tool, is most useful in conjunction with other evidence such as handwriting, type styles and staff rulings. Patterns of change, or indications of date and place, in more than one of these elements have a strong corroborative effect: the imprecision of each is to a large extent negated, and watermarks can then become a most potent research tool.

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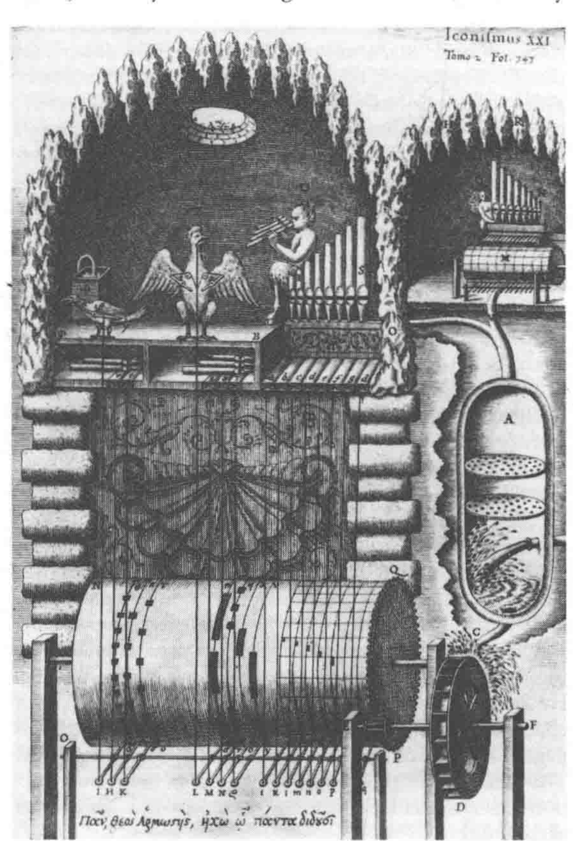
STANLEY BOORMAN

Water organ [hydraulic organ] (Fr. *orgue hydraulique*; Ger. *Wasserorgel*; Lat. *organum hydraulicum*). A kind of automatic organ without bellows. It is blown and sounded by air compressed directly by water that is activated by natural forces (e.g. by a waterfall). Water organs play without human intervention once they are set in action. Ancient and modern writers have frequently confused them with the Greco-Roman HYDRAULIS, a type of pneumatic organ in which air was supplied by hand-operated air pumps and water was used in a device to steady the wind-pressure. Unlike the steam organ (*see* CALLIOPE (ii)), which did employ 'wet' air, no water ever coursed through the musical pipes of the water organ. Apart from the method of blowing employed, the water organ is similar to the BARREL ORGAN, having a pinned barrel carrying the musical programme, a windchest and pipework.

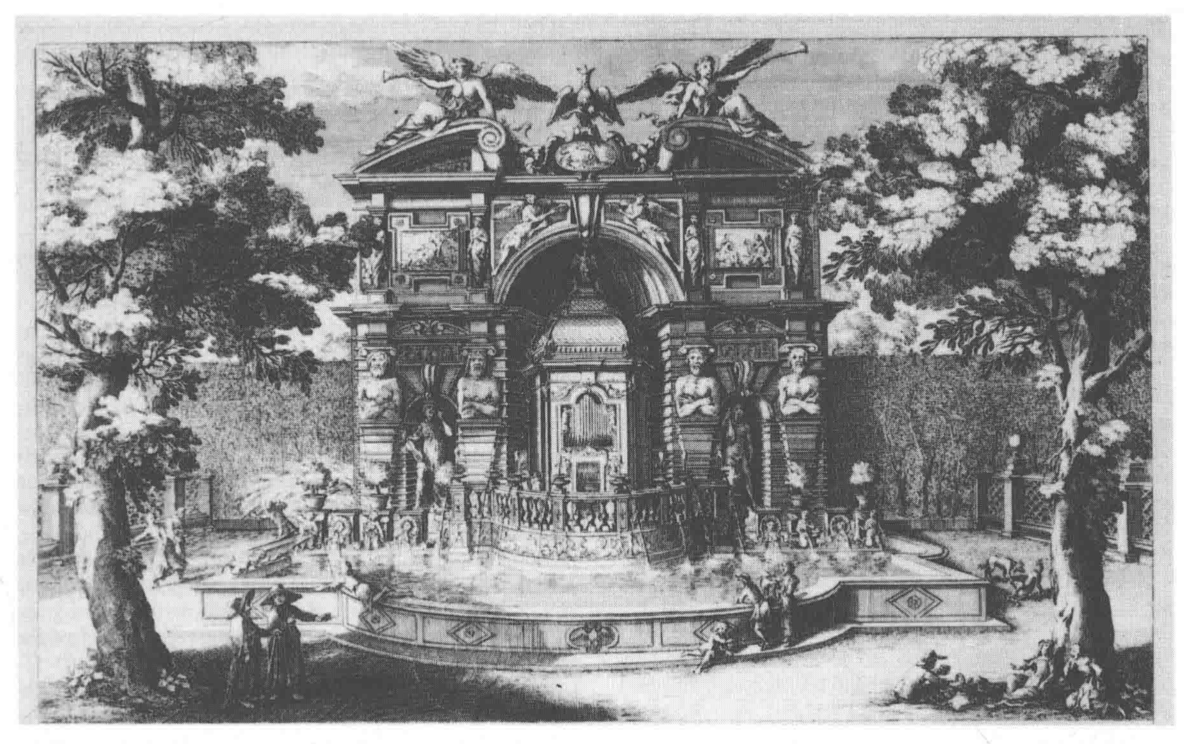
Water organs were described in the texts of Ctesibius (3rd century BCE), Philo of Byzantium (3rd century BCE) and Hero of Alexandria (*c*62 CE). Like the water clocks (*clepsydra*) of Plato's time, they were not regarded as playthings but might have had a particular significance in Greek philosophy, which made use of models and simulacra of this type. Hydraulically blown organ pipes were used to imitate birdsong, as well as to produce the awe-inspiring sound emitted by Memnon's statue at Thebes. For the latter, solar heat was used to syphon water from one closed tank into another, thereby producing compressed air for sounding the pipes.

Arab and Byzantine engineers developed, among other pieces, an automatic water organ (described by the Banū Mūsā in their 9th-century treatise; see Farmer, 1931), and a 'musical tree' at the palace of Khalif al-Muqtadir (ruled 908–32). By the end of the 13th century hydraulic automata had reached Italy and the rest of Western Europe. During the Renaissance water organs again acquired magical and metaphysical connotations among followers of the hermetic and esoteric sciences. Organs were placed in gardens, grottoes and conservatories of royal palaces and the mansions of rich patricians to delight onlookers not only with music but also with displays of automata – dancing figurines, wing-flapping birds and hammering cyclopes – all operated by projections on the musical cylinder (fig.1). Other types of water organ were played out of sight and were used to simulate musical instruments apparently being played by statues in mythological scenes such as 'Orpheus playing the viol', 'The contest between Apollo and Marsyas' and 'Apollo and the nine Muses'.

The most famous water organ of the 16th century was at the Villa d'Este in Tivoli (fig.2). Built about 1569–72 by Lucha Clericho (Luc de Clerc; completed by Claude Venard), it stood about six metres high under an arch, and was fed by a magnificent waterfall; it was described by Mario Cartaro in 1575 as playing 'madrigals and many other things'. It was also provided with a keyboard. G.M. Zappi (*Annalie memorie de Tivoli*, 1576) wrote: 'When somebody gives the order to play, at first one hears trumpets which play awhile and then there is a consonnance .... Countless gentlemen could not believe that this organ played by itself, according to the registers, with water, but they rather thought that there was somebody



1. Water organ in the grotto of Villa Aldobrandini, Frascati, installed 1620: engraving from Athanasius Kircher's 'Musurgia universalis' (1650)

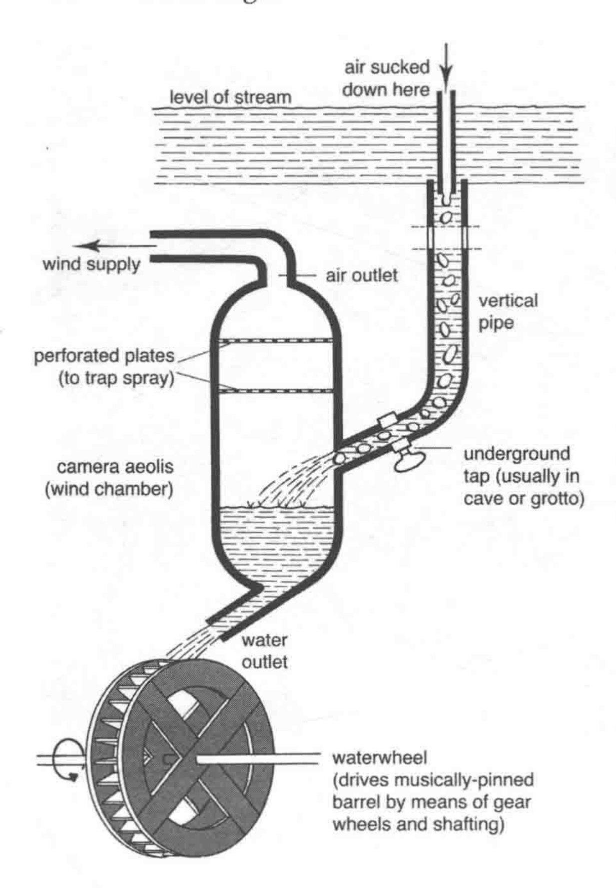


2. Water organ built c1569–72 in the gardens of the Villa d'Este, Tivoli: engraving by Giovanni Francesco Venturini from G.G. Rossi's 'Le Fontane di Roma', pt. iv (c1675)

inside'. Besides automatically playing at least three pieces of music, it is now known that the organ was also provided with a keyboard. Other Italian gardens with water organs were at Pratolino, near Florence (*c*1580), Isola de Belvedere, Ferrara (before 1599), Palazzo del Quirinale, Rome (built by LUCA BIAGI in 1598, restored 1990), Villa Aldobrandini, Frascati (1620), one of the Royal Palaces at Naples (1746), Villa Doria Pamphili, Rome (1758–9). Of these only the one at the Palazzo del Quirinale has survived. Kircher's illustration in *Musurgia universalis* (1650; see fig.1), long thought to be a fanciful representation of a hypothetical possibility, has been found to be accurate in every detail when compared to the organ grotto at the Quirinale, except that it was reversed left to right. There are still traces of the instrument at the Villa d'Este but the mineral-rich water of the river which cascades through the organ grotto has caused accretions which have hidden most of the evidence from view.

In the early 17th century water organs were built in England; Cornelius Drebbel built one for King James I (see Harstoffer, 1651), and Salomon de Caus built several at Richmond while in the service of Prince Henry. There was one in Bagnigge Vale, London, the summer home of Nell Gwynn (1650–87), and Henry Winstanley (1644–1703), the designer of the Eddystone Lighthouse, is thought to have built one at his home in Saffron Walden, Essex. After the marriage of Princess Elizabeth to the Elector Palatine Prince Friedrich V, de Caus laid out for them the gardens at Heidelberg Castle which became famous for their beautiful and intricate waterworks. A water organ survives in the gardens at Heilbronn, Württemberg, and parts of one at the Wilhelmshöhe gardens in Kassel. The brothers Francini constructed waterworks and organs at Saint Germain-en-Laye and Versailles, which reached new heights of splendour and extravagance.

By the end of the 17th century, however, interest in water organs had waned. As their upkeep was costly they were left to decay and were soon forgotten; by 1920 not one survived (the so-called water organ at Hellbrunn Castle, Salzburg, is a pneumatic organ driven by hydraulically operated bellows). Their mechanism was subsequently misunderstood until the Dutch engineer Van Dijk pointed out in 1954 that the method of air supply to the water organ was the same as that used in forges and smelting works in the 16th and 17th centuries. The most important factor is the natural characteristic of water, when drawn by gravity into an outlet, to suck air in with it. In fig.3 air is drawn through a small pipe placed in a larger vertical pipe, which takes water from a stream, pond or stabilizing reservoir. Both water and air arrive together in the *camera aeolis* (wind chamber) which is situated a considerable distance below the head of the water. The longer the vertical pipe, the more forceful the suction will be and the greater the volume of air sucked in. Here water and air separate and the compressed air is driven into a wind-trunk on top of the *camera aeolis*, to blow the organ pipes. The two perforated 'splash plates' or 'diaphragms' prevent the water spray getting into the organ pipes. The water, having been separated from the air, leaves the *camera aeolis* at the same rate as it enters it and is used to drive a water wheel, which in turn drives the musical cylinder and the movements attached. To start the organ, the tap above the entry pipe has to be turned on and, given a continuous flow of water, the organ plays until the tap is closed again. Many water organs had simple wind-pressure regulating devices. At the Palazzo del Quirinale, the water flows from a hilltop spring (once abundant, now only sufficient to play the



3. Diagram showing the blowing system of a water organ

organ for about 30 minutes at a time), coursing through the palace itself into a stabilizing 'room' some 18 metres above the *camera aeolis* in the organ grotto. This drop provides sufficient wind to power the restored six-stop instrument.

Among Renaissance writers on the water organ, Salomon de Caus was particularly informative. His book of 1615 includes a short treatise on making water organs, advice on tuning and registration, and many fine engravings showing the instruments, their mechanisms and scenes in which they were used. It also includes an example of suitable music for water organ, the madrigal *Chi farà fed' al cielo* by Alessandro Striggio (i), arranged by Peter Philips.

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SUSI JEANS/ARTHUR W.J.G. ORD-HUME

Waters, Edward N(eighbour) (*b* Leavenworth, KS, 23 July 1906; *d* Mitchellville, MD, 27 July 1991). American music librarian and musicologist. He was educated at the Eastman School of Music of the University of Rochester, where he received the BMus in 1927 and the MMus in 1928. He joined the staff of the Library of Congress in 1937 as assistant chief of the music division and from 1972 until his retirement in 1976 served as chief of the division.

Waters wrote numerous articles and reviews on 19th-century Romanticism, especially the music and writings of Liszt. His other interests included American folk music and music history. He wrote on important books and manuscripts in the music division of the Library of Congress and, from 1951, frequently discussed the library's music acquisitions in its *Quarterly Journal*. From 1934 to 1947 he was compiler of the 'Quarterly Book-List' for the *Musical Quarterly*.

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PAULA MORGAN

Waters [née Howard], **Ethel** (*b* Chester, PA, 31 Oct 1896; *d* Chatsworth, CA, 1 Sept 1977). American popular singer and actress. She grew up in the Philadelphia area, coming more strongly under the influence of white vaudeville singers, such as Nora Bayes and Fanny Brice, than did her southern contemporaries. Early in her career she sang 'coon' songs, and became an outstanding example of the group of black vaudeville singers who may be distinguished from southern classic blues singers such as Ma Rainey and Bessie Smith. Some of her performances from the mid-1920s (she began recording in 1921) used the scat-singing devices subsequently developed by Louis Armstrong and Ella Fitzgerald. In the 1930s, she found the mainstream of popular music, including jazz, congenial, and brought to it a combination of tragedy (in Harold Arlen's *Stormy Weather*, 1933) and comedy (in H.I. Marshall's *You can't stop me from loving you*, 1931) which, in its range, was unsurpassed by any other popular singer. From about the same time she began appearing as a stage actress, notably in *Mamba's Daughters* (1939, by Dorothy Heyward and Dubose Heyward), *The Member of the Wedding* (1950, by Carson McCullers), and most notably Vernon Duke's *Cabin in the Sky* (1940), a musical which was made into a film in 1943, with additional songs provided for Waters; she was also successful in Irving Berlin's *As Thousands Cheer* (1933). Her acting career eventually eclipsed her accomplishments as a singer in the public eye.

Waters was the first black entertainer to move successfully from the vaudeville and nightclub circuits to what blacks called 'the white time' (the West Indian Bert Williams had done this earlier in the *Ziegfield Follies*, but in blackface). Her vocal resources were adequate though unexceptional, but this shortcoming was mitigated by an innate theatrical flair that enabled her to project the character and situation of every song she performed. The early recordings of Mildred Bailey, Lee Wiley and Connee Boswell clearly reflect a debt to Waters, and most popular singers of the time came under her influence to some degree. From 1960 to 1975 Waters toured with the evangelist Billy Graham, singing with less vocal prowess than before but with an undiminished ability to characterize her material.

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HENRY PLEASANTS/R

Waters, John. *See* WALTER, JOHN.

Waterson, Norma (Christine) (*b* Hull, 15 Aug 1939). English traditional singer and folksinger. From a Yorkshire family, she began in the 1960s by singing with her sister Lal, brother Mike and cousin John Harrison as the Watersons, releasing the acclaimed album *Frost and Fire* (Topic, 1965). They dressed like a typical contemporary rock band, but sang unaccompanied traditional English songs with an intensity that they described as 'earthy', acquiring a cult following before breaking up in 1968. After four years as a DJ in Montserrat, Norma returned to Yorkshire, working on a series of family musical projects. She continued to make occasional appearances and recordings with a new line-up of the Watersons, including the guitarist Martin Carthy whom she later married. She then worked with her daughter Eliza Carthy, sister Lal and her daughter Maria as the Waterdaughters. When Lal Waterson stopped touring, Norma began working with Martin and Eliza in a new family group, Waterson: Carthy.

In 1996 she released her first solo album, *Norma Waterson*, recorded in the USA with a group of musicians that included the guitarist Richard Thompson and Martin and Eliza Carthy. It included only one traditional song alongside versions of songs by Billy Bragg, Richard Thompson and Elvis Costello. Despite its remarkable success, she continued working with her family in Waterson: Carthy, releasing *Common Tongue* (1997).

Her brother Mike [Michael] Waterson (*b* Hull, 17 Jan 1941) released a critically acclaimed eponymous album (1977), while her sister Lal Waterson (*b* 14 Feb 1943; *d* 4 Sept 1998) recorded *Bright Phoebus* (1972), an album of songs written by herself and her brother. Later recordings by Lal included those with the Waterdaughters and other combinations of family members; they also included the albums *Once in a Blue Moon* (Topic, 1996) and the final, reflective *A Bed of Roses* (1998), both with her son, the guitarist Oliver Knight.

ROBIN DENSELOW, CAROLE PEGG

Watkin, David (Evan) (*b* Crowthorne, Berks., 8 May 1965). English cellist. He studied privately with Sharon McKinley and then at the Wells Cathedral School with Margaret Moncrieff and Amaryllis Fleming; while at St Catherine's College, Cambridge (where he won both a choral scholarship and an instrumental award), he studied with William Pleeth. In 1989 he made his début in St John's, Smith Square, with his duo partner, Howard Moody; his US début came ten years later at the Lincoln Center, New York, when he played the Schumann Concerto with Sir John Eliot Gardiner and L'Orchestre Révolutionnaire et Romantique. As a soloist Watkin has also appeared and recorded with the Academy of Ancient Music, Collegium Musicum '90, the English Concert and the Orchestra of the Age of Enlightenment, with which he recorded Haydn's Sinfonia Concertante. Watkin's passionate belief in the juxtaposition of scholarship and musicianship has led to his revival of the practice of realizing figured bass on the cello; he has recorded Corelli's op.5 violin sonatas in this manner with the Trio Veracini, and published his findings (*Early Music*, xxiv (1996), 645–63). It is also reflected in a special interest in performing 19th-century music, firstly with a highly acclaimed recording of Beethoven cello sonatas and, since 1999, with the Eroica Quartet, which is committed to 'performing the music of the Romantic period and rediscovering the style of its performance'. Its first CD, of Mendelssohn, was acclaimed for its boldness and vitality. Watkin's tastes remain catholic, as is witnessed by his recording of Francis Pott's Cello Sonata.

LUCY ROBINSON

Watson, Anthony (Arthur) (*b* Winton, 29 Sept 1933; *d* Dunedin, 6 March 1973). New Zealand composer. He studied music from an early age with his father, an amateur violinist. Graduating from the University of Otago (diploma in music 1957), he then worked as a string player in Wellington. From 1959 to 1969 he earned a living primarily from playing the viola in the National Orchestra of the NZBS (now the New Zealand SO). He was the inaugural Mozart Fellow, from 1970 to 1971, at the University of Otago, a position which allowed him to work full-time at composition for the only period of his life. Reduced to the precariousness of freelance work and private string teaching when the fellowship expired, and increasingly debilitated by alcoholism, he took his own life at the age of 39.

As a non-conformist personality, and working outside the academic music establishment of the time, Watson developed his own, isolated modernist voice, finding inspiration in the music of Bartók and the Second Viennese School. All of his finest music is for strings, reflecting his own performance expertise. The three string quartets form a nucleus of highly charged, yet meticulously ordered music. The first (1959) is a homage to Beethoven's *Grosse Fuge*, while the second (1962) and third (1971) use serial techniques and tightly worked canons. The *Prelude and Allegro for Strings* (1960), Watson's most popular work, is terse and densely structured, but close to hysteria in its emotional tone; the virtuoso Sonata for solo viola (1969) is similarly anguished. Works employing texts, such as *In memoriam 29th October*, reveal his left-wing political views.

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MARTIN LODGE

Watson [née McLamore], **Claire** (*b* New York, 3 Feb 1927; *d* Utting am Ammersee, 16 July 1986). American soprano. She studied at the Eastman School of Music and privately with Elisabeth Schumann, and made her début in 1951 at Graz as Desdemona. In 1955 she was engaged at Frankfurt; during her first season she sang 12 new roles, including Countess Almaviva, Pamina, Elisabeth (*Tannhäuser*), Leonora (*La forza del destino*), Aida and Tatyana. In 1957–8 she sang Fiordiligi, Elisabeth de Valois and the Marschallin, in which role she made her Covent Garden (1958) and Glyndebourne (1960) débuts. She appeared regularly in London, where she was admired as Ellen Orford, an unforgettably intense Sieglinde, Eva, and, with the Munich company in 1972, Ariadne and the Countess in *Capriccio*. Her Munich association began in 1958, when she sang Countess Almaviva at the reopening of the Cuvilliéstheater; in 1963 she sang Eva at the inauguration of the rebuilt Nationaltheater, a performance preserved on disc. Watson made guest appearances in Vienna, Berlin, Italy and the USA, where she sang her first Arabella in New Orleans in 1969. The warmth and musicality of her singing and her sincerity illumine her portrait of Ellen Orford in Britten's own recording of *Peter Grimes*.

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HAROLD ROSENTHAL/ALAN BLYTH

Watson, Thomas (*b* London, *c*1556; *d* London, bur. 26 Sept 1592). English poet, and an important translator and adaptor of Latin, French and Italian verse. There is no record of his university education, but he often described himself as *I.V. Studioso* (proficient in both laws, i.e. canon and civil). As a youth he travelled widely in France and Italy, and after his return associated with many of the rich and famous, including Sir Francis Walsingham and his son-in-law Sir Philip Sidney, both of whom were eulogised by Watson in his madrigal verse. He is also recorded as having come to the defence of the playwright Christopher Marlowe in a street brawl, killing Marlowe's assailant. Watson's verse in Latin and English was highly praised by contemporary critics. His first published volume was the *Hekatompathia* (London, 1582), the first set of connected love-poems in English and of importance for the development of the English sonnet form. His contemporary reputation rested mainly on this and on his Latin *Amyntas* (1585). He wrote the poem for Byrd's broadside *A gratification unto Master John Case* printed by Este in 1589, and the next year issued *The first sett of Italian madrigalls Englished, not to the sense of the originall dittie, but after the affection of the noate* (ed. in MB, forthcoming), containing 23 madrigals by Marenzio, three by older Italians and two, specially written in the Italian style, by Byrd. This anthology is important not only for making the madrigals available in English, but for Watson's poetic method: the words reflect the spirit of the originals, but hardly ever the literal meaning; instead new lyrics are provided, designed to fit the figuration, phrase and affective structure of the music so closely that the madrigalist's art is displayed fully. There is no doubt that Watson's collection provided models for the composers of the English Madrigal School, as well as much of the subject matter for the writers. Five of Watson's lyrics were subsequently reset by English composers. Kerman has suggested that some texts in Byrd's *Psalmes, Sonets & Songs* (1588) may be by Watson.

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L. Macy: 'The Due Decorum Kept: Elizabethan Translation and the Madrigals Englished of Nicholas Yonge and Thomas Watson', *JMR*, xvii (1997), 1–21

ALBERT CHATTERLEY

Watson, William D(avid) (*b* London, 6 Oct 1930). English bowmaker. He began his career in 1945 serving a six-year apprenticeship with W.E. Hill & Sons in London, working under Retford. After a two-year absence for national service, he returned to work there until 1962. In February of that year he left to work on his own, moving to Denham, Buckinghamshire, in October 1963. Watson's bows are cleanly and precisely made, the sticks generally being stronger than most, though without extra weight. Watson is also well known as a restorer of fine old bows.

CHARLES BEARE

Watts, André (*b* Nuremberg, 20 June 1946). American pianist. His first teacher was his Hungarian mother, who had married an African-American soldier. He studied with Genia Robiner, Doris Bawden and Clement Petrillo at the Philadelphia Musical Academy. At the age of nine he played at a Philadelphia Orchestra children's concert (Haydn's Concerto in D). He made several more appearances in Philadelphia, but the turning-point was in January 1963, when he played Liszt's First Piano Concerto with Leonard Bernstein at a New York PO children's concert, and again at a regular subscription concert. He became instantly famous and second only to Cliburn as a box-office attraction among the younger American instrumentalists. In 1966 he made his European debut with the LSO, and then made a world tour in 1967 under the auspices of the US State Department. While continuing his career he studied with Leon Fleisher (at the Peabody Conservatory sporadically between 1963 and 1972, then privately until 1974); for sheer facility he was unsurpassed and, with Fleisher's help, his musicianship began to match his technique. In 1973 he made another State Department tour, to the USSR, as soloist with the San Francisco SO; that year he taught for the first time, at the Berkshire Music Center. In November 1976 he appeared in the first live nationwide television broadcast of a solo recital in the USA. In 1988, the 25th anniversary of his début as soloist with the New York PO was celebrated in a concert with the orchestra in which Watts performed Liszt's First Concerto, Beethoven's Second and Rachmaninoff's Second in a live nationwide broadcast. Watts's recital repertory ranges from Haydn to Debussy; his concerto repertory, centred on the late Romantics, includes works by Rimsky-Korsakov and MacDowell. He has been awarded honorary doctorates by Yale University (1973) and Albright College (1975); in 1988 he was awarded the Avery Fisher Prize. Among Watts's recordings are concertos by Tchaikovsky, Saint-Saëns, Rachmaninoff and MacDowell.

MICHAEL STEINBERG/R

Watts, Helen (Josephine) (*b* Milford Haven, 7 Dec 1927). Welsh contralto. She studied at the RAM and made her début at a Promenade Concert in 1955, singing Bach arias under Sargent and subsequently developing a reputation as a distinguished oratorio singer. In 1958 she made her operatic début, as Didymus in *Theodora* with the Handel Opera Society, for whom she also sang Ino and Juno (*Semele*) as well as Rinaldo, which she repeated at the Komische Oper, Berlin, and at Halle (1961). In 1964 she sang Britten's Lucretia (conducted by the composer) on the English Opera Group tour of the USSR. At Covent Garden (1965–71) her dark-grained timbre and gift for word-painting brought to life her portrayals of the First Norn, Erda, Sosostris (*The Midsummer Marriage*) and Mrs Sedley, while for the WNO (1969–83) she sang Mistress Quickly, Sosostris, Mrs Sedley (a vivid, biting assumption) and Madame Larina. Watts's firm, evenly produced voice was admirably suited to her wide repertory of oratorio and song, as can be heard on recordings ranging from Bach and Handel to her eloquent Angel in Boult's *Dream of Gerontius*. She was made a CBE in 1978.

ALAN BLYTH

Watts, John (i) (*b* 1678; *d* London, 26 Sept 1763). English bookseller and publisher. He was established in Lincoln's Inn Fields, London, by 1713, when he began to issue editions of classical authors. From the outset he often published in conjunction with Jacob (later Jacob and Richard) Tonson, issuing plays, librettos and miscellaneous works. The introduction of the ballad opera at Lincoln's Inn Fields Theatre gave Watts a brisk trade in the publication of the operas performed there. He issued the first and later editions of *The Beggar's Opera* (1728), and after this practically the whole of the series of ballad operas (more than 27 altogether) as soon as they were performed. These editions present the airs for the songs, printed from engraved woodblocks, as an appendix, and are especially valuable for giving the old names of the tunes. Another important work is the six-volume *The Musical Miscellany* (1729–31), also printed from woodblocks and considered the finest pocket songbook of the period. The third to fifth volumes of this set were reissued by J. Wren about 1750 with different titles (*The Harp*, *The Spinnet* and *The Violin* respectively). Many of the librettos of Handel's oratorios from *Athalia* (1733) onwards were printed by Watts.

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FRANK KIDSON/PETER WARD JONES

Watts, John (Everett) (ii) (*b* Cleveland, TN, 16 July 1930; *d* New York, 1 July 1982). American composer and synthesizer player. He studied at the universities of Tennessee (BA 1949), Colorado (MM 1953), Illinois (1955–6), Cornell (1958–60) and at UCLA (1961–2); his principal teachers were John Krueger, David Van Vactor, Cecil Effinger, Burrill Phillips, Robert Palmer and Roy Harris. From 1967 he was a member of the faculty at the New School for Social Research in New York, where he founded (1969) and directed the electronic music programme. He was also the founder and director of the Composers Theatre (1964–82), an organization that presented the works of some 250 American composers in various concert series, including over 150 premières and more than 50 commissioned works.

Watts composed more than 100 works for concert, theatre, dance, film and television. After 1964 he worked closely with his wife, the choreographer Laura Foreman, and developed his interest in electronic music, particularly the ARP synthesizer, which he helped to popularize in his performing, as well as his compositional, activities. Watts considered himself a traditionalist and tried to 'humanize' his electronic music, creating works that sound Romantic and orchestral rather than electronic. Representative later pieces include *Laugharne*, in which a tape functions almost as a second orchestra, and *MAS*, a 27-track study in density based on traditional gagaku. Watts also maintained an active interest in film music and conceptual

art: *Wallwork*, a collaboration with Foreman, involved posters and press releases announcing a sold-out (but nonexistent) concert.

WORKS

Inst and vocal: Pf Sonata, 1958, rev. 1960; Signals, S, orch, 1970; Piano for Te, pf, 13 players, tape, 1973; Laugharne, S, tape, orch, 1974; Mots d'heures: Gousses, Rames, vv, tape, 1974; Piano for Te Tutti, pf, tape, 1975; Maxiconcerto, 1976; Canonades, str orch, 1978; Keepsakes, tape, orch, 1978; Le Match de Boxe, 1978; Barbro Variations, pf 4 hands, 1979; Easy Songs for Lazy Singers, 1981; *c*25 other works, incl. solo pieces for fl, vc, pf and org, duets for various insts with pf and ens pieces incl. works for sax qnt, ww qnt and concert band

Elec: WARP, brass qnt, synth, tape, 1971; Elegy to Chimney: in memoriam, tpt, synth, tape, 1972; MAS, 1976; Entectics, synth, tape, 1978; Processional, 10 tpts, tape, 1978; A Little Night Music, 1979; Timespace, tape, 1979; Ach!, tape, opt. synth, 1980

Dance scores, tape: Study for Solo Figure/Film, 1968; Perimeters, 1969; Glass and Shadows, 1971; Laura's Dance, 1971; Margins, 1972; Still Life, 1972; Locrian, 1973; Songandance, 1973; BUD (1975), 1975; Heirlooms, 1977; ♯SS, 1977; UPS, 1977; Entries, 1978; GO, 1978; Night Remembrance, 1979

Film scores: War (S. Markman), 1968; Daisies (V. Simek), 1972; TimeCoded Woman I, II, III (L. Foreman), 1981

Other works: M*U*S*I*C for Table of Noon/Mat of the Moon (J. Varga), public ritual-lighting processional, 1981; Wallwork (Foreman), conceptual art, 1981; *c*40 other elec works and dance scores for tape

MSS in *US-NYamc, NYp*

Principal publishers: General, Joshua

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WILLIAM DUCKWORTH/MICHAEL MECKNA

Waulking song. Labour song associated with the finishing or waulking of handwoven tweed in Gaelic areas of Scotland. Tweed waulking was traditionally a communal activity of women, who sang the songs, alternating between a soloist and chorus, to coordinate their physical efforts and to relieve the monotony of their work. *See* SCOTLAND, §II, 5(ii).

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P.R. Cooke, ed.: 'Scottish Tradition 3: Waulking Songs from Barra', TNGM 111 [disc notes]

□

Wave. A pattern of vibration spatially distributed through a medium. An example of a medium of great importance in musical instruments is the stretched string. Three types of wave can exist in a string: a transverse wave, in which the particles of the string vibrate in a direction perpendicular to the string axis, a longitudinal wave, in which the string particles vibrate along the string axis, and a torsional wave, in which the string particles rotate about the string axis. All three types of wave can be generated by bowing a string, although the transverse waves normally dominate the acoustic behaviour of a bowed string. Transverse and torsional waves cannot be supported by a gaseous medium, so that only longitudinal waves are present in the air column of a wind instrument.

In a travelling wave the vibration pattern travels through the medium with a characteristic speed (the wave velocity); fig.1*a* shows three successive views of a transverse wave travelling from left to right on a string. When a travelling wave is reflected back on itself, a standing wave is set up; fig.1*b* shows three successive views of a standing wave on the string.

See also SOUND.

MURRAY CAMPBELL, C. GREATED

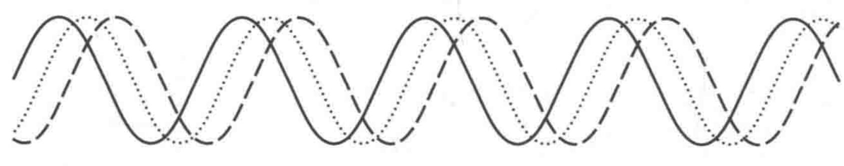
Wavelength. The distance between two successive points that are at the same position in the cycle of disturbances at the same time in a periodic wave. In a simple sine wave it is merely the distance between two successive peaks or two successive troughs. *See* SOUND, §2.

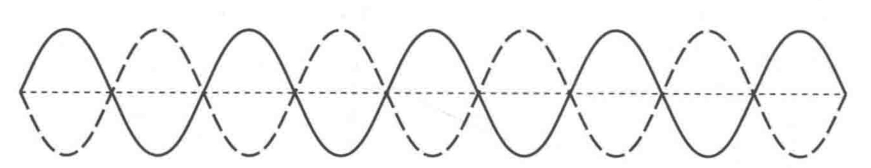
C. GREATED

Wa-wa [wah-wah]. An onomatopoeic term derived from the sound created by the regular boost and cut of treble frequencies. It is applied to devices which produce this effect, notably the Harmon mute for the trumpet and trombone (*see* MUTE, §2(ii)(c)), and to a signal processor unit, generally operated by means of a foot pedal (*see* ELECTRIC GUITAR, §2).

□

Wa-Wan Press. American firm of music publishers. It was founded in Newton Centre, Massachusetts, in 1901 by the composer Arthur Farwell (*b* St Paul, MN, 23 April 1872; *d* New York, 20 Jan 1952) to publish neglected music by contemporary American composers and music using American folk material. Named after an Omaha Indian ceremony for peace, fellowship and song, it began idealistically to further the cause of American music and a new indigenous music that Farwell believed would emerge from a study of ragtime and of black, Indian and cowboy songs. The press published the works of 37 composers (including nine women) whose main interest was in American Indian music, and Farwell, H.W. Loomis





1. *(a) Three successive views of a travelling wave on a stretched string; (b) three successive views of a standing wave on a stretched string*

and Carlos Troyer were among those whose works used such material. Other composers whose music was published by the firm include Frederic Ayres, Rubin Goldmark, E.S. Kelley, Arthur Shepherd, Henry Gilbert, E.B. Hill and Gena Branscombe. Two collections of music were issued each quarter, one vocal and one instrumental, in volumes beautifully designed and printed, often with introductions by Farwell. Later each composition was published separately in sheet-music form; Farwell designed many of the abstract covers himself, taking pride in their distinctive appearance; his typographical designs were adapted by other publishers. In 1907, encouraged by public acceptance and demand, the firm began to publish monthly instead of quarterly. In 1908 loss of subscriptions caused the publishing house to founder, and in 1912 it was acquired by G. Schirmer of New York.

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W. THOMAS MARROCCO, MARK JACOBS

Waxman [Wachsmann], **Franz** (*b* Königshütte, 24 Dec 1906; *d* Los Angeles, 24 Feb 1967). American composer of German birth. After pursuing a career in banking for two years, he completed his musical studies in Dresden and Berlin. While a student, he supported himself by playing the piano in nightclubs, especially with the Weintraub Syncopators. It was this employment that led him, in 1929, to UFA, Germany's leading film studio, where he was hired to arrange and conduct Frederick Holländer's score for *The Blue Angel*. The success of that film produced additional film work, ultimately leading to his emigration to Los Angeles in 1934.

Waxman's arrival in Hollywood was timely; film music was just developing into a major art form and his fluent, highly Romantic style, coupled with a gift for melodic writing, was ideally suited to the medium. He quickly took his place as one of the most important composers of Hollywood's golden age. His first original film score, *The Bride of Frankenstein* (1935), re-used many times in other horror films of the period, set the style of scores for that genre. He went on to compose for some of Hollywood's classic films, including *Captains Courageous* (1937), *The Philadelphia Story* (1940), *Rebecca* (1940), *Dr Jekyll and Mr Hyde* (1941), *Prince Valiant* (1954), *The Nun's Story* (1959) and *Taras Bulba* (1962). In all, he worked on 144 films and received 12 Academy Award nominations, winning twice in consecutive years for *Sunset Boulevard* (1950) and *A Place in the Sun* (1951). His music for the cinema appears on many recordings.

Of Waxman's concert works, the most important are the oratorio *Joshua* (1959) and the dramatic song cycle *The Song of Terezin* (1965), his last composition. Perhaps his most famous work, however, is the *Carmen Fantasie*, a brilliant showpiece for violin and orchestra based on themes from Bizet's opera, originally composed for the film *Humoresque* in 1947. Also a gifted conductor, Waxman founded the Los Angeles International Music Festival in 1948 and for the next 20 years presented important premières of works by Stravinsky, Shostakovich, Vaughan Williams, Walton, Schoenberg and many others. A frequent guest conductor in the USA, Europe and Israel, in 1962 he was the first American to conduct major orchestras in the Soviet Union.

WORKS
(*selective list*)

Film scores: The Bride of Frankenstein, 1935; Fury, 1936; Magnificent Obsession, 1936; Captains Courageous, 1937; The Adventures of Huckleberry Finn, 1939; The Philadelphia Story, 1940; Rebecca, 1940; Dr Jekyll and Mr Hyde, 1941; Suspicion, 1941; Old Acquaintance, 1943; Objective Burma, 1944; God is my Co-Pilot, 1945; Cry Wolf, 1947; Dark Passage, 1947; Humoresque, 1947; The Paradine Case, 1947; The Unsuspected, 1947; Sunset Boulevard, 1950; A Place in the Sun, 1951; My Cousin Rachel, 1952; Demetrius and the Gladiators, 1954; Prince Valiant, 1954; Rear Window, 1954; The Silver Chalice, 1955; Crime in the Streets, 1956; Peyton Place, 1957; Sayonara, 1957; The Spirit of St Louis, 1957; Beloved Infidel, 1959; The Nun's Story, 1959; The Story of Ruth, 1960; My Geisha, 1962; Taras Bulba, 1962; 112 other film scores

Orch: Scherzetto (Theme and Variations), chbr orch, 1936; Athaneal, ov., tpt, orch, 1946; Carmen Fantasie, vn, orch, 1947 [based on Bizet, from film score Humoresque]; Tristan und Isolda, fantasia, vn, pf, orch, 1947; Passacaglia, 1948; The Charm Bracelet, chbr orch, 1949; Sinfonietta, str, timp, 1955; Goyana, 4 Sketches, pf, str, perc, 1960; Ruth, sym. suite, 1960; Taras Bulba, sym. suite, 1962

Vocal: Joshua (orat, J. Forsyth), nar, chorus, orch, 1959; The Song of Terezin (poetry by concentration camp children), song cycle, Mez, mixed chorus, children's chorus, orch, 1965

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C. Palmer: *The Composer in Hollywood* (London, 1990)

BRENDAN G. CARROLL

Wayditch, Gabriel von (*b* Budapest, 28 Dec 1888; *d* New York, 28 July 1969). Hungarian composer, naturalized American. In Budapest he attended the National Hungarian Royal Academy of Music, studying composition with Hans Koessler and the piano with Emil Sauer. He later conducted at the Royal Orpheum Theatre. In 1911 he emigrated to the USA and found work in New York as a theatre conductor, while composing operas in almost complete isolation. The only opera staged in his lifetime was *Horus*, conducted by Fritz Mahler (Gustav's nephew) at the Philadelphia Academy of Music (5 January 1939). After World War II, Wayditch was the pianist with the Morningside Trio which made regular radio broadcasts in New York.

Arguably the most prolific opera composer of the 20th century, Wayditch's output can best be described as 'maximalist'. Each opera requires an orchestra of 110, and many also require frequent elaborate scene changes. While the early operas are post-Romantic, the later ones are often extremely dissonant, yet never completely without tonal reference. The librettos, in Hungarian, are intricate historical myths and frequently use Old Hungarian to give a heightened sense of distance, particularly since most of the operas take place in exotic lands, in ancient times, or on other planets. His last opera, *The*

Heretics, lasts eight and a half hours and is claimed as the longest opera ever written. Interest in Wayditch has grown since his death. Besides performances by the Budapest PO and San Diego SO, two of his stage works, *The Caliph's Magician* and *Jesus before Herod*, have been commercially recorded for VAI Audio.

WORKS

Ops (librettos by Wayditch): Opium Dreams, 1910–14; The Caliph's Magician (Shu and Sha), 1917; Jesus before Herod, 1918; Land of Death (Sahara), 1920; Maria Testver, 1925; The Venus Dwellers, 1925; Horus, 1931, Philadelphia, Academy of Music, 5 Jan 1939; Mary Magdalene, 1934; Buddha, 1935; Nereida, 1940; Anthony of Padua, 1942; The Catacombs, 1945; Fisherman's Dreams, 1948; The Heretics, 1948–69

Other works: Ballet Music from Horus, orch; Dance, fl, 2 vn, vc, pf [from Jesus before Herod]; Lullaby, fl, 2 vn, vc, pf [arr. of aria from Maria Testver]; Opium Dreams, suites, orch; Prayer, SATB; Reminiscences from Opium Dreams, pf solo; Hudson River, song, 1v, pf; Bedbug Serenade, 1v, pf

MSS in Von Wayditch Music Foundation, Baldwin, NY

FRANK J. OTERI

Wayenberg, Daniel (Ernest Joseph Carel) (*b* Paris, 11 Oct 1929). Dutch pianist and composer. He studied the piano for many years with Marguerite Long in Paris but in composition he is self-taught. His first appearances were made between 1939 and 1946 at concerts held, due to war conditions, in private houses in France and the Netherlands. His public début was in Paris in 1949 as winner of the Grand Prix de la Ville de Paris in the Concours Long-Thibaud. The same year he gave the opening recital of the Chopin centenary festival held in Florence. In 1950 he was in a serious plane crash near Lyons but in spite of other injuries his hands were unhurt and he played at the Besançon Festival in 1951. He made his début in the USA in 1953 at Carnegie Hall playing Rachmaninoff's Concerto no.2 under Mitropoulos. This was followed by tours in America in 1954 and 1955 when he also played in Indonesia. He has subsequently appeared all over western and eastern Europe including Russia. A number of his recordings have been awarded prizes. His repertory is catholic and ranges from Haydn to the sonatas of Jolivet (which he has recorded) and Stockhausen's *Klavierstücke*. He is also a noted teacher at the Rotterdam Conservatory. Wayenberg's compositions include the ballet *Solstice* (1955, Paris), a concerto for five wind instruments and piano, a symphony *Capella* commissioned by the Netherlands government and a concerto for three pianos (1975).

RONALD KINLOCH ANDERSON/R

Wayes. An English term in use around 1600. 'Wayes' is the title normally given to a series of short contrapuntal compositions in two or three parts (often in canon) on a cantus firmus, apparently intended for practice in polyphonic writing. Examples of its use are in John Farmer's *Divers and Sundrie Waies of Two Parts in One, to the Number of Fortie, uppon One Playn Song* (1591); William Bathe's *A Briefe Introduction to the Skill of Song . . . in Which Work is Set Downe X. Sundry Wayes of 2. Parts in One upon the Plaine Song* (1600); *Forty Wayes of 2. Parts in One* (on *Miserere*) by Thomas Woodson in *GB-Lbl* Add.29996, ff.184*v*–9 (only 20 given); *Pretty Wayes: for Young Beginners to Looke on* in the same manuscript, ff.192*v*–193, 195*v*–196 (16 anonymous compositions on the plainchant 'Iam lucis orto sidere'); Thomas Robinson's 'Twenty Waies upon the Bels', the second of two lute duets that open his *Schoole of Musicke* (1603).

Thomas Morley used the word frequently while discussing the composition of contrapuntal music upon a cantus firmus in part two of *A Plaine and Easie Introduction to Practicall Musicke* (1597). The meaning is sometimes non-technical, as when Pupil asks 'I pray you then show me some waies of taking a discord well', to which Master replies 'Here be all the wayes which this plainsong will allow . . .'. The following passage implies perhaps a more precise meaning: 'And these few waies [musical examples] which you have already seen shall be sufficient at this time for your present instruction in two parts in one upon a plainsong'. Morley also refers to the 'forty waies' of Byrd and Ferrabosco on the plainchant MISERERE which were entered in the Stationers' Register in 1603 under the title *Medulla Musicke* (no copy now extant, if indeed it was ever printed), and to George Waterhouse's 'thousand waies' which are canons on the same plainchant in *GB-Cu* Dd.iv.60. Thomas Tomkins used the term for successive variations in his copy of a keyboard piece by Byrd based on the hexachord (MB, xxviii, 1971, 2/1976, textual commentary on no.58).

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H.M. Miller: 'Forty Wayes of 2 Pts. in One of Tho[mas] Woodson', *JAMS*, viii (1955), 14–21

WARWICK EDWARDS

Weakland, Rembert (*b* Patton, PA, 2 April 1927). American liturgiologist. He took two BA degrees at St Vincent College (1949 and 1952) and the MS in piano at the Juilliard School (1954), and then took further graduate courses at Columbia University. From 1957 to 1967 he was associated with St Vincent College, first as a music teacher and later in administrative positions, including those of chancellor and chairman of the board of directors. He was a member of the university seminar in medieval studies at Columbia, 1957–66. In 1967 he was appointed abbot primate of the Benedictine Confederation and in 1977 he became the Archbishop of Milwaukee. He was also music editor of the *New Catholic Encyclopedia*. His principal interests are medieval Latin drama and music theorists, and Ambrosian chant. He studied the compositions and theoretical writings of Hucbald, and his transcription of the *Play of Daniel* from a British Library manuscript was widely performed by the New York Pro Musica. One of the most influential American bishops in the liturgical reforms of the 1980s and 90s, his earlier musicological writings continue to be of use to scholars.

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PAULA MORGAN

Weatherall, Andy [Andrew] (*b* Windsor, 6 April 1963). English disc jockey and remixer. He was a builder in the early 1980s, then came to prominence in 1988 through *Boy's Own*, an irreverent football, fashion and club fanzine popular with the dance club community and which, as Junior Boys Own, became one of Britain's most eclectic record labels. In 1989 he became a disc jockey at Shoom, the London club that helped begin the UK boom in acid house. He came to prominence soon after with *Loaded* (1990), his remix of the Primal Scream track *I'm Losing More than I'll Ever Have*, and his subsequent production of that group's *Screamadelica* album (1991), which mixed traditional indie elements with danceable rhythm tracks and gave rise to a burgeoning indie-dance crossover movement. After working with other similarly-inclined indie artists such as James, New Order and the Happy Mondays, he formed the challenging techno Sabres of Paradise coöperative with Nina Walsh, Jagz Kooner and Gary Burns, before adopting the name Two Lone Swordsmen. He continued sporadically to work as a disc jockey.

WILL FULFORD-JONES

Weather Report. American jazz-rock group. It was founded in December 1970 by original members Joe Zawinul (keyboards), Wayne Shorter (soprano and tenor saxophone), Miroslav Vitous (double bass), Alphonse Mouzon (drums) and Airto Moreira (percussion). Over the years the group has undergone many personnel changes, with Zawinul and, until 1985, Shorter serving as the only constant members; the electric bass guitarist Jaco Pastorius gave the ensemble its most significant new instrumentalist (1976–81). In 1986 the quintet performed briefly under a new name, Weather Update, and then disbanded.

Weather Report's first albums provided several remarkable instances of unconventional collective playing, though their music remained accessible to a large audience. Discarding the traditional jazz roles of soloist and accompanist, the players took the lead by turn and created textures that were continuously changing; they elided tonal ostinato themes with improvisations, and alternated unmetred passages with others underpinned by rock or Latin rhythms. Excellent examples of this novel approach to ensemble improvisation are *Seventh Arrow* and *Umbrellas* (on *Weather Report*, 1971, Col.), or *Crystal* and *Surucucú* (on *I Sing the Body Electric*, 1971–2, Col.). By 1972 Zawinul dominated the group, which had moved towards rock. He had a preference for dance rhythms and fixed arrangements featuring complex electronic effects. His striving for commercial success precipitated the many personnel changes in the group, but also led to its resounding hit *Birdland* (on *Heavy Weather*, 1976, Col.). *Havona* (also on *Heavy Weather*) demonstrated Jaco Pastorius's unique command of the electric bass guitar, as well as the group's continuing ties to improvisation.

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Weather Report at the Montreux International Jazz Festival, 1976: (left to right) Joe Zawinul, Wayne Shorter, Manolo Badrena, Alex Acuna, Jaco Pastorius

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BARRY KERNFELD

Weaver, John (i) (bap. Shrewsbury, 21 July 1673; *d* Shrewsbury, 24 Sept 1760). English dancer, choreographer and dancing-master. The son of another dancing-master named John Weaver, he was educated at Shrewsbury School but spent part of his youth in Oxford, where his father kept a dancing school. By 1700 he was a theatrical dancer in London and early in 1703 he created *The Tavern Bilkers*, his first work for the stage. He became associated with the dancing-master Mr Isaac, who wished to improve both the status and the practice of dancing, and in 1706, at Isaac's suggestion, he published *Orchesography* as well as six of Mr Isaac's ball-dances in Beauchamp-Feuillet notation. He returned to Shrewsbury, and, in 1712, with the encouragement of the essayist and dramatist Sir Richard Steele, he published *An Essay towards an History of Dancing*. It dealt mainly with the status of dancing in antiquity, but in the final chapter Weaver argued for the reform of contemporary stage dancing so that it could represent '*Persons*, *Passions*, and *Manners*' and explain 'whole *Stories* by *Action*'. In 1717 he returned to London and produced a new work at Drury Lane, *The Loves of Mars and Venus*, in which he put his theories about expressive dancing into practice. It has been described as the first *ballet d'action*. Weaver danced Vulcan and Hester Santlow was Venus, the music was by Henry Symonds and Charles Fairbank (*d* 1729). In 1718 he created *Orpheus and Eurydice*, an even more boldly experimental danced work to music by Charles Fairbank, in which he appeared as Orpheus. In 1721 he published *Anatomical and Mechanical Lectures upon Dancing*, the first work to apply systematically anatomy and the mechanics of bodily movement to dancing. He returned to Drury Lane in 1728 to collaborate with the dancer and choreographer [?A.F.] Roger on a pantomime, *Perseus and Andromeda*, and in 1733 he produced his last work, *The Judgment of Paris*, which included singing as well as dancing, with music by Seedo, and the dancer Denoyer appearing as Paris. In the same year he retired from both the stage and writing and spent the rest of his life as a dancing-master in Shrewsbury.

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MOIRA GOFF

Weaver, John (Borland) (ii) (*b* Talmerton, PA, 27 April 1937). American organist. After early studies at the Peabody Conservatory in Baltimore, he entered the Curtis Institute of Music in Philadelphia, where he studied with Alexander McCurdy. He continued his studies with Robert Baker at the School of Sacred Music of Union Theological Seminary, receiving the SMM (Master of Sacred Music) degree in 1968. Weaver's church posts have included director of music at Holy Trinity Lutheran Church, New York (1959–70), and Madison Avenue Presbyterian Church, New York (from 1970). An eminent teacher, he has served both the Curtis Institute of Music as head of the organ department (from 1970) and the Juilliard School as chairman of the organ department (from 1987). In 1989 he received a Distinguished Alumni Award from Peabody and in 1995 an honorary DMus from Westminster College, Pennsylvania. Known for the precision and technical finish of his playing, he has given frequent recitals since his début in 1959 and has often performed in concert with his wife, the flautist Marianne Weaver. In 1987 he performed at the International Congress of Organists in Cambridge. In addition to many church anthems his compositions include Toccata for Organ (1958), Passacaglia on a Theme by Dunstable (1978), Fantasia for Organ (1977), Rhapsody for Flute and Organ (1966), Prelude and Fugue in E minor and Dialogues for Flute and Organ. His recordings include music by Liszt and Mozart. He has also been active as president of the Presbyterian Association of Musicians (1984–6), and as a member of the Presbyterian Church Hymnal Committee and the North American Academy of Liturgy.

CHARLES KRIGBAUM

Weaver, Robert Lamar (*b* Dahlonega, GA, 26 July 1923). American musicologist. He began studies at Emory University and, after service in Europe with the US Army Signal Corps Intelligence (1942–6), completed the BA and MA in musicology at Columbia University with P.H. Lang. He went on to doctoral work with W.S. Newman and Glen Haydon at the University of North Carolina, earning the doctorate in 1958 with a dissertation on Florentine comic operas of the 17th century. He began his teaching career at Catawba College, and subsequently taught at George Peabody College (1960–75), and at the University of Louisville (1975–89). Under his chairmanship the Louisville music history department enrolled the first students in a joint doctoral programme in musicology with the University of Kentucky. He was a visiting professor at the University of North Carolina (1980), and won the President's Award for Outstanding Research and Creativity, University of Louisville (1987). In 1963 he founded the south-central chapter of the AMS.

Weaver's major scholarly writings have dealt with Italian music, with particular emphasis on the history, sources and performance of Florentine opera from the late 16th to the end of the 18th century. His two-volume monograph on the Florentine theatre (co-written with Norma Wright Weaver) presents a new interpretation of the historical order of the Florentine dramaturgical academies and a clearer definition of the Leopoldine school of Tuscan music. In 1987 he discovered and saved from dispersal more than 450 music manuscripts from between 1738 and 1820 that had comprised the private music library of the Ricasoli family of Florence. He was instrumental in the acquisition by the University of

Louisville music library of this collection, and, since then, of many other rare items. He has prepared editions of chamber works by Giordani, Rolla and others and a facsimile edition of cantatas by Atto and Alessandro Melani. He founded and is general editor of the series University of Louisville Publications in Musicology.

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SUSAN PARISI

Webb, Chick [William Henry] (*b* Baltimore, 10 Feb 1909; *d* Baltimore, 16 June 1939). American jazz and popular drummer and bandleader. He moved to New York around 1925 and from January 1927 led a group at the Savoy Ballroom that later became one of the outstanding bands of the swing period. Although the group did not include any prominent soloists during its years of prolific recording activity, it developed a distinctive style thanks in part to the compositions and arrangements provided by Edgar Sampson, for example, *Let's get together*, *Stomping at the Savoy* (both 1934, Col.), *Don't be that way* and *Blue Lou* (both 1934, Decca), and especially to Webb's forceful drumming. In 1934 Ella Fitzgerald was engaged as the band's singer, and it soon achieved popular success with performances of such tunes as *A-tisket, A-tasket* (1938, Decca). Webb's band remained at the Savoy intermittently during the late 1920s and held long residencies there in the 1930s, regularly defeating rival bands in the ballroom's famous cutting contests. After Webb's early death, Fitzgerald led the group until 1942, when it disbanded.

Webb, a diminutive hunchback crippled by tuberculosis of the spine, was universally admired by drummers for his forceful sense of swing, accurate technique, control of dynamics and imaginative breaks and fills. Although he was unable to read music, he committed to memory the arrangements played by the band and directed performances from a raised platform in the centre of the ensemble, giving cues with his drumming. Using specially constructed bass-drum pedals and cymbal holders, he could range effortlessly over a large drum kit that offered a wide selection of colours. Unlike drummers of the 1920s, he used the woodblocks and cowbell only for momentary effects, and varied his playing with rim shots, temple-block work and cymbal crashes. In his celebrated two- to four-bar fills, he abandoned earlier jazz drumming formulae for varied mixtures of duple- and triple-metre patterns. Webb was seldom given to long solos, but his style is well represented on *Go Harlem* (1936, Decca) and *Liza* (1938, Decca), a superior response to Gene Krupa's solo performance with Benny Goodman's band on *Sing, sing, sing*.

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J. BRADFORD ROBINSON

Webb, Daniel (*b* Co. Limerick, Ireland, *c*1719; *d* ?Bath, 2/3 Aug 1798). British writer. He matriculated at Oxford University in 1735 and about 1758–9 travelled to Italy, where he met the German painter Anton Raphael Mengs. After returning to England he published *Observations on the Correspondence between Poetry and Music* (London, 1769; German translation, Leipzig, 1771), which represents a shift from a narrow conception of mimesis to a broader definition in terms of 'impressions' (effects) that evoke or specify feelings. The sum of Webb's argument is this: just as the movements of the mind impress 'vibrations' on animal spirits contained in the nerves, so too the movements of music and poetry, by agitating the spirits, influence the mind. Musical impressions being 'simple' merely raise or depress the spirits, whereas poetical impressions being 'compound' excite specific motives or passions. But when music is combined with poetry, general impressions can become 'specific indications of the manners and passions'. This argument, which was borrowed without acknowledgment from David Hartley, provided the naturalistic foundation for Webb's theory of accentual prosody: that every temporal point in a 'just' poetico-musical work is created by the demands of expression, not the reverse; that metrical variety is necessary; and that the mark of poetical-musical genius is prosodic surprise, either 'by original Beauty, or Greatness in the idea'.

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JAMIE C. KASSLER

Webb, George James (*b* nr Salisbury, 24 June 1803; *d* Orange, NJ, 7 Oct 1887). American music educator, editor and composer of English birth. He studied with Alexander Lucas in Salisbury, then resigned as organist at Falmouth in 1830 and emigrated to Boston, Massachusetts, where he became organist at the Old South Church. Active in many aspects of Boston's musical life, he worked closely with Lowell Mason on educational and publishing projects. He taught in the early years of the Boston Academy of Music, was conductor of the Handel and Haydn Society and the orchestras of the Academy and the Musical Fund Society, and co-edited periodicals and choral collections with Mason and others. In 1870 he moved to Orange, New Jersey, and taught in New York. His compositions, most of which are choral, are musically adept and very much a part of the New England Protestant tradition, though notably less inspired than those of Mason. Only one hymn tune remains in use today: originally written to secular words, it was by 1850 called *Goodwin*, and is now known as *Webb* ('Stand up, stand up for Jesus'). One of Webb's daughters married William Mason.

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WILLIAM E. BOSWELL

Webb, Lizbeth (*b* Reading, 30 Jan 1926). English soprano. The leading ingénue of British musicals in the 1950s, she received her first break as an understudy, taking over the lead in Vivian Ellis and A.P. Herbert's *Big Ben* in 1946, but is best remembered as Lucy Veracity Willow in Ellis and Herbert's next show, *Bless the Bride* (1947). Her two biggest numbers in this were 'This is my lovely day' and 'I was never kissed before', which demonstrated the powerful soprano voice and graceful stage presence which she had the misfortune to bring to the West End just as the trend towards more energetic American musical theatre imports was taking over. After playing the juvenile lead in Novello's *Gay's the Word* (1951) she appeared as Sarah Brown in the first London production of Loesser's *Guys and Dolls* (1953), and in 1959 appeared as Giulietta in the television version of Hans May and Eric Maschwitz's *Carissima*. Although she appeared in the title role of *Die lustige Witwe* in 1969, she had in effect retired from the stage before the end of the 1950s, having married the heir to a baronetcy, in true Edwardian style entering the stage as a singer and leaving as a Lady.

PAUL WEBB

Webb, Roy (*b* New York, 3 Oct 1888; *d* Santa Monica, CA, 10 Dec 1982). American composer. He studied at Columbia University where he began to compose, arrange and conduct his own musical comedy material, and was soon conducting regularly on Broadway. In 1929 he went to Hollywood and joined RKO Radio Pictures as music director, a post he held until 1952. Much of his work was in the realm of *film noir*, and he showed great skill in translating horror and violence and their more subtle nuances into musical terms, using a wide spectrum of dissonant harmonies, atmospheric orchestral colour and sparse textures. Webb was adept at depicting nocturnal, big-city moods, for example in *Crossfire* (1947) and *The Window* (1948). In a series of horror films for the producer Val Lewton – *Cat People* (1942), *I Walked with a Zombie*, *The Leopard Man*, *The Seventh Victim* (all 1943), *The Curse of the Cat People* (1944), *The Body Snatchers* (1945) and *Bedlam* (1946) – his music is the precise aural equivalent of Lewton's half-heard sounds, half-seen shadows and atmospheric lighting; *Sinbad the Sailor* (1946) and *Underwater* (1955) display his ability to fill a broader, more colourful canvas of adventure, fantasy and romance. Although Webb may have dissipated his gifts in overproductivity (a fault endemic to the studio system), he worked on several films that have become recognized as masterpieces.

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CHRISTOPHER PALMER/RANDALL D. LARSON

Webb, William (*b c*1600; *d* London, bur. 16 March 1657). English composer. He was employed to teach 'division' to the daughter of Thomas and Judith Edwards at £3 a quarter between April 1627 and October 1628. (Edwards, who had died in 1625, was a London mercer, with a country house near Wadhurst in Sussex). He is next heard of singing tenor and playing the lute in Shirley's masque *The Triumph of Peace* (1634). In 1637 he became a wait of the City of London and was still serving as such in 1645, though how he managed to combine the duties with that of a Gentleman of the Chapel Royal (which he became in 1640) is not clear. According to Anthony Wood he took a house in Charterhouse Yard at the beginning of the Civil War, and there he taught singing for 'maintainance sake'. John Playford's list of London music teachers printed in *A Musicall Banquet* (RISM 1651[6]) included him 'For the Voyce or Viole'. He was one of the instrumentalists in Davenant's *The Siege of Rhodes* (1656). He was buried at St. Margaret's, Westminster.

Some of his songs occur in manuscripts begun or compiled in the early 1620s (*GB-Och* 87; *Lbl* Add.29481; *US-NYp* Drexel 4175), so his date of birth can hardly be later than 1600 or so. His style was less declamatory than Henry Lawes's, and he inclined more to composing partsongs for such convivial collections as Playford's *Catch that Catch Can* (RISM 1652[10], 1658[5], 1663[6], 1667[6]); though simple, these songs are among the most agreeable of their time. There are further manuscripts in which his songs occur (*GB-Lbl* Add.10337 and Eg.2013; *Ob* Don.c.57; and *Gu* R.d.58–61), and six are printed in

a modern edition (MB, xxxiii, 1971). (*AshbeeR*, iii, viii; *BDECM*; *SpinkES*)

IAN SPINK

Webbe. English family of musicians.

(1) Samuel Webbe (i) (*b* ?London, 7 Oct 1740; *d* London, 25 May 1816). Composer, organist and bass singer. He was generally acknowledged as the most important composer of the glee. His father died in Minorca, where he held a government post. Sources vary as to whether his wife had already moved there before their child was born. As a result of legal complications, the widow was left in poor circumstances, and Samuel received little education. He was apprenticed to a cabinetmaker at the age of 11, which profession he left after the requisite seven years. He then began work as a copyist at John Welcker's music shop in Gerard Street, Soho. It was there that he met Barbandt, organist at the Bavarian Embassy Chapel, from whom he received his first, and only musical education. Webbe married Anne Plumb at St Marylebone Parish Church on 30 May, 1763. It was about this time that he became active as a composer.

Webbe was elected a Privileged Member of the Noblemen's and Gentlemen's Catch Club in 1771. He had been associated with the club since at least 1766, when he won the first of the annual prize medals that were offered to encourage new compositions, with his canon *O that I had wings*. He continued to win medals and cash premiums until 1792. In 1784 he succeeded Thomas Warren as secretary of the club, a position that he held until 1812. Upon its foundation in 1787 he became librarian of the Glee Club. He composed several hundred catches, canons, rounds and glees, and wrote many of the texts. His works display a broad stylistic range, from short, witty, three-part catches and more serious canons (in which there is a marked delight in technical proficiency), to the glees, whose sectional nature is designed to reflect more closely the changes in mood of the text. His contribution to the field of the glee was such that his compositions were recognized as the standard to which both his contemporaries and successors aspired. It is unfortunate that *Glorious Apollo* became his most famous glee, by virtue of its being sung at the opening of every meeting of the Glee Club, as it is far from representative of his talents.

In 1775 Webbe became organist at the Sardinian Embassy Chapel, a post held earlier in the century by Arne. He was closely associated with the other Catholic embassy chapels in London, where his music was also performed. In 1782 he contributed some items to a volume mostly containing plainchant, and three years later he published a collection of his own music, as used at the Sardinian chapel. *A Collection of Masses* and a further volume of motets appeared in 1792. His compositions became widely used in the Catholic church in the 19th century, mainly as a result of arrangements by Novello. He was influential as a teacher, providing free instruction on Friday evenings at the chapel 'to such young gentlemen as present themselves to learn church music'. Among his pupils were Danby, Dignum, Knyvett and Novello, who were choristers at the chapel. He almost certainly influenced the young Samuel Wesley, who became a friend of his son, Samuel.

Much of his Catholic Church music is in a simple homophonic style, as would have suited the mostly amateur singers who made up the embassy choirs of the time. Of much greater interest are the solos and duets within these works. They reflect the taste and conventions of contemporary operatic writing, including provisions for cadenzas, and the growing influence of the Viennese Classical style. With the number of continental singers in London at the time, and with his own involvement in opera, it seems more than likely that he would have had the services of professional soloists to do justice to such works. Subsequent generations turned away from the graceful miniatures of Webbe towards the larger works of the Viennese school, popularized early in the 19th century by Novello in the Portuguese Embassy Chapel.

Webbe also sang as a professional bass. The contemporary Catholic writer Charles Butler relates that Webbe was called in an emergency to sing the role of Mengotto in Piccinni's *La buona figliuola*. His name appears on the cast lists at Drury Lane, Covent Garden and the King's Theatre, where he sang the role of Count Baccellone in Gassmann's *La contessina* in January 1774. He was also connected with the pleasure gardens at Marylebone and Vauxhall, and his own compositions were performed there. His obituary in *The Gentlemen's Magazine* contains the comment: 'As an English composer, he will always rank with Lock, Morley, Purcell and Arne', yet with the demise of the glee Webbe's reputation declined dramatically. Throughout his compositions elements of the continuing influence of Handel blend with the Classical style, as a result of his contact with continental composers such as J.C. Bach and Abel working in London. Some of his Anglican compositions, in which Webbe was careful to adhere to the tradition of the verse anthem, survived in use into the 20th century. His most enduring works, however, are his hymn tunes, particularly 'St Thomas', 'Tantum ergo', 'Veni Sancte' and 'Melcombe'.

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all printed works published in London

LATIN SACRED VOCAL

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A Collection of Sacred Music as used in the Chapel of the King of Sardinia (*c*1785) [K]

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Masses: (d), S, T, B, org, K; (G), 4vv, org, K; (A), S, B, org, M; (B♭), S, B, org, M; (C), S, B, org, M; (D), S, B, org, M; (F), T, B, org, M; (F), A, T, B, org, M; 'Seventh' (F), 3vv, arr. for 4vv by J.F. Barnett (1864); 1st Requiem Mass (g), 3vv, arr. for 4vv by V. Novello (1864); 2nd Requiem Mass (e), 3vv, arr. for 4vv by V. Novello (1864); Anthem Mass (d/D), S, A, T, B, 4vv, org, *GB-Lbl*, ed. V. Novello (1826)

Mag: (D), 4vv, org, K; (F), S, S, B, org, K; (G), 4vv, K; (E), S, S, A, T, B, org, K; (F), 5vv, L; (A), S, A, B, org, ed. V. Novello (1822); (D), 4vv, org (1872)

Ad te Domine levavi (F), B, org, K; Alma Redemptoris (B♭), S, S, org, K; Alma Redemptoris (D), S, 4vv, org, L; Ascendit Deus (D), S, S, org, K; Asperges me (D), 4vv, org, ed. V. Novello (1815); Attollite portas (C), 4vv, org, L; Audi Domine hymnum (C), T, 4vv, org, K; Ave maris stella, 4vv, org, ed. V. Novello (1822); Ave regina (D), S, S, org, K; Ave regina (C), 4vv, org, K; Ave regina (F), 4vv, L; Benedicamus (F), S, S, org, L; Cantantibus organis (E), 3vv, org, L; Da mihi, Domine (F), A, T, org, K; Deus misereatur (A), T, B, org, L; Ecce nunc tempus (E), 4vv, org, L; Ecce sacerdos magnus (E♭), T, B, org, L; Emitte spiritum tuum (A), 3vv, org, L; Exaudi Domine (g), B, org, K; Ex ore infantium (F), S, S, 4vv, org, L; Exurgat Deus (E♭), 4vv, K; Haec dicit Dominus (F), 4vv, org, L; Haec dies quam fecit Dominus (B♭), T, T, B, org, L; In manus tuas, Domine (G), 4vv, L; In manus tuas, Domine (E♭), 5vv, K; Iste confessor, 4vv, org, ed. V. Novello (1822); Jerusalem (F), 4vv, org, L; Juste et pie vivamus (G), S, S, org, L; Justorum animae (F), S, S, org, K

Lauda anima mea Dominum (F), S, org, K; Lauda Sion (A), S, S, B, org, L; Lucis creator, 4vv, org, ed. V. Novello (1815); Nunc dimittis (a), T, B, org, L; O filii (g), 4vv, org, L; O Jesus Deus magne (B♭), S, S, org, L; O Rex gloriae (B♭), S, B, org, L; O Roma felix (G), S, B, org, L; O sacrum convivium (F), S, 4vv, org, K; O sacrum convivium (G), S/T, B, org, L; O salutaris hostia (F), S/T, B, org, E; O salutaris hostia (F), S, S, org, K; Perfice gressus (F), S/T, org, L; Per omnia saecula saeculorum (F), 4vv, L; Preces populi tui (a), 4vv, org, L; Protector in te sperantium Deus (G), S, A, org, L; Qui seminant (a), S, S, chorus, org, ed. V. Novello (1815); Regina caeli (A), S, S, 4vv, org, L; Rorate coeli (A), S, S, S, 4vv, org, L; Sacris solemnis (F), 4vv (1854); Salve regina (G), S, T, B, K; Salve regina (D), S, T, B, B, org, K; Salve regina (E♭), S, org, K; Salve regina (F), S, T, B, org, L; Sancta Maria, succurre (D), S, S, 4vv, org, L; Stabat mater (G), 2vv, org, E; Super flumina Babylonis (g), 4vv, org, K; Tantum ergo (F), 2vv, E; Tantum ergo (F), S, S, S, org, K; Tantum ergo (F), T, SATB, *Lbl*; Tantum ergo (d), 4vv, org, K; Tantum ergo (G), 4vv, org, K; Tantum ergo (C), S, S, 4vv, org, K; Tantum ergo (A), 4vv, org, L; Tantum ergo, *Lbl*; Te lucis ante terminum, 4vv, org, ed. V. Novello (1822); Tibi omnes angeli (F), 4vv, org, L; Tu elegisti (F), A, T, B, B, org, ed. V. Novello (18915); Tu es gloria mea (A), B, org, K; Veni sancte spiritus (F), S, B, org, L; Victimae paschali (D), 4vv, org, L; Vidi aquam (B♭), S, B, org, L

Chants, psalm tones, etc., E, K, L, *GB-Lbl*

ENGLISH SACRED VOCAL

8 Anthems in Score for the Use of Cathedrals and Country Choirs (*c*1785) [X]

12 Anthems (*c*1801) [Y]

all accompanied by organ

Almighty God, we beseech thee, 4vv, Y; Christ being raised, S, S, B, 3vv, Y; How excellent is thy mercy, A, T, B, 4vv, X; How lovely are thy dwellings, S, S, B, 3vv, Y; Let the heavens rejoice, S, S, B, 3vv, Y; O Lord, hear the prayer of thy servants, A, T, B, 4vv (*c* 1800); O Lord, my king, T, B, 3vv, Y; Salvation belongeth unto the Lord, S, S, B, 4vv, Y; Save us, O God, 4vv, X; Shew me thy ways, O Lord, S, S, B, 3vv, Y; Sing unto the Lord, S, S, B, 4vv, Y; Teach us, O Lord, A, T, B, 4vv, X; The day is thine, S, A, T, B, 4vv, Y; The eyes of all wait upon thee, S, S, B, 3vv, Y; The heav'ns declare, B, 4vv, X; The Lord is the portion of the just, S, S, 4vv, X; The soul that sinneth, S, S, T, B, 4vv, Y; Thou, Lord, in the beginning, S, S, A, T, B, B, X; Unto thee, O Lord, T, B, 4vv, X; When the fullness of time, S, A, T, B, 4vv, X; When the Lord shall build up Sion, S, S, B, 3vv, Y

O Lord, hear the prayer of thy servants (*c*1800)

A Collection of Original Psalm Tunes, 3–4vv (*c*1806) [with S. Webbe (ii)]

SECULAR VOCAL

for a complete list see Weaver

The Ladies Catch Book (after 1768)

2nd to 9th Book of Catches, Canons and Glees, 3–6vv (*c*1771–95)

A Selection of Glees, Duets, Canzonets, etc. (1812)

6 Original Glees, ed. S. Webbe (ii) (1840)

Numerous glees, catches, canons, etc., pubd singly and in 18th- and 19th-century anthologies incl.: A Collection of Catches, Canons and Glees, ed. T. Warren, vi–xxxii (after 1767 – after 1793); Amusement for the Ladies, 3–5vv (*c*1780); *The Ladies Collection of Catches*, ii–vi (1785–); The Professional Collection of Glees (1791); The Favourite New Glees (1792); J. Sale: A Collection of New Glees (?1800); A Selection of Glees from the MSS of the Concentores (?1800); *Vocal Harmony*, i–viii (*c*1810–30)

6 Canzonetts, 2vv (*c*1789); other canzonets pubd singly, in 18th-century anthologies and in A Fourth Book of Catches, Canons and Glees (*c*1778)

Divertimenti a Tavola, 6 Little Duets Unaccompanied (*c*1790)

6 Favourite Songs in *The Pianoforte Magazine*, i/8 (1797); other songs and cants. pubd singly and in 18th-century anthologies

Arrs.: A Miscellaneous Collection of Songs, etc. (1798); A Collection of Selected Melodies (*c*1805)

INSTRUMENTAL

6 Sonatas, pf/hpd (*c*1780)

2 pieces, org, *Lbl* Add.14335; contains transcs. by Webbe of pieces by other 18th-centuryt composers; some anonymous works may be by Webbe; see Weaver

PEDAGOGICAL

Singing tutors: L'amico del principiante (*c*1790); 42 Vocal Exercises (1798)

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(2) Samuel Webbe (ii) (*b* London, 15 Oct 1768; *d* London, 25 Nov 1843). Organist and composer, eldest son of (1) Samuel Webbe (i). He followed a similar career to that of his father, who was his main teacher. He was organist of the Bavarian Embassy Chapel by 1791; of the Unitarian Chapel, Liverpool, from about 1798 to 1817; of the Spanish Embassy Chapel, London, from 1817; and from the late 1820s at St Nicholas's, Liverpool, and St Patrick's Roman Catholic Chapel, Toxteth Park. He was a founder-member of the Philharmonic Society in London in 1813, and a director from 1815 to 1817; in London he also established a piano academy, teaching according to Logier's system. Webbe composed many glees, catches and songs; the music for an operatic farce, *The Speechless Wife* (Covent Garden, 22 May 1794); masses and other Catholic church music; psalm and hymn tunes; four harp sonatas; and a considerable amount of piano music. His fine technique and sense of style is shown in his Sonata in E♭ for piano duet (?1809, repr. in LPS, xix, 1986).

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(3) Egerton Webbe (*b* Liverpool or London, 1810–11; *d* Liverpool, 24 June 1840). Composer and journalist, son of (2) Samuel Webbe (ii). He was named after an uncle, the Liverpool publisher Egerton Smith. In the early 1830s Webbe worked in London as a literary assistant to Leigh Hunt, showing an uncommon wit and flair for both scholarship and criticism. Besides philological essays for Hunt's *London Journal* (*c*1834–6), poems in *Bentley's Miscellany* (1837) and contributions to the *Monthly Repository* and *Atlas* (1837), *Spectator* and *Monthly Chronicle* (1838), he wrote chiefly for the *Musical World* (1837–9). With his friend Edward Holmes, he co-edited that magazine between October 1838 and April 1839, relying on Hunt as a star contributor. The editors made a bold attempt to take over the journal's ownership and sharpen its intellectual appeal (recorded in letters from Webbe to Hunt now in the British Library), but the episode came to nothing.

Like Holmes, Webbe criticized the state of English music and advocated deeper study of Italian and German models, notably J.S. Bach. His performance reviews are sensitive to facial expressions in a listening audience: Webbe himself was partially deaf and found the lack of enthusiasm in English performers only one of the nation's 'musical wants'. As a composer, he had undoubted gifts. He wrote a comic opera, *Love in the City*, to his own libretto, which impressed Holmes and was accepted in

mid-1837 by Bunn for performance at the English Opera House but never staged (singers resisted its technical and dramatic demands); and his organ Prelude and Fugue in A major (op.1, 1837), was widely acclaimed. Webbe also contributed some incidental music to Hunt's *Legend of Florence* (1840, Covent Garden). His premature death from tuberculosis caused much sadness. Louisa Sarah Webbe, one of Egerton's sisters, married Edward Holmes in 1857.

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PAUL WEAVER (1), NICHOLAS TEMPERLEY (2), LEANNE LANGLEY (3)

Weber. German family of musicians. The earliest professional musicians in the family were two brothers, (1) Fridolin Weber (i) and (2) Franz Anton Weber; their father, also Fridolin (1691–1754), is said to have been a singer, violinist and organist. For further information on their ancestry, see below under (9) Carl Maria von Weber.

Bibliography for all members of the family except (9) Carl Maria appears following the entry on (8) Edmund Weber.

(1) **Fridolin Weber (i)** (*b* Zell, Wiesental, 1733; *d* Vienna, 23 Oct 1779). Singer and violinist. He was a member of the Mannheim electoral chapel and was for some time a copyist there. In 1756 he married Marie Caecilia Stamm (1727–93), by whom he had four daughters, (3) Josepha, (4) Aloysia, (6) Constanze and (7) Sophie.

(2) **Franz Anton Weber** (*b* Zell, 1734; *d* Mannheim, 16 April 1812). Composer and violinist. He left the service of the Elector Palatine Carl Theodor in 1758 and moved to the vicinity of Hildesheim. His marriage to Maria Anna Fumetti enabled him to take over a post in the civil service previously held by his father-in-law. From this first marriage came his sons (5) Fridolin (ii) and (8) Edmund. In 1761 he was offering his musical services locally, describing himself as 'Hoff Musique Director'. In 1778 he was musical director of a theatrical company in Lübeck; he was appointed Kapellmeister at the end of that year, and in 1785 moved to Eutin as *Stadtmusicus*. That same year he married his second wife, the singer Genovefa Brenner, who gave birth to their son (9) Carl Maria von Weber in Eutin in 1786. Franz Anton spent some time in Vienna (1787) and Hamburg (1788–9), and in the years that followed was both a member of other theatre companies and ran a company of his own, performing in Kassel (1789), Meiningen (1789–90), Nuremberg, Erlangen, Ansbach and Bayreuth (1791–4), Hildburghausen, Rudolstadt and Weimar (1794), and from the end of 1797 in Salzburg, where his second wife died in 1798. He and his youngest son, Carl Maria, went into business with the Gleissner lithographic printing process in Munich in 1799 and Freiberg in 1800. He subsequently stayed in south Germany and Austria, furthering his son's musical education, and accompanied Carl Maria to Breslau (1804–7), Stuttgart (1807–10) and Mannheim.

(3) **(Maria) Josepha Weber** [Hofer; Mayer] (*b* Zell, 1758; *d* Vienna, 29 Dec 1819). Soprano, eldest daughter of (1) Fridolin Weber (i). After her father's death she moved to Vienna, and was then engaged as a soprano at Graz, 1785–7. On 21 July 1788 she married the court musician Franz de Paula Hofer (1755–96), a friend of Mozart's, and began performing at the suburban Theater auf der Wieden the following January. According to contemporary reports, she commanded a very high tessitura but had a rough edge to her voice and lacked stage presence. In September 1789 Mozart wrote for her the bravura insertion aria 'Schon lacht der holde Frühling' (K580, for a German version of Paisiello's *Il barbiere di Siviglia*). Two years later he composed the role of the Queen of Night in *Die Zauberflöte* for her; she finally ceded the part to Antonia Campi in 1801. Josepha's second husband, from 1797, was (Friedrich) Sebastian Mayer (1773–1835), who created Pizarro in Beethoven's *Fidelio* (*Leonore*) in 1805. In that year Josepha retired from the stage, to be replaced by her daughter Josefa Hofer.

(4) **(Maria) Aloysia (Louise Antonia) Weber** [Lange] (*b* Zell or Mannheim, 1759–61; *d* Salzburg, 8 June 1839). Soprano, daughter of (1) Fridolin Weber (i) and sister-in-law of Mozart who married her younger sister (6) Constanze in 1782. She studied with G.J. Vogler in Mannheim and was active primarily at the Burgtheater in Vienna during the 1780s in both German and Italian comic opera.

Aloysia's long association with Mozart produced seven concert arias and a role in *Der Schauspieldirektor* as well as a series of letters by Mozart notable for his views on vocal performance and training. Their first encounter,



1. *Aloysia Weber as Zémire in Grétry's 'Zémire et Azor': engraving by Johann Esaias Nilson*

during Mozart's stay in Mannheim in 1777–8 (when he fell in love with her), resulted in the concert arias K294, K316/300*b* and probably K538. She moved from Mannheim to Munich in 1778, where she made her début as Parthenia in Schweitzer's *Alceste*. Engaged for the newly established National Singspiel in Vienna, she made her début on 9 September 1779 as Hännchen in the German adaptation of Philidor and Favart's *La rosière de Salency*. She married the court actor and painter Joseph Lange on 31 October 1780.

When in 1782 Joseph II reinstated Italian opera at the Burgtheater, Aloysia was retained as a leading singer. For her début as Clorinda in the revival of Anfossi's *Il curioso indiscreto* (30 June 1783) Mozart composed two new arias, K418 and K419. She participated regularly in Italian opera for only eight months, becoming *persona non grata* owing to disagreements over salary and role distribution as well as missed performances. In 1785 she was among the German singers transferred to the less prestigious Kärntnertortheater. Here she revived many German roles of her early career with the important addition of Konstanze in Mozart's *Die Entführung aus dem Serail* (1785–8).

Aloysia continued to make occasional appearances at the Burgtheater, most notably for a revival of Gluck's *La rencontre imprévue* (1785) and for the Viennese première of Mozart's *Don Giovanni* (Donna Anna, 7 May 1788). After the death of Joseph II (1790), Leopold II retained her for his newly formed *opera seria* venture (1790–92), although only as a seconda donna. In 1795 Aloysia undertook a concert tour with her sister Constanze, continuing her successes as Mozart's Sextus, a role she had performed in Vienna.

Leopold Mozart expressed his opinion of Aloysia's voice in a letter to his daughter of 25 March 1785:

> It can scarcely be denied that she sings with the greatest expression: only now I understand why some persons I frequently asked would say that she has a very weak voice, while others said she has a very loud voice. Both are true. The held notes and all expressive notes are astonishingly loud; the tender moments, the passage-work and embellishments, and high notes are very delicate, so that for my taste the one contrasts too strongly with the other. In an ordinary room the loud notes assault the ear, while in the theatre the delicate passages demand a great attentiveness and stillness on the part of the audience.

Mozart's compositions give the clearest picture of her voice. The light orchestrations show sensitivity to her small instrument, while the melodic lines exploit expressive, cantabile delivery and give ample opportunity for portamento and the addition of ornaments. There is an almost casual assaying of her remarkable upper range, extending to *g‴*. Gebler regarded her as 'a splendid singer, [with] a tone and an expression that goes to the heart, an extraordinary upper range; she correctly performs the most difficult passages and blends them with the song as it should be done'.

(5) Fridolin (Stephan Johann Nepomuk Andreas Maria) [Fritz] **Weber (ii)** (*b* Hildesheim, 29 Nov 1761; *d* Hamburg, 11 March 1833). Composer and violinist, son of (2) Franz Anton Weber. Like his brother (8) Edmund he was a pupil of Joseph Haydn, and held a post in the Esterházy orchestra for a brief period in 1788. He was then a member of various theatre companies in south and central Germany, and was a musical director in Wiesbaden around 1812. From 1819 until his death he played the viola in the orchestra of the Hamburg Stadt-Theater. Franz Anton and Edmund Weber probably also had a hand in the pasticcios ascribed to Fridolin, *Der Freybrief* (1789, Meiningen) and *Der Aepfeldieb* (1791, Hamburg), which were largely based on music by Haydn.

(6) (Maria) Constanze [Constantia] **(Caecilia Josepha Johanna Aloisia) Weber** (*b* Zell, 5 Jan 1762; *d* Salzburg, 6 March 1842). Soprano, daughter of (1) Fridolin Weber (i) and wife of Wolfgang Amadeus Mozart. *See* MOZART family, (4).

(7) (Maria) Sophie Weber [Haibel] (*b* Zell, Oct 1763; *d* Salzburg, 26 Oct 1846). Daughter of (1) Fridolin Weber (i). She married the composer and singer JAKOB HAIBEL on 7 January 1807. Mozart described her (15 December 1781) as 'good-natured but feather-brained'. She was present during his last hours, of which she wrote (34 years later) a moving account for Georg Nikolaus Nissen, her brother-in-law and Mozart's biographer. During her widowhood she lived with (6) Constanze in Salzburg.

(8) (Franz) Edmund (Kaspar Johann Nepomuk Joseph Maria) Weber (*b* Hildesheim, 19 June 1766; *d* ? after 1831). Composer, son of (2) Franz Anton Weber. He studied with Joseph Haydn in 1787–8 and led an unsettled existence in the theatre all his life (in the capacity of instrumentalist, singer, stage manager and director), with his father Franz Anton's troupe and with other theatre companies. It was for these that he wrote his operas *Der Transport im Koffer* (1792, Nuremberg), *Martin Fex, oder Ich habe der Brüder mehr* (1795, Salzburg) and *Die Zwillinge* (?1797, Salzburg). After spending some time in Würzburg (1804–5), Bamberg (1809) and Wuppertal (1810–11), he became a musical director in Berne (1812–19) and was briefly a singing teacher in Lübeck (1819); he subsequently held further posts as musical director in Königsberg (1823–4) and Cologne and Aachen (1824–6). By now active only as a double bass player, he accompanied his daughter, the singer Therese Weber, to her engagements in Detmold (1827–9) and Würzburg (1830). The documentary records lose his track in 1832, somewhere in the Cologne area.

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For further bibliography see (9) Carl Maria von Weber; *see also* MOZART family, esp. (4) Constanze.

(9) Carl Maria (Friedrich Ernst) von Weber (*b* Eutin, ?19 Nov 1786; *d* London, 5 June 1826). Composer, conductor, pianist and critic, son of (2) Franz Anton Weber. A prototypical 19th-century musician-critic, he sought through his works, words and efforts as performer and conductor to promote art and shape emerging middle-class audiences to its appreciation. His contributions to song, choral music and piano music were highly esteemed by his contemporaries, his opera overtures influenced the development of the concert overture and symphonic poem, and his explorations of novel timbres and orchestrations enriched the palette of musical sonorities. With the overwhelming success of his opera *Der Freischütz* in 1821 he became the leading exponent of German opera in the 1820s and an international celebrity. A seminal figure of the 19th century, he influenced composers as diverse as Marschner, Mendelssohn, Wagner, Meyerbeer, Berlioz and Liszt.

1. CHILDHOOD AND ADOLESCENCE: UP TO 1804. The early years of Weber's eventful life are cloaked in obscurity, as relatively few documents survive to illuminate his life before 1810. He was the son of the *Stadtmusicus* and sometime Kapellmeister at Eutin, (2) Franz Anton Weber (1734–1812), and his second wife, the former Genovefa Brenner (1764–98). For most of his life Weber celebrated 18 December as his birthday, but he learnt in 1817 that the registry in Eutin recorded the date of his baptism as 20 November. In his later years he observed his birthday on 19 November, a date that coincided with his wife's presumed birthday and with the anniversary of their betrothal.

Weber's early biography is dominated by the activities of his father, a quixotic person who had appropriated the title 'Baron' and the 'von' in his name from an extinct Austrian noble family. Franz Anton resigned his position as *Stadtmusicus* in 1787 in order to form his own theatre company, composed largely of members of his own family. Between 1787 and 1794 the family travelled to Hamburg, Vienna, Kassel, Meiningen, Nuremberg, Bayreuth, Erlangen and Augsburg. In summer 1794 Genovefa, a soprano, was briefly engaged for Goethe's theatre in Weimar. The family troupe was in Salzburg in 1795 and 1796, now under the direction of Weber's half-brother Edmund. According to Carl Costenoble, a member of the company in 1795, its repertory included plays by Iffland and Kotzebue, and operas by Mozart, Wenzel Müller, Neefe and Edmund Weber. Costenoble also provides a picture of the boy Weber as a weak, lame child, and later sources confirm that he was afflicted by a congenital hip disorder that caused him to limp.

Because of Genovefa's pregnancy and fragile health, Franz Anton withdrew from the company and settled in Hildburghausen in 1796. About this time he evidently began to entertain the thought of developing his son into a child prodigy along the lines of Mozart. Weber, who had studied music with his father and older half-brothers, now took piano and thoroughbass lessons from the local organist, oboist and composer Johann Peter Heuschkel. Studies in counterpoint with Michael Haydn followed, when the family moved back to Salzburg in late 1797. (Genovefa died there on 13 March 1798.) From the lessons with Haydn emerged Weber's first known composition, a set of six four-voice fughettas published in open score (J1–6).

From late 1798 to August 1800 Franz Anton and Carl Maria made Munich their base, and the father continued his efforts to promote his son as a second Mozart. Weber studied singing with Giovanni Valesi and piano and composition with Johann Nepomuk Kalcher. According to his *Autobiographische Skizze* (1818), Weber composed while studying with Kalcher an opera (*Die Macht der Liebe und des Weins*), a mass, piano sonatas, several sets of variations, string trios and songs. He offered a number of these pieces to publishers in late 1800, but the only ones known to survive are the mass (in a manuscript copied in Salzburg in 1802) and a set of published variations (op.2). Following the *Autobiographische Skizze* and an early obituary (*BAMZ 1826*), Weber's principal biographer, his son Max Maria von Weber, claimed that the rest of these juvenilia was accidentally destroyed by a fire at Kalcher's, but the fact that Weber and his father were still offering these pieces to publishers in November 1801, by which time they had moved again to Salzburg, contradicts this. Instead, it is more likely that Weber himself destroyed the bulk of his juvenilia (as asserted in Gustav Schilling's *Encyclopädie*, 1835–8) some time in the first half of 1802.

In Munich father and son were introduced to lithography, a process used to print Weber's op.2, which was lithographed by Alois Senefelder's brother Theobald (not by Weber himself, as is often claimed in the literature). With plans to start their own lithographic business, the Webers moved to Freiberg in Saxony in September 1800. There Weber rapidly composed an opera, *Das Waldmädchen*, to a libretto by the local theatre director Carl von Steinsberg. Its première on 24 November 1800 in Freiberg and subsequent revival in Chemnitz in December triggered a heated exchange in early 1801, in the *Freyberger gemeinnützigen Nachrichten für das chursächsische Erzgebirge*, between Weber (doubtless guided by his father) and local musicians. In the wake of the controversy the Webers resettled in Chemnitz in March 1801. Apart from this opera, of which only parts of two pieces survive, Weber composed very little between autumn 1800 and the end of 1801 – 12 Allemandes for piano later published as op.4 are the only other original compositions known from this period – as he seems to have been distracted by his father's ultimately unsuccessful efforts at lithography.

After a brief stay in Munich in summer 1801, Weber and his father were again in Salzburg from November 1801 until July 1802. Beyond the possible revision of the early mass, the compositions of this period include a few canons and a new opera, *Peter Schmoll und seine Nachbarn*. Of importance for Weber's future development

was his friendship in Salzburg with Thaddäus Susan (1779–1838), an amateur flautist and law student with whom he began to plan various literary and critical projects.

By August 1802 the Webers had left Salzburg for an extended tour to northern Germany. The tour is largely documented by an album that Weber kept from 1799 to 1812 (*D-Bsb*). Passing through Munich, where they had the libretto of *Peter Schmoll* printed, the Webers visited Augsburg, where they made the acquaintance of the publisher Gombart and it is likely that they sold *Peter Schmoll* to the local theatre. In Sondershausen Weber met Gerber, probably giving him autobiographical material for the revision of his music-biographical dictionary and also volunteering to write entries on Salzburg musicians for it. The tour continued to Hamburg, where Weber gave a public concert (30 October 1802) and composed his earliest surviving songs. According to his autobiographical sketch, he began to collect treatises on music theory on this trip in an attempt to answer technical and aesthetic questions that his earlier training had neglected. This claim is largely substantiated by the discovery in 1983, among the autographs of his letters to Gottfried Weber (*US-NYpm*), of a list of approximately 45 theoretical works, ranging from the 16th century to the most recent, that Weber had acquired before 1810 (Veit, G1988). Weber and his father returned to Augsburg in late 1802 in order to supervise the première of *Peter Schmoll* in spring 1803. Nothing is known of this production, and the opera achieved no further performances during Weber's lifetime.

An important watershed for Weber's early development was his stay in Vienna from August 1803 to May 1804, a sojourn that is principally documented by his letters to Susan, with whom he continued to discuss a number of ambitious literary projects. For the first time in his life, Weber was separated for an extended period from his father, who returned to Augsburg. More important, in Vienna Weber came under the tutelage of the theorist, organist and composer Georg Joseph Vogler, who was then at work on *Samori*, a new opera commissioned by the Theater an der Wien. Consisting largely in the analysis of Vogler's own works, the lessons with Vogler imparted to Weber that which he felt he needed most, a method for understanding the aesthetic reasons for compositional procedures. Through Vogler Weber gained entrée to the upper echelons of Viennese musical society, making the acquaintance of Salieri, Teyber, Gyrowetz, Schuppanzigh, Wranitzky, Hummel and even Joseph Haydn; interestingly, Weber's letters to Susan make no mention of Beethoven, whom Vogler may have regarded as a rival. However, the lessons with Vogler came at a price, as Vogler restrained Weber from composition for nine months and required him to prepare the vocal score for *Samori*. Further, when Vogler finally allowed Weber to compose again he instructed him to write two variation sets for piano based on his own theatrical works (J40, J43).

2. Breslau, Carlsruhe and Stuttgart, 1804–10. In May 1804, through Vogler's influence, Weber received an appointment as conductor at the theatre in Breslau (now Wrocław) in Silesia. Leaving Vienna on 28 May, he travelled via Salzburg for a final visit to Susan, and from there to Augsburg, where he collected his father. He assumed his duties in Breslau on 11 July 1804 at an annual salary of 600 thalers and made his first appearance as conductor on 1 August with a performance of *La clemenza di Tito* in German translation. During his two-year tenure at Breslau the idealistic young conductor worked hard to raise standards. He enlarged the orchestra and obtained higher salaries for its members, but also insisted on more stringent discipline at rehearsals and performances. He introduced a new orchestral seating arrangement, placing the first violins on the conductor's right and the second violins and violas on his left. His ambitious repertory included many operas by Mozart and other Viennese composers, operas by Peter Winter, a small number of works by Berlin composers, German translations of Italian works by Paer, Paisiello and Salieri, and a substantial number of *opéras comiques* in German translation, the last reflecting his exposure to French opera in Vienna in 1803 and 1804 (Zduniak, L1987, Waidelich, L1994).

Given the demands of the position, it is hardly surprising that Weber composed relatively little at Breslau. The major work of the period was the unfinished fairy-tale opera *Rübezahl*, based on a libretto by the theatre director, J.G. Rhode. Nor is it surprising that the young conductor, still in his teens, encountered substantial opposition to his reforming efforts. Orchestral members allegedly resented the increased demands, critics were bothered by the new seating arrangement and by their perception of excessively fast tempos, and the management was troubled by the increased expenses and a repertory that did not always cater to the popular taste. According to Weber's son Max Maria, an accidental poisoning that left Weber bedridden for a prolonged convalescence allowed the theatre management to make changes in the orchestra that provoked him to resign. He closed his career in Breslau with a farewell concert on 21 June 1806.

Following his departure from Breslau, Weber spent the autumn and winter in Carlsruhe in Upper Silesia at the court of Duke Eugen Friedrich of Württemberg, who at Weber's request granted him the honorific title of 'Musik-Intendant'. Temporarily freed from obligations, Weber composed a number of pieces for the small court orchestra and its musicians, including his two symphonies and the first version of the Concertino for horn. With letters of introduction from Duke Eugen and a portfolio of new music in hand, Weber left Carlsruhe on 23 February 1807 to undertake an extended tour to the west, giving concerts in Ansbach, Nuremberg, Erlangen and Bayreuth in the spring and early summer.

On 17 July 1807 Weber reached his ultimate destination, Stuttgart, the residence of Duke Eugen's brother Friedrich, King of Württemberg, and by 17 August Weber was appointed 'Geheimer Sekretär' to Duke Ludwig Friedrich Alexander, another brother of the king, with a salary of 400 gulden and responsibilities for administering the duke's affairs and the instruction of his children in writing and music. Little is known of Weber's day-to-day life during his 31 months in Stuttgart and Ludwigsburg, where Duke Ludwig maintained a residence. His circle included his father, who joined him in December 1807, the civil servant and librettist Franz Carl Hiemer, and the singer Margarethe (Gretchen) Lang, with whom he possibly had a romantic liaison. He also enjoyed contacts with men of letters like the editors of the *Morgenblatt für gebildete Stände*, J.C.F. Haug and Georg Reinbeck, and

the royal librarian Lehr, who allegedly introduced him to the philosophical writings of Immanuel Kant, Christian von Wolff and Friedrich von Schelling. Such contacts renewed his interest in musical journalism and prompted him to start a quasi-autobiographical novel, *Künstlerleben*, of which an early segment was published in the *Morgenblatt* in 1809.

Most important of all, Weber's friendship with the composer Franz Danzi, Kapellmeister in Stuttgart since October 1807, kept him involved with art at a time when his official duties could easily have diverted him from a career in music. Thus, after composing relatively little in the second half of 1807, Weber produced a fairly steady stream of compositions during 1808 and 1809, including the melodrama-cantata *Der erste Ton* (J58), which he dedicated to Danzi. Presumably through Danzi's influence Weber also received commissions to write music for a production of Schiller's *Turandot* at the court theatre. The major work of the period was also intended for the theatre, the opera *Silvana* (composed between July 1808 and February 1810), for which Hiemer reworked the old *Waldmädchen* libretto.

The period in Stuttgart did not, however, come to a good end, largely through severe lapses in Weber's own judgment. Research by Joachim Veit has greatly clarified this dark episode in the composer's life (*NZM*, G1989). In 1808 Weber diverted about 50 friedrichs d'or from ducal funds to cover his and his father's personal debts. To repay this 'borrowing' Weber then compounded the problem by obtaining a loan from the innkeeper Hönes, who lent him 1000 gulden in the belief that Weber would procure for his son a nominal court appointment that would exempt him from military service (a scheme that Duke Ludwig himself used to finance his extravagant life style). Hönes's son was conscripted anyway and died in the war, and when Weber's repayments fell in arrears, Hönes lodged an official complaint against him, bringing to light the sale of military exemptions.

Weber and his father were arrested on 9 February 1810, charged with embezzlement, participation in a corrupt draft-evasion scheme and theft of royal silverware (an unfounded charge). The criminal trial was heard on 9–10 February by the king, who dismissed the criminal charges (probably in order to obtain Weber's silence about Duke Ludwig's corruption) and transferred the matter to the civil court, where Weber's creditors could make claims against his assets for his debts of about 2600 gulden. On 18 February Weber was placed under civil arrest at the expense of his creditors. Allowed to have visitors and writing materials, Weber finished *Silvana* during his confinement. After checking Weber's assets, the creditors petitioned on 22 February for his release, which the king ordered on 23 February along with a lifelong banishment from Württemberg. On 26 February Weber and his father were escorted to the Baden border, with only a small amount of money and letters of introduction from Danzi to various acquaintances in his old home town, Mannheim.

3. Years of travel, 1810–12. The traumatic last weeks in Stuttgart left an indelible impression on Weber, who resolved thenceforth to hold himself to a higher level of fiscal and moral responsibility. To this end he started a diary on 26 February 1810 to mark the beginning of a new period in his life. He maintained this remarkable document (*D-Bsb*) until his death in 1826, and but for a few lacunae it records in detail Weber's daily activities and accomplishments, his expenses, personal and professional contacts, correspondence, performances, creative work, illnesses and impressions.

Arriving in Mannheim on 27 February 1810, Weber quickly established contacts with prominent professional and amateur musicians there and in nearby Heidelberg, including the lawyer Gottfried Weber, his brother-in-law the cellist Alexander von Dusch and the tenor Ludwig Berger. These contacts allowed him to participate in concerts in the vicinity shortly after his arrival and to give his own 'academies' in Mannheim on 9 and 28 March. Over the course of the next year he became a frequent participant in the concerts of the Carl-Stéphanie Museum, a society founded in Mannheim in 1808. Leaving his father in Mannheim, Weber then moved in April to Darmstadt, where he resumed studies with Abbé Vogler. As had earlier been the case, Weber reciprocated with work for Vogler, writing an analytical introduction to Vogler's revision of chorale settings by J.S. Bach and helping with a piano score for a new Vogler opera, *Der Admiral*. Vogler also entrusted Weber with the task of writing his biography. At this time Weber formed close friendships with two fellow students, Johann Gänsbacher (whom he had known in Vienna in 1803–4) and the young Meyerbeer.

With no position or steady income, Weber supported himself in a variety of ways that are mirrored in the compositions of the period. For his frequent appearances as a pianist and composer, he revised the First Symphony and composed the C major Piano Concerto, a set of variations for cello and orchestra (J94), the rondo for soprano and orchestra op.16 (J93) and a duet for two altos and orchestra (J107). Contracts with publishers allowed Weber to sell works composed at Stuttgart and new compositions, like the six songs of op.15 bought by Simrock. Simrock also published the six sonatas for piano and violin (J99–104) originally commissioned by André, who had rejected them, however, because he found them too difficult for the intended amateur market. Weber drew much-needed income from the sale of *Silvana*, which the theatre in Frankfurt purchased for 100 gulden and whose first performance it gave on 16 September 1810. Aristocratic patronage also remained important for Weber, who cultivated the support of Princess Stéphanie of Baden and Grand Duke Ludewig I of Hesse-Darmstadt. Weber's new one-act opera *Abu Hassan* (composed between 11 August 1810 and 12 January 1811) also figured in his hopes for patronage, as the Grand Duke rewarded him with a very generous gift of 440 gulden for the dedication of the work. Lastly, Weber negotiated to sell his incipient novel to the publisher J.F. Cotta.

Of particular importance during this period was the formation of a secret society called the Harmonischer Verein, a group that initially included Weber, Gottfried Weber, Dusch and Meyerbeer, and that later included Gänsbacher and a few others. According to the statutes that Weber drafted, the Verein, a society of musicians with literary skills, sought at one level idealistically to raise the standards of music criticism and taste through non-partisan reviews that would promote the good wherever it existed. At another level, however, the society had a practical function, as its members were obliged to promote the careers and works of their 'brothers' through reviews and notices. To spread their reputations as widely

as possible, members were also urged to establish contacts with editors and publishers throughout the German-speaking world. The Verein also made preliminary, but unrealized, plans for its own musical journal. In order to maintain the secrecy necessary for the appearance of impartiality, the members employed pseudonyms. For example, Weber, the group's director, styled himself 'Melos', whereas Gottfried Weber, its secretary and archivist, was 'Giusto'. Over the course of time, the society gradually ceased to function; however, Weber continued in later years as a conductor in Prague and Dresden to promote the works of his 'brothers' whenever the opportunity arose.

Weber left Darmstadt on 14 February 1811 to begin a long-planned tour with which he intended to establish his reputation, cultivate contacts for the Verein and educate himself as to the state of music. Travelling via Giessen, Aschaffenburg, Würzburg, Bamberg, Nuremberg and Augsburg (where he settled an outstanding debt with his former publisher Gombart by offering him the *Momento capriccioso* for piano and the five songs of op.13) he arrived in Munich on 14 March. With royal permission he gave a concert at the court theatre on 5 April, at which the court clarinettist Heinrich Baermann performed a newly composed Concertino, the first of a series of pieces written by Weber for him. The success of this work led immediately to royal commissions for two full-length clarinet concertos.

Because of the difficulties of arranging concerts during the summer months, Weber stayed in Munich throughout the summer of 1811 to supervise the première of *Abu Hassan* (4 June) and devote himself to composition and music criticism. On 9 August he set out for Switzerland to attend the music festival at Schaffhausen, enlist new allies for the Verein and present concerts of his own. He arrived on 19 August in Schaffhausen, where he was made an honorary member of the Société de Musique Helvétique. After giving a concert at Winterthur on 28 August, he went to Zürich to confer with the editor Hans Georg Nägeli and present a concert on 3 September. During his stay in Zürich he conceived a plan (ultimately unrealized) for a *Noth-und Hülfs-Büchlein für reisende Tonkünstler*, a kind of travel guide providing practical information for touring virtuosos about artistic conditions in cities and towns throughout Europe. Travel on foot from Zürich to Lucerne allowed Weber to experience sunrise on the Rigi; but, unable to arrange concerts in Lucerne, Solothurn or Berne, he spent ten days at Jegisdorf, near Berne, as the guest of a wealthy acquaintance, composing a concert aria (J121) and starting work on a quintet for clarinet and strings for Baermann. Weber ended his Swiss tour with a concert in Basle on 13 October and a stay at Schloss Wolfsberg, Ermatingen, on Lake Constance from 15 to 21 October.

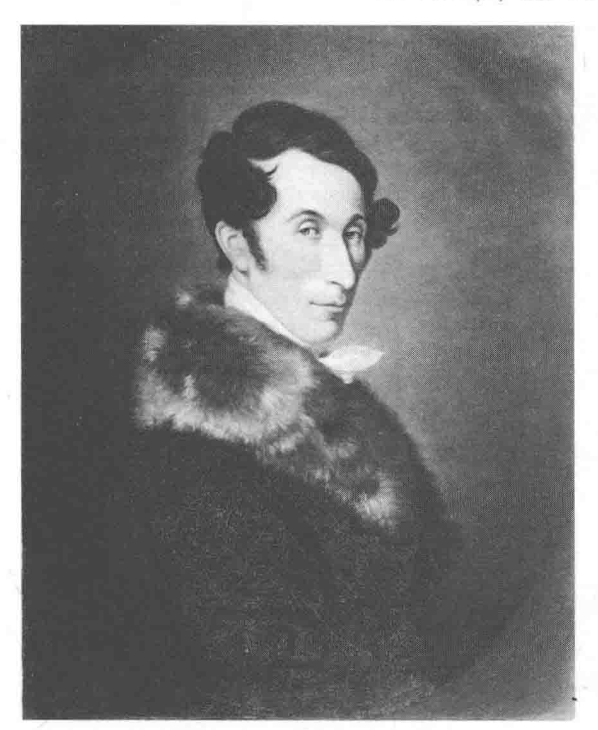
Between 24 October and the end of November Weber was again in Munich. In preparation for his farewell concert on 11 November he revised the old *Rübezahl* overture as the overture *Der Beherrscher der Geister* and started work on a new piano concerto (J155, of which only the finale was ready by the time of the concert). Weber's last weeks in Munich were spent composing two works commissioned by the king, a concerto for the bassoonist Georg Friedrich Brand and an aria (J126) for the tenor Georg Weixelbaum, and completing three Italian duets and three canzonettas that he presented to the queen at a royal audience on 26 November.

Weber and Baermann left Munich on 1 December 1811 for a joint tour to Prague, Leipzig, Gotha, Weimar and Dresden. In Berlin they performed publicly on 15 and 25 March, following which Baermann continued the tour on his own while Weber remained in the Prussian capital for a production of *Silvana*. After taking charge of the rehearsals himself and recomposing the two principal arias, Weber conducted the première of the revised version on 10 July and the repetition on 14 July to general acclaim. In Berlin he learnt of the death of his father, but he also met a number of people with whom he formed lasting friendships, including F.F. Flemming, Friederike Koch, Hinrich Lichtenstein and F.W. Gubitz. This social circle, comprising mostly members of Zelter's Liedertafel, stimulated Weber to compose a number of choruses and solo songs during his sojourn. He also wrote the first of his four surviving piano sonatas (op.24), which he sold along with a collection of four songs (op.23) and the piano score of *Silvana* to the relatively new publishing firm of A.M. Schlesinger, who in the remaining years became Weber's principal publisher.

On 31 August 1812 Weber left Berlin for Gotha, where he had been invited by Duke Emil Leopold for an extended stay (6 September – 20 December). With few professional obligations or social distractions Weber was free to compose or complete a number of works, including the Second Piano Concerto, the variations for piano (J141) on a *romance* from Méhul's opera *Joseph*, a set of piano waltzes for the publisher Kühnel (J143–8), a concert aria (J142) for Duke Emil Leopold's son Prince Friedrich, a new duet for *Abu Hassan* and a setting of J.F. Rochlitz's hymn *In seiner Ordnung schafft der Herr* for chorus and orchestra.

4. Prague, 1813–16. Weber left Gotha on 20 December with the intention of undertaking another extended tour, which he opened on 1 January 1813 with the première of the hymn and the first public performance of the new concerto at the Gewandhaus in Leipzig. On 12 January he arrived in Prague, ostensibly on the way to Vienna and thence to Italy. But the tour did not continue beyond the Bohemian capital, as the administrators of the Estates Theatre offered him the position of Musikdirektor in the hope that he would revive the moribund opera. Forgoing his dream of Italy, in part so that he could discharge his outstanding debts and in part because he relished the opportunity to shape an institution according to his own vision, Weber accepted the appointment for three and a half years at an annual salary of 2000 gulden and with provision for yearly benefit performances and annual leaves. With the dissolution of the old company at Easter 1813, Weber went to Vienna at the end of March to recruit new singers, choristers and orchestra players. There he also encountered Baermann, Meyerbeer, Vogler and Spohr, and presented a concert on 25 April at the Redoutensaal.

Despite the orchestra's initial resistance to Weber and the difficulties of putting together a new company – compounded by wartime conditions that kept some potential cast members from travelling to Prague – the opera was able to start again on 9 September 1813 with a German-language performance of Spontini's *Fernand Cortez*, the first of the 72 works and approximately 430 performances given during Weber's tenure (Bužga,



2. Carl Maria von Weber: portrait by Ferdinand Schimon, 1825 (Carl-Maria-von-Weber-Gedenkstätte, Dresden-Hosterwitz)

L1985). As he had in Breslau, Weber attempted an ambitious repertory of original German works and French and Italian operas in translation. But for reasons outside his control the company never fully attained the goals he set. Although the theatre boasted a fine orchestra and a great dramatic soprano in Therese Grünbaum, Weber was unable to cast classics like *Die Zauberflöte* and *Die Entführung aus dem Serail*, or any of Gluck's operas. Nevertheless, under Weber the Prague theatre did perform such difficult works as Beethoven's *Fidelio*, Cherubini's *Faniska*, Poissl's *Athalia* and Meyerbeer's *Wirth und Gast* (later known as *Alimelek*), and it gave the première of Spohr's *Faust* (1 September 1816).

For a number of reasons Weber never really enjoyed his tenure in Prague. His heavy workload doubtless contributed to the frequent bouts of ill-health during these years, illnesses that weakened a constitution already exhibiting symptoms of tuberculosis. Weber quickly came to feel isolated in Prague; despite a good friendship with the amateur cellist Dr Philipp Jungh, he failed to find a congenial circle of artists and intellectuals with whom he could associate and make music. In his letters he frequently complained about the Prague audiences, which he found generally unresponsive. A particularly volatile personal life also contributed to his misery. By the end of 1813 Weber was embroiled in a doomed relationship with a married actress, Therese Brunetti, from which he extracted himself in spring 1814 with the start of a romantic involvement with the singer Caroline Brandt, a popular member of his company. Weber eventually married Caroline, in 1817, but the early years of the courtship were stormy, as her jealousy and quick temper, her justified pride in her own career and her mother's initial disapproval of Weber provided ample grounds for frequent dissonance in a relationship that admittedly is illuminated only from Weber's side by his diary and the many surviving letters that he wrote to her (Bartlitz, D1986). The relationship faltered in summer 1815 when the couple agreed to separate prior to Weber's annual leave, but by June 1816 they were fully reconciled and by the end of 1816 they were betrothed.

With such distractions, it is not surprising that Weber found it difficult to compose in Prague. The strong desire to write a new opera was repeatedly thwarted by his inability to obtain a suitable text, as a call for librettos that he published in the *Allgemeine musikalische Zeitung* in March 1813 yielded no viable subjects. More fruitful for composition were the summer vacations that afforded him the chance to restore health and spirits. In summer 1814 Weber went to Bad Liebenwerda for a three-week cure before moving on to Berlin for nearly five weeks to enjoy the company of his old friends. The vacation concluded with another stay with Duke Emil Leopold at Gotha and Schloss Gräfentonna, where, with the celebrations surrounding the victorious return of the King of Prussia to Berlin fresh in his mind, Weber began to compose the first pieces that won him widespread acclaim, the six songs for unaccompanied male chorus *Leyer und Schwerdt* (op.42) on patriotic poems by Theodor Körner.

In summer 1815 Weber spent most of his leave in Munich reunited with Baermann. At first unable to concentrate because of his recent breakup with Caroline Brandt (with whom he nevertheless continued a painful correspondence), he eventually began to compose again, writing two movements of the *Grand duo concertant* for Baermann and himself and a concert aria for the soprano Helene Harlas. In Munich patriotic fervour once again stimulated artistic creation, as Weber's experience of public celebration of the allied victory at Waterloo engendered a plan for a cantata entitled *Kampf und Sieg*. After a concert in Munich on 2 August and one in Augsburg on 8 August, Weber remained in Munich in relative seclusion to work on the cantata, complete the Clarinet Quintet, which he had started in 1811, and revise the Horn Concertino for the horn player Sebastian Rauch.

By the time of his return to Prague on 7 September 1815 Weber had decided to terminate his association with the Estates Theatre at the end of his contract in September 1816. Although he continued to fulfil his duties conscientiously, his activities during the last year in Prague broadened considerably. He returned to literary activity, writing not only concert reviews for the *k.k. priv. Prager Zeitung*, but also 'dramatic-musical notices', brief historical-critical essays designed to enhance the public appreciation of new works in the Prague repertory. His reading in February 1816 of the fourth part of E.T.A. Hoffmann's *Fantasiestücke in Callots Manier* prompted him to resume his own novel, and two Prague concerts given by Hummel in April encouraged him to apply himself again to the piano. After the première of *Kampf und Sieg* on 22 December 1815, Weber set about systematically to send manuscript copies of the score to the allied monarchs in the hope of financial reward and a possible appointment. From this resulted permission to perform the cantata in Berlin. Weber went there in early June 1816 and the success of the performances on 18 and 23 June fuelled the efforts – ultimately unsuccessful – of the Intendant of the royal Prussian theatre, Count Carl von Brühl, to secure a court appointment for Weber. On his way back to Prague, Weber spent four days (13–17 July) in Carlsbad (now

Karlovy Vary), where the Intendant of the royal Saxon theatre, Count Heinrich Vitzthum von Eckstädt, approached him about directing a new German-language opera company that the court hoped to establish in Dresden.

In his last weeks in Prague Weber conducted the première of Spohr's *Faust*, prepared a number of organizational aids for his successor, and cleared his debt to his creditors in Stuttgart. By this time he could entertain serious hopes for a position in Dresden, for on 19 August he had accepted Vitzthum's terms: an appointment as Kapellmeister at a salary of 1500 thalers with primary responsibility for the German opera but with responsibilities as well for music at the court church and the Italian opera. However, official confirmation of the appointment was slow to come, as the Dresden court was cautious about committing resources to the new venture. Conducting his last performance on 30 September, Weber left Prague on 7 October, with plans to go to Berlin and from there (if no news arrived from Dresden) on an extended tour of northern Germany and Denmark.

Weber arrived in Berlin on 13 October, accompanied by Caroline Brandt, who had been engaged for guest appearances at the theatre, and her mother. There Weber composed or completed the second and third piano sonatas, three volumes of songs (opp.43, 46 and 47), and the *Grand duo concertant*. The stay in Berlin exposed Weber to E.T.A. Hoffmann's *Undine*, which stimulated his most important opera review, and witnessed two events that were to change the rest of his life. On 19 November, the eve of Caroline's departure from Berlin, she and Weber became engaged, and on 25 December Weber at last received a letter from Vitzthum confirming the new appointment and requesting him to come to Dresden as quickly as possible.

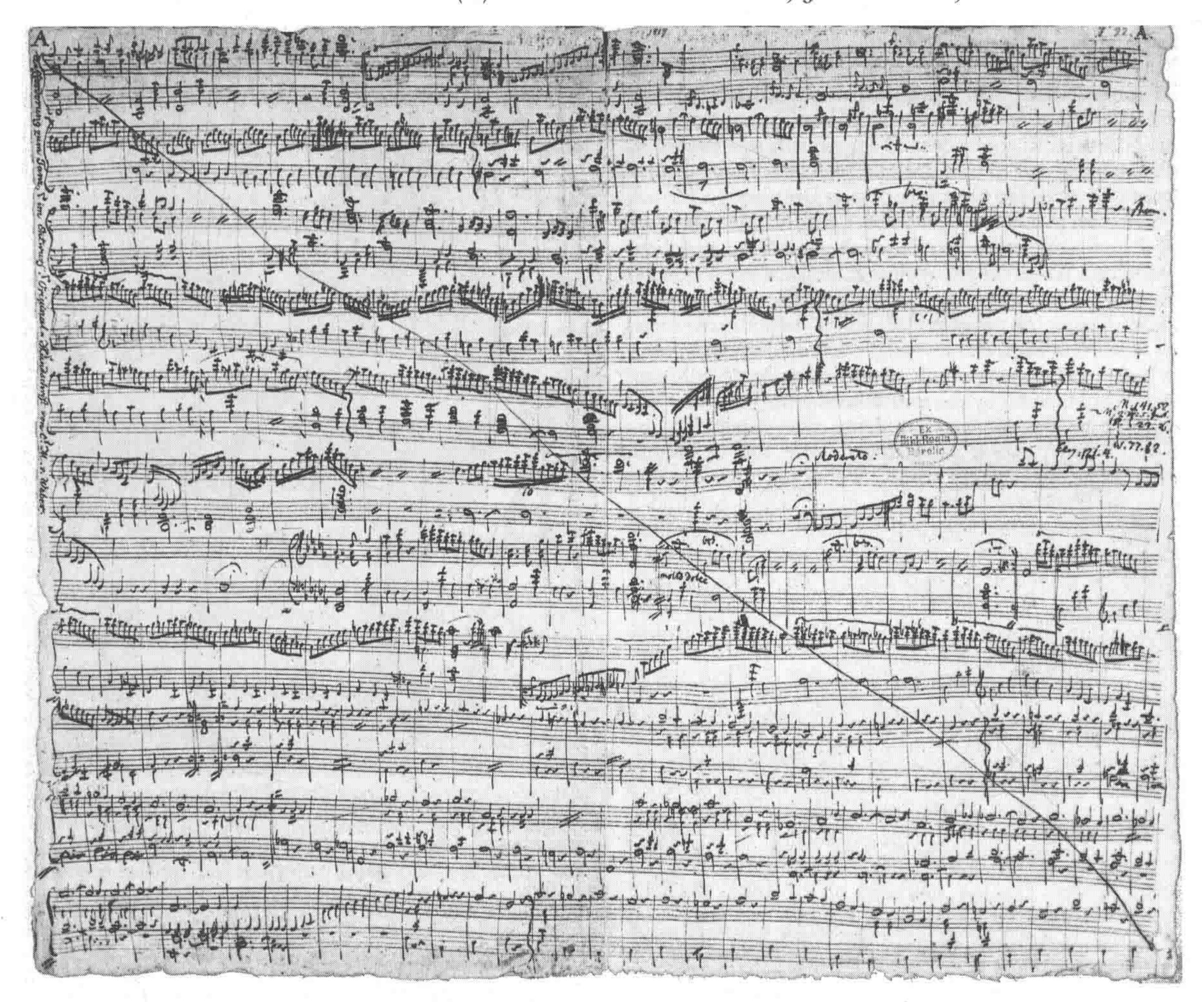
5. Dresden, 1817–21. With his arrival in Dresden on 13 January Weber had the mandate to create a royal company for German-language opera, which hitherto had been provided by Joseph Seconda's private troupe while the court itself had maintained a first-class Italian company. At his disposal was an excellent orchestra, but the vocal resources were less promising, as the new German company had few trained soloists and no female choristers, the high choral parts having been assigned to boy sopranos and altos from the Kreuzschule. Accordingly, Weber's initial goal, which he outlined in an open letter to the residents of Dresden designed also to temper unrealistic expectations, was to build up a functional ensemble, to which star soloists would be added over time. Rehearsals began on 18 January for Méhul's *Joseph*, an opera chosen largely because it required no prima donna, and the first performance on 30 January was deemed a success by no less than the king himself.

However, Weber never fully realized his ambitions for the German opera (W. Becker, L1962). Although the chorus was reorganized to his satisfaction by September 1817, the numerous *Gastspiele* in 1817 failed to result in the speedy permanent engagement of star singers. Only with the acquisition of the coloratura soprano Caroline Willmann in 1820 and her replacement, the great dramatic soprano Wilhelmine Schröder-Devrient, in 1823 was the company finally able to cast the leading soprano roles with distinction. Tenor roles posed even more of a problem, as the only tenor Weber considered adequate, Friedrich Gerstäcker, left for Kassel at Easter 1821 after only one year in Dresden. A disillusioned Weber met Vitzthum's cost-conscious successor Hans Heinrich von Könneritz on 24 January 1821 to discuss the possible dissolution of the German company.

Nor did Weber's repertory in Dresden develop exactly as he wished. The company's vocal limitations forced it at first to rely on relatively modest *opéras comiques* and Singspiele. Restrictions also arose because the German opera was not allowed to duplicate the repertory of the Italian opera. Thus a number of works that Weber had presented in German in Prague (*La vestale*, *Fernand Cortez*, *Camilla*, *Le cantatrici villane*, *Così fan tutte*, *Le nozze de Figaro* and *La clemenza di Tito*) were not available to him, and only over time was Weber able to wrest from the Italian company Joseph Weigl's *Die Schweizerfamilie* (1818), Peter Winter's *Das unterbrochene Opferfest* (1819) and Mozart's *Don Giovanni* (1821). Because of such constraints, one should therefore be cautious about reading too much ideological import into Weber's almost exclusively Franco-German repertory in Dresden.

Cultural politics were a further source for frustration during Weber's tenure in Dresden. Rightly or wrongly, Weber strongly believed that a pro-Italian faction, led by the Kapellmeister Francesco Morlacchi, was at work surreptitiously to undercut his authority and lower the status of the German opera in the eyes of the court and the public. Thus ensued a series of petty grievances and major crises that Weber blamed on the Italians. For instance, to his dismay he found upon his arrival in Dresden that his title was not 'Kapellmeister', to which he had agreed, but rather the less prestigious 'Musikdirektor', whereupon he threatened to leave for breach of contract. Vitzthum was able to mollify him, and the matter was officially resolved to Weber's satisfaction by 10 February 1817. A second crisis occurred in early 1818, when the court countermanded his efforts to reorganize the seating of the Italian opera orchestra for performances of *La vestale* and *Elisabetta, regina d'Inghilterra* that he conducted during Morlacchi's absence in Italy. Weber sparked a third crisis in early 1820 through his published comments about Meyerbeer's *Emma di Resburgo*, wherein he not only chastised his friend for having capitulated to Rossinian mannerisms but also questioned the 'digestive capacity' of Italian audiences that had made Rossini their principal operatic fare. Weber's comments provoked Morlacchi to go to Count Detlev von Einsiedel, the king's minister, to demand that Weber be offically reprimanded for his 'insult' to Italians, a move that Weber in turn perceived as a serious threat to artistic integrity and freedom of critical judgment (Allroggen, G1991). Only in spring 1822, by which time Weber had mitigated his own ambitions for the German opera, did he and Morlacchi finally come to an uneasy peace.

Weber's first year in Dresden was perhaps the most significant in his life. Though he had no close musical colleagues, he quickly cultivated friendships with various members of the theatre and with members of the 'Dichter-Thee' and Liederkreis, two groups of local poets who gathered socially to read their respective works aloud. The editor of the *Abend-Zeitung*, the theatre secretary Carl Gottfried Theodor Winkler (who used the pseudonym Theodor Hell), provided Weber with a forum for introductory essays of the kind that he had written in his last year in Prague. And in the playwright Friedrich Kind,



3. *Autograph sketch for Weber's 'Aufforderung zum Tanze', composed 1819 (D-Bsb)*

the *spiritus rector* of the Liederkreis, Weber found a collaborator with whom he soon began to discuss plans for a new opera. By 21 February Kind had agreed to write a libretto after Johann August Apel's novella *Der Freischütz*, and thus began a project that resulted in Weber's most famous work. Throughout the year Weber also made plans for his impending marriage to Caroline Brandt, who was still in Prague finishing her contract. In June, Count Brühl attempted once again to recruit Weber for Berlin, but Brühl's plan was eventually vetoed by the King of Prussia. At the end of October, following a round of wedding festivities at court for which he composed an Italian cantata (J221), Weber returned to Prague, where he exchanged his own wedding vows with Caroline on 4 November. After a six-week honeymoon that took them to western Germany, they went to their new home in Dresden on 20 December 1817.

Weber's duties as Kapellmeister and the attendant crises that arose periodically caused his own projects frequently to be shelved while he worked on pieces for the court, such as a mass completed in early 1818 for the king's nameday (J224). In the summer of 1818 Weber and his wife rented rooms at Hosterwitz in the countryside nearby, in the hope that the quiet rural life would allow him to finish the composition to Kind's libretto, which had been provisionally accepted for Berlin, but he was obliged at this time to compose a cantata for the queen's nameday and several major works for the celebration of the 50th year of the reign of King Friedrich August. For the 50th wedding anniversary of the king and queen he completed a second mass in early 1819 (J251). The birth of a daughter on 22 December 1818 and Caroline's difficult recovery provided additional distractions. And shortly after Weber set to work again on the opera in March 1819 he was himself struck by a severe illness that left him incapacitated for nearly two months, during which time his infant daughter died. Convalescing in Hosterwitz in summer 1819 he was finally able to complete a number of pieces under contract to Schlesinger, to whom he sent on 26 August the piano variations op.55, the aria op.56 (written for Cherubini's *Lodoïska*), the *Festgesänge* op.53/57, the *Jubel-Cantate* (op.58), the *Jubel-Ouvertüre* (op.59), the four-hand piano pieces op.60, the *Rondo brillante* op.62, the Flute Trio op.63, the *Polacca brillante* op.72 and the songs of opp.66 and 71. During the summer he also composed one of his most celebrated solo piano pieces, *Aufforderung zum Tanze*, and began work on a fourth piano sonata.

In autumn 1819 Weber resumed the composition of *Die Jägersbraut*, as Kind's libretto was called at the time, and worked on it more or less continuously until he finished it on 13 May 1820. Shortly thereafter, at Brühl's

recommendation, the title of the opera was changed to *Der Freischütz*. Upon completing the opera, Weber composed between May and July the incidental music for P.A. Wolff's play *Preciosa*, which was commissioned by Brühl for Berlin, and began at the same time to work on a comic libretto by Theodor Hell, *Die drei Pintos*, which he intended for the German opera in Dresden.

With the première of *Der Freischütz* postponed because of delays in the construction of the new Schauspielhaus in Berlin, Weber and Caroline embarked on a concert tour to northern Germany and Copenhagen in late July 1820. The tour took them to Halle, where the overtures to *Der Freischütz* and *Preciosa* were given their public début on 31 July. At both Halle and Göttingen Weber was overwhelmed by the enthusiasm with which he was received by the university students, who serenaded him with his own choral songs from *Leyer und Schwerdt*. Because of her delicate health, Weber left his expectant wife in Hamburg (where she nevertheless suffered a miscarriage after he departed) and continued on to Eutin, Plön and Kiel. On 24 September he arrived in Copenhagen, where he played at a court concert on 4 October and presented his own public concert on 8 October. After concerts in Lübeck and Hamburg he and Caroline returned to Dresden on 4 November.

In the first months of 1821 Weber continued to work on *Die drei Pintos* and discussed with Kind a new opera based on the Spanish epic El Cid. At Brühl's request, he also composed an additional piece for *Der Freischütz*, for whose long-delayed première Weber and his wife travelled to Berlin on 2 May. During the rehearsals for his opera, Weber attended the luxuriant production of Spontini's *Olimpia* (in E.T.A. Hoffmann's translation) at the royal opera house. On the morning of 18 June 1821 he completed the Concert-Stück in F minor for piano and orchestra, and that evening he conducted the first performance of *Der Freischütz* at the new Schauspielhaus. The work struck a responsive chord in the Berlin audience, which at one level embraced its theatricality and tuneful, folklike melodies (a fact driven home in Heine's well-known *Reisebrief* of 16 March 1822) and at another welcomed it as a potent symbol of German cultural resistance to the Franco-Italian style of the king's unpopular protégé, Spontini.



4. Costume designs by ?Heinrich Stürmer for Samiel (left) and Caspar in the original production of Weber's 'Der Freischütz', Schauspielhaus, Berlin, 18 June 1821

6. Between 'Der Freischütz' and 'Euryanthe', 1821–3. The triumph of *Der Freischütz* in Berlin changed Weber's life. After the première in Berlin, all the principal German theatres acquired and staged it within the next couple of years. Weber became a national celebrity of the first order. In August 1821 he received from Kassel a firm offer of appointment as Kapellmeister at a generous salary of 2500 thalers, which he declined after obtaining a modest increase of his salary in Dresden from 1500 to 1800 thalers. The production of *Der Freischütz* at the newly remodelled Dresden court theatre on 26 January 1822 at last gave the German opera a work that equalled the popularity of even the most frequently performed Rossini operas at the Italian opera. And in Vienna the enthusiastic response to the first performance of *Der Freischütz* there in early November 1821 led the Kärntnertortheater, under the management of the famous Neapolitan impresario Domenico Barbaia, to offer Weber a commission for a new opera. He eagerly accepted the commission as an opportunity to write an ambitious through-composed opera for the most important centre for music and theatre in the German world (Tusa, P(v) 1984–5).

At the same time, Weber's life after *Der Freischütz* took on decidedly darker hues as well. He and Kind grew apart as the librettist became envious of the praise lavished upon the composer. The progress of Weber's disease was such as to cause him to make a last will and testament on 21 July 1821, and he was bedridden again in October 1821. Frustrations with his colleagues and the feeling that the German opera was treated like a stepchild by the court caused him to express again, in late 1821, his wish for the dissolution of the German company in letters to Brühl and I.F. von Mosel.

Recognizing the need to husband his fragile health for his own compositional projects and desiring to avoid the charge of self-promotion, Weber declined to direct a new series of subscription concerts organized by the court orchestra (although in the event he did participate as soloist in his Concert-Stück in November and he conducted a performance of the *Jubel-Cantate* in December). The reasons advanced in his letter of 14 October 1821, published in Kapp (F1922, revised 1931), also shed some light on the almost total cessation of Weber's critical and literary activities after 1820 and on his rejection of the editorship of a new musical supplement to the *Abend-Zeitung* offered to him by its publisher in early 1822.

Weber's output as a composer after 1821 was conspicuously reduced, as evidenced by the fact that a new contract with Schlesinger in autumn 1822 stipulated mainly older pieces from his unpublished backlog. The

little time that his duties and declining health left for composition were focussed at first on the opera that had been commissioned by Vienna. Because of his estrangement from Kind, he turned to a lyric poet, Helmina von Chézy, who by the end of 1821 had drafted the libretto of *Euryanthe* based on the 13th-century *Roman de la violette* by Gerbert de Montreuil. Weber was in Vienna in February and March 1822 to observe the company for which he would write the opera and to show an early version of the libretto to the conservative censors who had mutilated the Viennese *Freischütz*. In Vienna Weber had his first encounter with the young Wilhelmine Schröder-Devrient, whose benefit performance of *Der Freischütz* he conducted on 7 March, and also his first inkling that the overwhelming popularity of this one work would pose a serious threat to any subsequent operas he would write.

Though Weber had initially agreed to have the opera ready in autumn 1822, the genesis of *Euryanthe* stretched until autumn 1823, for two main reasons. First, the longer Weber lived with the libretto, the more aware he became of its shortcomings; as a result of his own misgivings and consultations with outside parties including Ludwig Tieck and Ludwig Rellstab, he made repeated requests for revisions from Chézy well into 1823. Secondly, Weber had little time to devote to the opera. He began to compose it in May 1822, following the birth of his son Max Maria on 25 April and the family's move to the summer house in Hosterwitz on 15 May. However, his progress was frequently interrupted by the need to return to Dresden to conduct in the place of the assistant conductor Franz Anton Schubert, who had fallen gravely ill. After moving the family into a spacious new apartment in Dresden at the end of September, he made another attempt to finish the opera, but was hindered by Chézy's extended sojourn in Berlin, the illness of Morlacchi and a royal wedding in late 1822. In February 1823 Weber was finally able to mount a sustained effort to finish the opera, which progressed efficiently to completion with his move to Hosterwitz on 10 May for the summer. By 29 August the opera was completed apart from the overture.

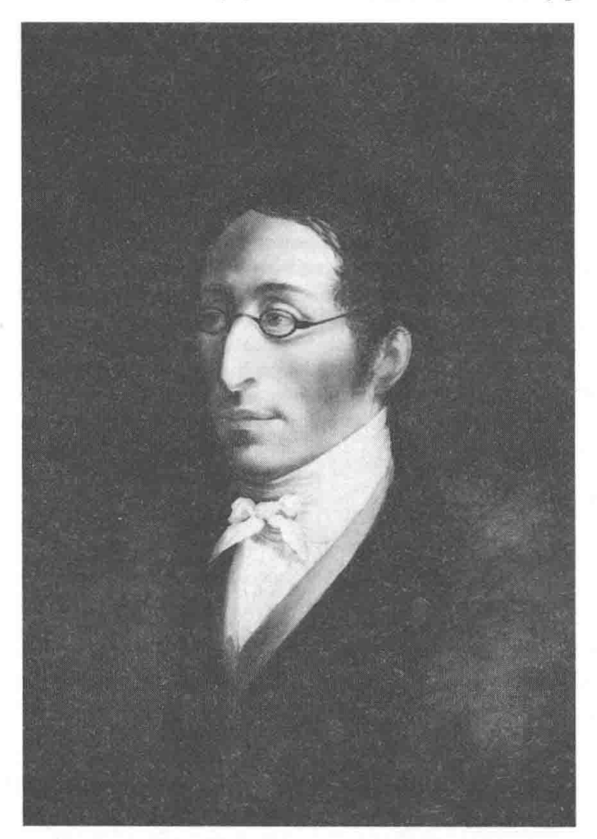
Accompanied by his pupil Julius Benedict, Weber travelled to Vienna on 16 September 1823 for the première of *Euryanthe*. During his first days in the imperial capital he attended the last performances of Barbaia's Italian company and was greatly impressed by the virtuosity and dramatic skills of its members. With the return of the German company Weber made his final recommendations about casting his own opera. As he completed the overture and the piano score and supervised the rehearsals, he enjoyed the company of the 'Ludlamshöhle', a convivial society of actors, writers and musicians. A highpoint of his stay was a trip on 5 October to Baden to meet Beethoven, with whom he had entered into correspondence (mostly lost) in early 1823 in conjunction with the Dresden performance of *Fidelio*.

Weber conducted the première of *Euryanthe* on 25 October and the next two performances as well, at which he introduced a few small cuts to shorten the playing time. He also attended the fourth, conducted by Conradin Kreutzer. Weber was convinced that the performances at which he was present were triumphs, and after his return to Dresden on 10 November he never tired of pointing out the number of curtain calls he had received. But the press reports suggest that *Euryanthe* had been greeted with mixed feelings by the Viennese, who, expecting a second *Freischütz*, received instead a much more complicated work. The ambivalent reception that was accorded *Euryanthe* in Vienna set the tone for its subsequent dissemination. Under Weber's supervision and with Wilhelmine Schröder-Devrient in the title role, *Euryanthe* proved a great success at its first performance in Dresden on 31 March 1824; but its failure in other centres was a source of increasing disappointment for the ailing composer. Weber's desire to have it performed in Berlin was a source of further irritation, as *Euryanthe* became the pawn in a highly publicized power struggle between Spontini and Brühl throughout the first half of 1824. As a result, *Euryanthe* was not performed in the Prussian capital until December 1825.

7. LAST YEARS, 1824–6. Because of declining health, his bitterness about *Euryanthe*'s fate and a crushing workload at court, Weber entered a long compositional hiatus after the première of *Euryanthe*. Even the return to the beloved summer house at Hosterwitz for the spring and summer of 1824 failed to shake him out of this dormancy; he could generate no enthusiasm for *Die drei Pintos* (Mahler later completed it and gave the première in 1888), and the only piece he composed between autumn 1823 and January 1825 was a commissioned French *romance* (J292). The few professional pleasures the demoralized composer seemed to enjoy came from conducting, as he gave a memorable performance of Haydn's *The Seasons* at the old opera house in Dresden on 6 June 1824 and went at the end of the month to the Klopstock centenary celebration at Quedlinburg, where he conducted the 'Eroica' Symphony, his own *Jubel-Ouvertüre*, J.G. Naumann's *Vater unser* and the third part of Handel's *Messiah*. He then went to Marienbad on 8 July to seek, unsuccessfully, a cure for his illness.

The return from Marienbad in mid-August marked, however, a turning-point that led Weber to his last major composition, as he found in his mail a letter from Charles Kemble, manager of the Covent Garden theatre in London. The success of *Der Freischütz* in Germany had prompted informal overtures from London and Paris in 1822 and 1823, and during Weber's trip to Vienna in autumn 1823 Barbaia had tried to interest him in a commission for Italy. But when a veritable mania for *Der Freischütz* swept London in 1824, Kemble decided to make a firm offer to the man of the hour, inviting him to London to conduct the opera season and compose two new operas for Covent Garden. Recognizing that his days were numbered and believing that the potential rewards offered by London would provide a measure of financial security for his family (which was soon to expand with the birth of a second son, Alexander, on 6 January 1825), Weber wrote to Kemble on 7 October to agree to compose an opera based on Wieland's romance *Oberon* and to go to London for three months in spring 1825. To prepare himself for composition to an English libretto and the trip to London, Weber – who had earlier learnt some Czech during his stay in Prague and had taken Italian lessons during his first year in Dresden – began to study English, and by January 1825 he was able, with the help of his friend C.A. Böttiger, to correspond with his British contacts in their native language.

Weber received J.R. Planché's libretto for *Oberon* in three mailings between 30 December 1824 and 1 February 1825, by which time he had requested a postponement of



5. Carl Maria von Weber: portrait by John Cawse, between 14 March and 5 June 1826 (Royal College of Music, London)

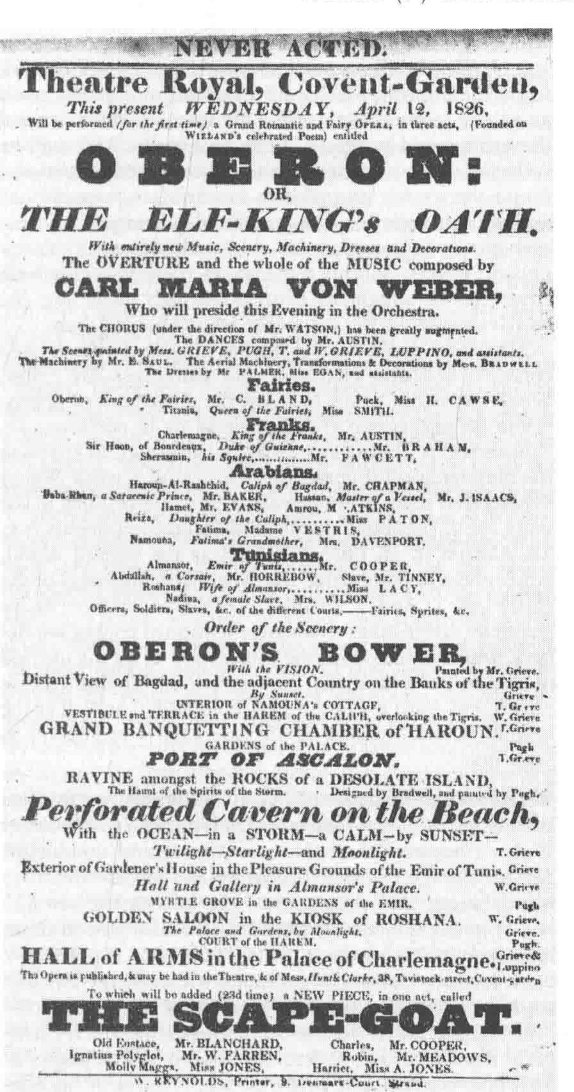
the première until spring 1826. An initial reading of the text revealed to him the profound differences between 'English opera' and continental opera, which he lucidly analysed in a pair of letters to Planché. While working on *Oberon* in early 1825 Weber also accepted a commission from George Thomson of Edinburgh to arrange ten Scottish melodies for voice, flute, violin, cello and piano. By early March he was again severely ill and on 3 July he set out for Bad Ems for another cure. There Kemble and the conductor George Smart met the composer on 10 August to discuss his fee, but they were unable to agree terms. Only in early December did Weber accede to Kemble's offer of £500 for the score and British rights to publication, far less than he had hoped for; he subsequently agreed to conduct the first 12 performances for £255 and four (in the event, five) so-called Oratorio Concerts at £25 each.

Although the treatment at Ems produced no physical improvement, Weber returned to Dresden on 1 September in higher spirits than for a long time, and thus he was able to work on *Oberon* more or less continuously throughout the last part of 1825 and the first months of 1826. The latter months of 1825 witnessed a luxuriant Dresden production of Spontini's *Olimpia* in November in conjunction with yet another royal wedding, and the long-delayed production of *Euryanthe* in Berlin in December 1825, for which Weber supplied additional ballet music. Despite shortness of breath and hoarseness that alarmed his friends as to the seriousness of his condition, Weber went to Berlin to supervise the final rehearsals and conduct the first two performances, on 23 and 28 December. Returning to Dresden on 31 December, he celebrated his last New Year's Day with members of the Liederkreis.

In his final months in Dresden Weber's irritation over the mostly unauthorized dissemination of his work abroad led him to try to exert more control over his intellectual property. The actions of the Parisian arranger Castil-Blaze caused special concern. Although he could do nothing about Castil-Blaze's adaptation of *Der Freischütz* as *Robin des bois* at the Théâtre de l'Odéon (7 December 1824), Weber wrote in October 1825 to reproach him for the unauthorized publication of the full score of his version. And on learning that Castil-Blaze planned to produce a new work based in part on the music of *Euryanthe*, Weber wrote again in January 1826, this time threatening to make his protest public, which he did after Castil-Blaze proceeded anyway to incorporate pieces from *Euryanthe* in the pasticcio *La forêt de Sénart* (14 January 1826). Chastened by his experiences, Weber took forceful measures to impede the unauthorized distribution of *Oberon*, sending to the German theatres a circular to remind them of his exclusive right to sell the score and writing letters to German sovereigns requesting privileges prohibiting the publication or sale of unauthorized editions and arrangements within their territories.

Accompanied by the flautist A.B. Fürstenau, Weber left Dresden on 16 February 1826 to begin the long trip to London. On 25 February he arrived in Paris, where he spent a week making contacts with prominent musicians and poets, including Auber, Berton, Catel, Cherubini, Fétis, Kalkbrenner, Onslow, Paer, Rossini and Pixis. With plans to return to Paris on the way back from London, Weber continued on 2 March, crossing the channel from Calais to Dover on 4 March and reaching London the next day. Staying at the home of George Smart in Great Portland Street, Weber completed the overture to *Oberon*, finished the music to Act 3, and composed two additional pieces specifically for the leading tenor, John Braham. During the month of rehearsals leading up to the première Weber somehow found the energy also to complete the piano score, conduct four Oratorio Concerts at Covent Garden, conduct at the Philharmonic Society, take part in two benefit concerts and perform in a number of aristocratic salons. The première of *Oberon* on 12 April 1826 was a great success, with lavish settings and spectacular scenic effects that impressed even Weber, and the opera remained popular throughout the season.

With the *Oberon* performances behind him, Weber conducted once more at the Oratorio Concerts, participated in three more benefit concerts and made preparations for his own concert at the Argyll Rooms on 26 May, for which he wrote his last composition, a song for the soprano Catherine Stephens (J308). The concert, which also presented the *Jubel-Cantate* in an English version entitled *The Festival of Peace*, netted only £96 11s. 0d. In May plans were broached to mount *Der Freischütz* at Covent Garden on 5 June as a benefit for Weber, but the composer's health ultimately did not permit this. Following his last public appearance at a concert given by Mary Anne Paton on 30 May, he decided to forgo the *Freischütz* production in order to leave London on 6 June. But he did not live to see his homeland again, as he died alone and quietly in his room at Smart's during the night of 4–5 June, succumbing at last to tuberculosis. To the strains of the Requiem by his beloved Mozart, Weber's funeral service was held on 21 June at



6. Playbill for the first performance of Weber's 'Oberon', Covent Garden, London, 12 April 1826

the Roman Catholic chapel of St Mary Moorfields, and there his mortal remains were interred. In 1844, thanks in part to the efforts of Wagner, his coffin was transferred to its final resting-place in Dresden.

8. WRITINGS AND THOUGHT. Any attempt to come to terms with Weber must start with the fact that one work, *Der Freischütz*, has tended to overshadow his many other accomplishments. What Weber feared as early as 1822 did come to pass. But to focus one-sidedly on Weber as the creator of *Der Freischütz* does little justice to an individual who did not dwell single-mindedly on opera. As early as 1810 Weber consciously cultivated an image as a musician who combined composition in a variety of genres with performance, aesthetic reflection and criticism, and to these talents must be added his remarkable skills as conductor and opera organizer. Contemporary evidence demonstrates the extent to which this image of universal achievement was accepted. What is more, to view Weber's accomplishments primarily through the prism of *Der Freischütz* obscures the ways in which his career reflected various cultural and social cross-currents in the German-speaking world of his day, like the shift of patronage from the aristocracy to the bourgeois marketplace, the role of the press in shaping the opinion of the new musical public and the emergence of a new compositional aesthetic from late 18th-century sources.

As the polemic surrounding the production of *Das Waldmädchen* in Freiberg attests, Weber learnt at a tender age the power of the press, and throughout his life he took up the pen for a variety of practical and idealistic reasons: as a source of income, to promote his own artistic activities and those of his own associates, to raise the level of critical discourse about music, to educate largely bourgeois audiences to an appreciation of 'the good' and on occasion to express poetic urges. The correspondence with Thaddäus Susan from 1802 to 1804 reveals collaborative plans for the founding of a musical journal and for a history of the Viennese theatre; however, from this period survive only a few entries that made their way into Gerber's *Neues … Lexikon der Tonkünstler* (Kaiser, K1910). Although the last year in Stuttgart witnessed the production of a few essays and the start of his novel, it was his life as a freelance musician from 1810 to 1812 that led Weber to turn regularly to writing as a source of much-needed income and as a way to further the goals of the Harmonischer Verein. From this period also date a number of ambitious but unrealized plans: a new journal, a handbook for touring musicians, a biography of Vogler and a larger study of aesthetics. After a hiatus during his first two years as conductor in Prague, Weber resumed writing in late 1815 with 'dramatic-musical notices' in the *k.k. priv. Prager Zeitung*, brief essays about new operas designed to overcome what he perceived as unresponsiveness in the Prague audiences. In Dresden he continued from 1817 to 1820 to publish such introductions in the *Abend-Zeitung*, fully aware that his efforts ran the risk of being misconstrued as an attempt to prejudice audiences only to his point of view. During the years 1815–20 Weber also produced a substantial number of reviews for the *Prager Zeitung* (1815–16), a lengthy explanatory essay about his cantata *Kampf und Sieg* (1816) and various essays for the *Allgemeine musikalische Zeitung*, including the important review of Hoffmann's *Undine* (xix, 1817, cols.201–8).

Beyond the expository prose, two other sources provide important insight into his views on music, culture and society. First, Weber produced a number of items of poetry and fictional prose, of which the most significant by far was his unfinished novel *Tonkünstlers Leben*. Drawing inspiration from Hoffmann and Jean Paul, Weber worked sporadically on *Künstlerleben* (its original title) between 1809 and 1820, conceiving it as a forum for discussion of social and aesthetic issues in modern music and opera. The loosely constructed plot, to the extent that one can be inferred from the extant sources, is quasi-autobiographical, as the life, professional career and attitudes of its musician-protagonist are strikingly similar to those of Weber himself. Second, his extensive correspondence not only provides indispensable biographical information but also frequently sheds important light on his critical perspectives and artistic goals.

Various factors converged around 1820–21 to cause Weber to stop writing reviews and 'dramatic-musical notices' and to turn over his unfinished novel to Friedrich

Kind. The hostility with which some of his literary efforts were greeted in Dresden, especially his comments on Meyerbeer's *Emma di Resburgo* in early 1820, was a source of profound disillusionment. His declining health led him to see the need to conserve his strength and time for his own projects. And finally, his breakthrough to widespread celebrity as a composer with *Der Freischütz* in 1821 seems to have made it harder for him to appear publicly as a judge of other composers' music.

Weber's writings deal with a number of crucial issues in early 19th-century music, such as the relationships between artist and society (particularly the problems of the touring virtuoso), the function and nature of criticism, and new developments in instrument construction. His numerous writings on opera, based on extensive knowledge of repertory and years of experience in the theatre, are of exceptional interest. For instance, they reveal his perspectives on various genres and national schools of opera. In Weber's writings French opera, as found especially in lighter works by Boieldieu, Dalayrac and Isouard, is seen to give priority to verbal, dramatic and intellectual values. In contrast, Weber regarded Italian opera as more passionate and more melodically orientated, although in his view it had declined in recent years, especially in the works of Rossini and his followers, into merely sensuous delight with little substance. As Weber saw it, the ideal of German opera was to synthesize the melodic and expressive qualities of the older Italian style and the French concern for drama and declamation with traditional German mastery of harmony and instrumentation and a purported German inclination towards seriousness and depth of feeling. But he also articulated serious weaknesses in German opera, including its difficulty in developing a strong identity, the lack of experienced librettists, the superhuman demands placed on German singers by the cosmopolitan repertory of German theatres and the relatively weak institutional support afforded it by theatre managements.

Given the fact that Weber's discussions of art are, for the most part, scattered throughout letters, brief essays and the disconnected chapters of the unfinished novel, it is hardly surprising that they do not develop a systematic and consistent aesthetic or theoretical viewpoint. But they do offer a number of important hints about his understanding of art and his goals as a composer. For a figure often considered representative of early Romanticism in Germany, many of his views seem quite old-fashioned. Thus for Weber music is a language of the passions whose principal goal is to arouse the feelings of the listener. His writings abound with references to the 18th-century principle of variety within unity and his language retains many concepts derived, probably through Vogler, from traditional rhetorical approaches to music. His comments on harmony and modulation reveal a fairly conservative bent, as he criticizes composers for abrupt or unwarranted modulations that destroy the sense of key or are not matched to changes in feeling. And though he encourages young composers to cultivate all genres of composition, his comments on the string quartets of Friedrich Fesca (*AMZ*, xx, 1818, cols.585–91) imply the traditional primacy of vocal music, inasmuch as he considers it to be more deeply immersed in human activity than are the genres of instrumental music.

At the same time, Weber's writings manifest a number of newer or more individual ideas. Various comments about influence and emulation and about composers (like Joseph Weigl) who tended to repeat themselves demonstrate the importance that he attached to originality, not as an end in itself but as the only way by which art and the artist could progress along new paths. Although he collected dozens of treatises, he criticized traditional music theory for its inability to correlate prescriptions and prohibitions for compositional technique with his own goals of expression. He abhorred 'imitation' of non-musical effects, and his remarks on vocal music make it clear that he sought to express through music not the words themselves but rather the feeling behind them.

Especially prominent in his writings are interrelated concepts of truth, character and wholeness. By 'truth' Weber generally seems to mean the projection of appropriate feeling, either in composition or in performance. 'Character' is almost synonymous, although in stressing the maintenance of character throughout a work Weber implies that it is a more permanent quality residing in the work itself, encompassing its individual components (e.g. 'characters' in an opera) as well as the overall mood, atmosphere or 'colouring' (*Kolorit*, *Farbengebung*) of the entire piece. And a strongly delineated and pervasive character contributes to the oft-mentioned goal of wholeness, which entails both the integration of all the utilized means (melody, harmony, orchestration, verbal and scenic means, etc.) into a 'Haupt- und Totaleffekt' as well as the 'organic' subordination of successive parts and details to the whole.

9. The pianist and conductor. As with all performers before the era of recorded sound, it is difficult to document Weber's accomplishments as a pianist and conductor. Apart from the evidence his own piano pieces offer as to his technique and treatment of the instrument (see §11 below), there is relatively little detailed information about his piano playing, about which published reports give contradictory views. For example, while the reviews and memoirs emanating from the Harmonischer Verein, from his friends in Berlin (Lichtenstein's memoirs) and from his pupil Benedict (F1881) extol the sensitivity and poetry of his improvisation and performance, reviews of his concerts in Vienna in 1813 and 1822 are decidedly lukewarm, suggesting that Weber did not possess the brilliance and accuracy of the best Viennese pianists of the day.

His accomplishments as a conductor were more universally acclaimed, as he seems to have had a genius for getting the most out of his orchestras. In many ways Weber was the prototype for the modern opera conductor. Viewing the conductor as the 'central point and effective soul of the whole' (letter of 21 January 1818 to Vitzthum), he directed with a baton and arranged the podium and orchestral seating so as to facilitate his communication with both stage and pit and improve the acoustical qualities of the performance. In line with his view of opera as total theatre, he immersed himself in all aspects of production and took special interest in innovations in stagecraft, as is evident from his detailed notes on the Berlin staging of the Wolf's Glen scene in *Der Freischütz* (W. Becker, L1962). In principle a proponent of 'Werktreue' and a foe of intrusions (like inappropriate coloratura) that violate the spirit of a work, Weber was nevertheless also pragmatic enough to admit alterations that accommodated a piece to local tastes or modern audiences, like the cuts that he made in Dittersdorf's *Doktor und Apotheker* in Prague or his use of updated

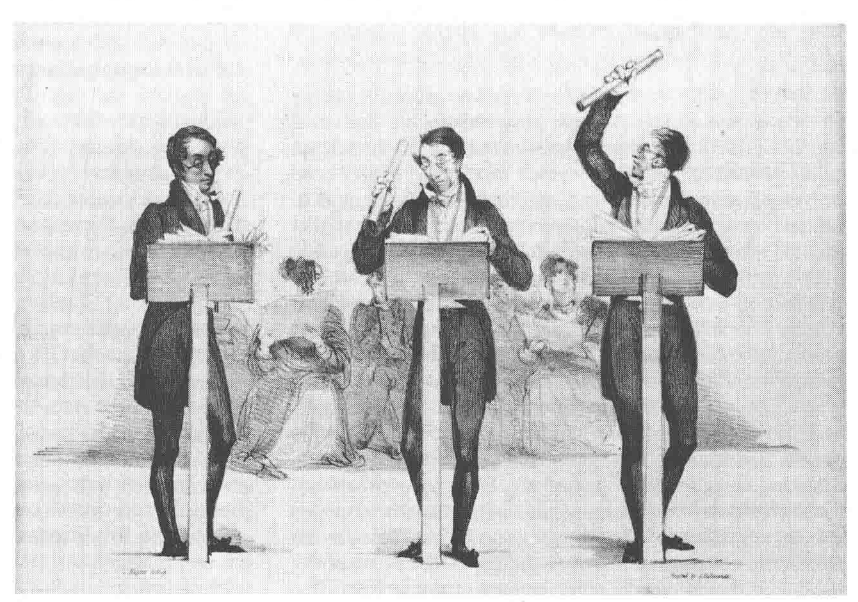
versions of Méhul's *Joseph* and Grétry's *Raoul Barbe-bleue* in Dresden. His letter to the conductor Aloys Praeger about the performance of *Euryanthe* shows that he also tolerated facilitations to allow a performer to convey more effectively the spirit of a work. His emphasis on spirit and feeling as the ultimate arbiters of artistic truth led him in the same letter to espouse a theory of tempo – one that he presumably followed in practice – that allowed subtle fluctuations in the pulse according to the ebb and flow of passion in the piece.

10. THE COMPOSER. Despite the wide currency of certain works, Weber the composer remains far less well understood than most figures of comparable stature of the 19th century. There are a number of reasons for this, beginning with the fact that scholarship failed to produce a complete critical edition of his works during the 20th century. Such an edition, however (along with critical editions of his diaries, correspondence and writings), was begun in the 1990s under the auspices of the Carl-Maria-von-Weber-Gesamtausgabe. The origins and early development of his style are clouded by the loss of most of the music composed before 1802 and by ignorance of his earliest studies. Clearly he came to know and admire Mozart's music very early, through the repertory of his family's 'Wandertruppe', and he continued throughout his life to profess in work and deed his allegiance to Mozart. Superficial Mozartisms abound in the early pieces, and Weber's propensity for climactic contrapuntal perorations in his mature instrumental pieces may betray a lingering influence of the finale of K551 (which Weber called the 'crown' of all symphonies) and that of the string quartet K387.

Yet Weber's study of Mozart and, to a lesser extent, Haydn only partly accounts for the ways in which his style developed, as his formative years also exposed him to works by numerous composers of German Singspiel and Italian opera of the later 18th century, as well as to the music of his various teachers. The sojourn in Vienna in 1803–4 doubtless marked an important turning-point, for during that time Weber probably made his first significant contact with the music of Beethoven and with the *opéras comiques* of Cherubini, Méhul, Dalayrac, Isouard and other French composers. And above all, the impact of Vogler at this juncture must not be underestimated, as the young composer acquired from the controversial old master not only a greater correctness in matters of harmony, part-writing and musical orthography, but also an enduring interest in folk and exotic music and, most important, a system for analysis that allowed him to understand the aesthetic basis for compositional procedures (Veit, H1990). From that time on Weber's development as a composer was essentially one of constant growth and maturation with no obvious breaks or 'periods' in terms of style or compositional approach; with continuous exposure to new works in a wide variety of styles and a self-imposed mandate not to repeat himself, he continued in his major works to explore and refine new means of musical expression up until the end in *Oberon*.

Another fundamental impediment to a full appreciation of Weber as a composer is that dominant analytic paradigms and procedures of the 19th and 20th centuries (developed mainly with reference to the music of Viennese Classical style and Beethoven in particular) do justice neither to Weber's vocal and dramatic works nor to his instrumental pieces. Despite his allegiance to Mozart, Weber did not adopt the peculiarly Viennese techniques of 'thematische Arbeit' or 'durchbrochene Arbeit'. And his inability to understand the integrative devices in Beethoven's middle-period music – evident in his letter to Nägeli of 21 May 1810 where he reproaches Beethoven for lack of unity – suggests that it is futile to look for similar techniques in his own music. But to view his music therefore merely as a kind of potpourri or mosaic is unsympathetic to his professed goals of unity and clarity and belies the effect of his best works. Nor do traditional analytical models deal well with issues of paramount importance for Weber's music like 'dramatic truth' or the interplay of contrasting sonorities.

The documents of his compositional processes do not afford much help either. Like Beethoven, Weber usually sketched his pieces before writing them in score, and for large-scale vocal works like operas and cantatas he seems usually also to have made preliminary plans for overall



7. Weber conducting selections from 'Der Freischütz' at Covent Garden, 8 March 1826: lithograph by John Hayter

tonal organization and choices of instrumentation (see his comments on the composition of *Kampf und Sieg*, ed. Kaiser, *Sämtliche Schriften*, 1908). But unlike Beethoven, Weber normally destroyed most of his preliminary drafts, and those that do survive, like the drafts for *Euryanthe* and *Oberon*, generally provide little evidence for the decision-making processes, as Weber seems mainly to have worked things out in his head and at the piano, sometimes over a long period, before writing out a draft. As implied in his comments on Cherubini's *Lodoïska*, he also seems to have conceived texture and sonority simultaneously with the invention of melodic content and thus was usually able to write out his scores quickly and with very few revisions. The fact that he often borrowed ideas from his earlier compositions is an aspect of the compositional process that has been little studied. Exactly how one can best discuss his music therefore remains an important issue for study. Attempts to apply Vogler's theories and the rhetorical traditions of the later 18th century, which a number of Weber's comments seem to echo, have shed some insight on Weber's approach (Veit, M1986), and Weber's own comments about composition and aesthetics, though scattered, afford further perspectives for sympathetic appraisal.

Lastly, various facets of reception history and criticism have disinclined scholars to take seriously the whole of Weber's compositional output. On the one hand critical biasses against 'functional' art have tended to cause scholars to overlook the large amount of occasional music, although most of Weber's music arose in conjunction with specific provocations – his own concerts, contracts with publishers, or commissions from theatres – just as had most of the music of 18th-century masters. And, as mentioned above, the way that historiography has tended to place his mature operas in general (and *Der Freischütz* in particular) at the centre of his output has worked against a clear and sympathetic understanding of his achievements by casting the vast majority of his works into their imposing shadow. This runs the risk of marginalizing the rest of his music as only a reflection of Weber's dramatic genius. To avoid this, the present article places the instrumental and vocal music first, in their chronological context before the major operas, which were the product of a brief but intense lifetime of observation, reflection, self-criticism and composition.

11. Instrumental works. Weber produced a steady stream of instrumental music between the six fughettas (op.1) of 1798 and the completion of the Piano Sonata no.4 in 1822, following which his poor health and pressing commissions forced him to devote hs energies to his last two operas. The surviving instrumental works include examples in most of the major genres of the early 19th century – notably absent are the string quartet and piano trio – as well as pieces in newer genres, like concert dances for solo piano and through-composed concertante works for soloist and orchestra. Much of this music arose from Weber's specific needs as a performer or concert-giver. The piano concertos, several of the variation sets and the *Rondo brillante* can be directly related to his public appearances as a pianist, and the piano sonatas, designed for private performance, were also calculated for his formidable technique. His contracts with virtuosos led to concertante works for various instruments, of which the concertos for Baermann represent some of the most significant works ever written for clarinet. The symphonies (especially no.1) and the overtures figured prominently in his activities as concert-giver. And most of the surviving 'chamber' works – the *Grand quatuor* (piano quartet, which he frequently performed), the variations for piano and violin J61 and three pieces for Baermann (J128, 182 and 204) – were also largely calculated for public performance, with the result that they stand apart from Classical ideals of equal participation and 'durchbrochene Arbeit' by featuring a principal virtuoso soloist.

In contrast to the amount that he wrote for professional performers, Weber composed relatively little explicitly for the burgeoning amateur market: three sets of four-hand piano pieces, the six *Sonates progressives* for violin and piano, the *Divertimento assai facile* for guitar and piano, and the piano variations on a gypsy theme (J219). And though he frequently alluded to contemporary dance music throughout his compositional output, and transformed the dance itself into concert music in the two polonaises and *Aufforderung zum Tanze* for solo piano (see fig.3 above), he wrote only a small amount of functional dance music for home consumption, significantly distancing himself from this genre when he had his last set of dances (J143–8) published anonymously by Kühnel in 1812.

(i) Style. Stylistically, the instrumental music manifests a number of traits that are also characteristic of the vocal and dramatic works. Given the fact that his writings stress the primacy of the melodic line, it is not surprising that Weber's approach is essentially homophonic; exceptions include frequent note-against-note passages (often in fast tempo) and conspicuously contrapuntal passages normally reserved for developments and codas. He preferred diatonic melodies, often based on the notes of the triad, but these are frequently embellished with appoggiaturas and chromatic auxiliary notes. With respect to rhythm, his music demonstrates a strong predilection for dotted and dance rhythms, and pieces in triple and compound time frequently exploit cross-rhythms. A favourite melodic-rhythmic gesture is to break off an energetic line abruptly at its apex. To the tonal and harmonic conventions of the time Weber also brought personal touches, including sudden pivots from one key to another by means of diminished 7th and augmented 6th chords, unconventional harmonizations of exotic melodies (another legacy of Vogler), the use of surprising harmonic progressions for climactic effect near the conclusion of a piece, and (in the vocal pieces) unorthodox, sometimes even harsh, progressions to emphasize the poetic or dramatic content.

A major concern of Weber, throughout his music, was to maximize the technical, sonic and expressive potential of the forces. In the piano music, for instance, he took over all the typical virtuoso techniques of the period around 1800 (scales, arpeggios, double notes, trills, octaves), but his search for new techniques and sonorities led to features that set his pianism apart from the brilliant style of Hummel and other virtuosos, including techniques based on rapid arm movements (octave glissandos, fast staccato chords, leaps), widely spaced chords in the left hand for a fuller sonority, tremolos, and the combination of legato melody and staccato accompaniment in one hand. In addition to the clarinet's traditional athleticism, the works for Baermann were designed to exploit the cantabile qualities of his playing and the distinctive characteristics of the instrument's lower registers. And

the multiphonics in the Concertino for horn offer a particularly recherché example of pushing an instrument to its limits. Similarly, the works for orchestra (particularly the slow movements) contain many novel, atmospheric effects, such as the juxtaposition of low strings (in Weber's 'melancholy' key of A♭ major) against the high register of the soloist in the second movement of the First Piano Concerto; the combination of clarinet and three horns in the slow movement of the F minor Clarinet Concerto (no.1); and the combination of muted *divisi* violins and viola in the slow movement of the Piano Concerto no.2. Weber the dramatic composer later drew upon various of these sonorities in pieces like Agathe's cavatina in *Der Freischütz* and the ghost music in *Euryanthe*.

(ii) Forms and genre. With respect to form, Weber relied on the conventions established by the later 18th century but frequently interpreted them in ways that deviate from the descriptions codified by 19th-century writers like A.B. Marx. Moreover, Weber's desire not to repeat himself led to a number of differing strategies within the conventions.

Variation forms are prominent throughout Weber's output, especially in the earlier years where they are closely associated with his needs as a performer. Thus the independent sets for solo piano and chamber combinations are generally extrovert, virtuoso pieces orientated towards public performance, as Weber played several of them (especially J53 and 141) at public concerts throughout his career; what is more, it seems likely that the solo variations on *Joseph* (J141) and on a Russian theme (J179) originated in public improvisations in 1811 and 1815 respectively. Variation procedures are important for a number of concertante works from his earlier years (J49, 64, 79, 94, 109, 158 and 188) and also occur as movements in each of the collections of four-hand piano music and as slow movements within the Piano Sonata no.3 and the Flute Trio. In addition, the *Turandot* overture, based on the lost *Overtura chinesa* of 1806, is essentially an orchestral theme and variations movement.

Weber's approach to variation reveals several individual traits. As to the choice of theme, only the variations on the *romance* from *Joseph* can be said to be based on a truly popular operatic melody. On other occasions Weber chose themes that pay homage to his mentors Vogler (J40 and 43) and Danzi (J64, 83 and 94 are probably based on an unidentified melody by him), or that refer to his own music (J103 and 128 are based on *Silvana*; J265 on the song J212). Most characteristic, however, and one of Vogler's strongest legacies to Weber, is his preference for themes drawn from folk or exotic sources, like the Chinese melody taken from Rousseau's *Dictionnaire de musique* for the *Turandot* overture, the Norwegian theme from Vogler's *Polymelos* for J61, and the Russian and gypsy melodies in the last two sets for solo piano. Various formal strategies are also characteristic. Following his studies with Vogler in 1803–4 (and a probable encounter with Beethoven's variations op.34), Weber tended to exploit higher degrees of tempo and character contrasts between successive variations (Veit, H1990). From this period on the variations normally conclude with codas or finales that extend the last variation into an elaborate, developmental peroration; moreover, the variations for piano on a Russian theme begin with an impressive introduction that adumbrates not only the theme but also the variation techniques that will be used in the course of the piece, perhaps a notated reflection of the kind of 'Fantasie' with which Weber would normally preface the performance of variations in public. And in the *Turandot* overture and the variation movements or sections within the larger cyclic works strict variation procedures are interrupted with interpolated codettas and episodes that develop aspects of the thematic material more freely.

With two prominent exceptions (J64 and 279), the large cyclic works (those in three or four movements) begin with movements in so-called sonata form, which also provides the basis for most of the overtures. Because of their superficial proximity in time to the masterworks of the Viennese school, these movements are among the least appreciated in Weber's output, since, on the one hand, they demonstrate few of the high Classical style's motivic and textural complexities that are favoured by most analytic methodologies, and, on the other, they do not demonstrate the extravagant experimentation associated with Beethoven's music. The distance from the Viennese style is particularly evident in transitional passages and developments, where Weber's preference was to juxtapose and vary complementary and contrasting musical ideas rather than elaborate a small number of themes and motifs systematically in the manner of Haydn and Beethoven. Yet Weber's sonata-style movements offer a number of points of interest and certain of his experiments were in fact influential in their own right.

For example, the sonata-form movements contain a fairly wide range of strategies for presenting and interrelating the principal themes. Some of them (e.g. the first movements of the Symphony no.2, the Piano Quartet, the Clarinet Quintet and the Piano Sonata no.3) approximate the Beethovenian-Marxian paradigm with strong thematic contrast between the two main tonal areas of the exposition; this is also the norm in the opera overtures, which typically draw their thematic substance from vocal pieces in the opera. But other movements, like the opening movements of the first and fourth piano sonatas, reduce the contrast between the so-called first and second themes and instead stress contrasts within the first theme itself, or between the first theme and the ensuing transition, that are then developed in the subsequent themes (Veit, M1986; Quintero, M1996). Similarly, the first movements of the concertos, though generally dependent on the traditional alternation of tutti and solo sections, tend to reduce the amount of material that is literally shared between orchestra and soloist. In the majority of the concerto movements in double exposition form the orchestra presents only a 'pre-form' of the music that will be more fully given by the soloist, and in the First Clarinet Concerto there is very nearly a complete separation of the orchestra's rather martial, triadic themes from the plangent, drooping melodies (marked 'con duolo') of the soloist.

The recapitulations and codas of Weber's sonata-style movements are also interesting as he employs a number of strategies for surprise and variation. The first movements of the Symphony no.1, Piano Sonata no.1 and the F minor Clarinet Concerto, and the overture *Der Beherrscher der Geister* elide the end of the development and the start of the recapitulation so that the definitive return to the tonic key does not coincide with the restatement of the opening theme. The recapitulation of the Flute Trio reverses the order of the first and second themes. Many of Weber's recapitulations – which generally are quite compressed in comparison with their

respective expositions – and/or codas play out strongly teleological trajectories to bring about a sense of catharsis or climax in the latter stages of a piece. The first movements of the Piano Quartet, the First Piano Concerto and the Piano Sonata no.3 seemingly follow Beethoven by offering a heroic reinterpretation of the principal theme at the start of the recapitulation. The simultaneous combination of themes originally presented separately (perhaps inspired by the first movement of Mozart's F major keyboard sonata K533) affords a kind of intellectual climax in the recapitulation of the First Piano Concerto and in the coda of the Clarinet Quintet. A number of movements have significant codas that build tension just before the end by delaying a strong structural cadence to the tonic. Most characteristic of all is Weber's technique of reinterpreting a lyrical secondary theme heroically in the recapitulation; first appearing in the overture *Der Beherrscher der Geister* of 1811 and particularly associated with the overtures to the last three operas, where this kind of transformation conveys obvious programmatic connotations, this effect of apotheosis left a strong impression on later composers, most notably on Liszt's understanding of sonata form.

Weber's slow movements also betray a composer who bridges past and future. A number of them focus in traditional fashion on cantabile melody, with vocal models like the *romanza* or lied very close to the surface in cases like the Second Clarinet Concerto and the Flute Trio. But others, like those of the Piano Quartet and the Second Piano Concerto, eschew traditional lyricism and periodic melody in favour of a more atmospheric, 'speaking' or fantasy-like approach that assigns a greater role to gestural and sonic qualities than to melodic continuity *per se*. Formally, Weber's slow movements tend towards sectional structures that juxtapose pronounced contrasts of style and character. The ternary forms of the Piano Quartet and the slow movement of the *Grand pot-pourri*, for instance, follow the Romanze of Mozart's D minor piano concerto by combining slow outer sections in a major key with a faster middle section in a minor key. Weber's slow movements also include examples (J50, 114, 138 and 199) that juxtapose three or more contrasting elements. The first three sections of the slow movement of the First Piano Sonata, for instance, present in succession warm chordal writing, an ornate bel canto melody and an ominous rhythmic ostinato; the movement concludes with a varied reprise of the opening section that synthesizes these three characters.

For his dance-like movements Weber preferred quick tempos, irrespective of whether he designated them 'Minuetto' or 'Scherzo'. Here Weber approximates Beethoven's notion of the scherzo as a large triple-metre movement in which the humour implied by the title normally accrues through cross-rhythms, hypermetrical irregularities and other disturbances of the basic motion. Trios are normally more relaxed and are often cast as waltzes or ländler.

The finales of Weber's cyclic works generally look back to 18th-century notions of the finale as an entertaining, good-natured piece, a *lieto fine* rather than a cathartic summation and transcendence of the entire cycle. Here are witty duple-metre pieces (J50, 182), *grazioso* finales in the tradition of Mozart and early Beethoven (J199), and perpetual-motion pieces (for instance the finale of J138). The dance is once again important, informing both entire movements (the Polacca in J118 and the exotic Tarantella of J287) and significant dance-like episodes within movements (J51, 98 and 206).

Although some of the finales employ sonata form (J50, 76 and 259), Weber's preference was to conclude the cycle with a rondo. Most of Weber's finales synthesize rondo form with features of sonata form, such as modulation to a related key for the first episode and developmental episodes, but here again one can observe a certain distance from the Classical sonata-rondo of Mozart and Beethoven. In many examples no theme other than the refrain ever appears in the tonic, whereas in others (e.g. Piano Concerto no.1) Weber chose the second episode rather than the first as the one to be subjected to the 'sonata principle' (i.e. the recapitulation in the tonic of a secondary theme initially presented in a related key). Like the first movements, the finales also have their own teleological trajectories, reaching a climax at or near the end through conspicuous counterpoint (J64, 76, 98, 206), through a prolonged resolution of the final structural cadence (J138), or through a boisterous final presentation of a rondo's refrain (J287). A recurring tactic in the concertos especially is the initiation of the last statement of the refrain with a solo presentation over a dominant pedal that is forcefully resolved by a loud tutti presentation of the same theme.

In terms of the overall organization of the three- and four-movement cycles, Weber was generally quite conservative, preferring to separate the movements rather than run them together with *attacca* connections and avoiding the obvious inter-movemental quotation pioneered by several of Beethoven's middle-period works. To achieve a sense of wholeness his cycles instead normally contain features that subtly cross-reference the component movements: for instance, the similar contours in the opening themes of the first two movements of J50; the rhythmic jest that carries across the last two movements of J51; the G minor outbursts at the respective midpoints of the first two movements of J76; the emphasis on C major as an antipode to E minor in three of the four movements of J287; and the textural, expressive, melodic and formal resemblances between the first, second and fourth movements of J199. But one can also adduce many forward-looking features in the way that Weber organized his cycles. For instance, two of the smaller concertante works, J94 and J109, end in a key other than the one in which they start; such 'progressive' or 'directional' tonality (a feature normally associated with composers like Chopin and Wagner) also occurs in the *Preciosa* overture and a number of the songs. The underrated *Grand pot-pourri* for cello and orchestra and the famous *Concert-Stück* for piano and orchestra present novel alternatives to the traditional three-movement concerto, as both are large-scale four-movement works in which, unusually for Weber, the component parts do run together without break and, what is more, dispense with traditional first-movement form.

(iii) Programme music. In the case of the *Concert-Stück* the unusual form is also tied to a poetic conception, a private programme that Weber divulged only to family and close associates like his pupil Benedict (who passed it on to Weber's son, Max Maria) but was otherwise unwilling to circulate openly for fear of being misunderstood and branded a 'charlatan' (as he explained in a letter to Rochlitz of 14 March 1815 concerning an early

plan for this piece). To put it another way, Weber did not wish his musical expression of emotional states to be misconstrued as imitative 'tone-painting'. Another suppressed programme, again transmitted by Benedict, apparently lies behind the Fourth Piano Sonata, whose exceptional thematic economy probably owes as much to an underlying poetic conception as to any abstract developments in Weber's style. And of course the mature overtures offer poetic interpretations of the stage works with which they are associated, not because they quote themes from the works or attempt to follow the details of the plot, but because they suggest the different dramatic spheres, conflicts and overall emotional trajectory of the drama through the use of evocative characteristic styles, strongly drawn musical antitheses and musical processes that can symbolize dramatic concepts like struggle (e.g. counterpoint) and triumph (e.g. the apotheosis of the second theme).

12. VOCAL AND INCIDENTAL MUSIC.

(i) German songs. Weber's extant output of approximately 85 lieder and *Gesänge*, the great majority of which were published in 14 authorized collections, is largely overlooked in histories of German song, despite the fact that contemporaries like Rochlitz and the poet Wilhelm Müller considered Weber a major figure in this genre (H.W. Schwab, N1986). Out of a stated desire not to set texts that had already been set to music, Weber largely avoided the great German poets of the 18th and early 19th centuries and tended instead to set the verses of poets with whom he had personal connections. Folk poetry, culled from *Des Knaben Wunderhorn* and other sources, provided the basis for a number of songs. Songs originating as incidental music for the spoken theatre also made their way into various of Weber's published collections. In certain cases Weber, an accomplished interpreter of his own songs, set texts pertinent to the circumstances of his own life, like his frequent leave-taking (J105 and the duet J208), and it is tempting to relate the incipient song cycle op.46 (J200–03), on four poems by F.W. Gubitz about rejection, to the nadir of Weber's relationship with Caroline Brandt in autumn 1815, about which time he began to think about these poems.

Conceived largely for convivial music-making in intimate circles, Weber's songs rarely attain (or attempt, for that matter) the depth and intensity of expression associated with Schubert and the later Romantics, although J140 and J156 portray passionate states with great conviction. More often, Weber's songs aim to entertain through wit or sentiment; they include settings of humorous poems about the opposite sex (J52, 67, 213), songs about art and the artist's condition (J73, 105), and sentimental songs about the blessings of domestic life (J161) and requited love (J62, 72), as well as pessimistic songs about the human condition (J63, 97, 274). The patriotic texts from Theodor Körner's *Leyer und Schwerdt* form a source to which we shall return in conjunction with the choral music. Given Weber's dramatic instincts, it is not surprising that many of his most memorable songs project the feelings of a well-defined protagonist (J57, 74, 157, 196, 200, 201) or a vivid scene, situation, or dialogue (J91, 159, 202, 217, 270, 278). The folk texts, composed mainly in 1817 and 1818 during the early stages of work on *Der Freischütz* and published mostly in opp.54 and 64, also afforded the opportunity to portray sharply drawn characters and scenes and to indulge in various verbal and musical folklorisms.

Like much of his music, Weber's songs straddle the 18th and 19th centuries in ways typical of his time. His views on the nature of the lied conventionally emphasize the primacy of the poem and the resultant need for correct declamation and close relationship between verbal and musical syntax. But at the same time, Weber acknowledged in a remarkable letter (November 1817) to the playwright Adolf Müllner that the character and 'inner life' of the words occasionally overruled the demands of strict prosody. Similarly, although Weber generally limited his songs – both those written for voice and piano as well as the 15 or so conceived for voice and guitar (Huck, N1993) – to unobtrusive accompaniments, his quest to convey emotion and character yielded on occasion more elaborate accompaniments (J157, 159, 174, 270).

Though he is frequently considered a conservative exponent of the genre, Weber's songs actually demonstrate a remarkably wide variety of formal approaches (Heuer-Fauteck, N1967), as he typically strove to match form to expression in ways that transcend the 18th-century ideals of the lied. Weber made frequent use of strophic form in cases where the parameters of feeling and poetic structure are consistent from stanza to stanza. Songs that are primarily strophic often entail variants in one or more stanzas to accommodate irregular versification (e.g. J231) or to make an interpretative point (J68, 74, 200, 202, 213). 'Through-composition' takes on a number of guises, including quasi-strophic approaches in which each stanza begins with similar music only to continue differently (J57, 73), rondo form (J71), ternary form (J63, 201), forms in which material from the first stanza recurs in no predictable fashion (J62, 130, 157, 159, 161), and forms in which there is hardly any melodic reprise at all (J28, 48, 156, 175).

(ii) Italian settings. With the exception of the concert aria J181 (1815) and an Italian cantata, *L'accoglienza* (J221), composed for a royal wedding in Dresden in 1817, Weber's Italian settings date from 1810 to 1812, when his persisting hope of travel to Italy may have led him to seek experience in setting the language. The three canzonettas op.29 (1811), conceived with guitar accompaniment and written in ternary form, affect a studied simplicity corresponding to an idealized vision of 'italianità' shared by a number of German composers of the early 19th century (Leopold, N1996). The three duets of op.31 (1811; J107, 123, 125) are longer, with an opening slow section followed by a quicker one. More significant are the five concert arias (J93, 121, 126, 142, 181), written for specific singers either for use in Weber's public concerts or to satisfy commissions. These arias merit study for the evidence they provide for Weber's understanding of Italian operatic styles, and also because they furnish – along with the two new arias for the Berlin *Silvana* production of 1812 and the two substitute arias to German texts (J178 and 239) – important insight into Weber's development as a dramatic composer between the completion of *Abu Hassan* (1811) and the composition of *Der Freischütz* (1817–21) (Huck, N1999).

(iii) Vocal ensembles. Weber's vocal music also includes a large number of pieces for ensembles of various sizes, both with and without piano accompaniment. Duets, trios and songs with choral refrains occasionally appear in the published song and folksong collections. From his

study with Michael Haydn Weber developed a fondness for canons, a number of which he wrote to entertain his musical friends in Mannheim and Berlin. His friendships in Berlin, largely with members of the Sing-Akademie and Liedertafel, also led to a number of pieces for mixed ensemble written as birthday greetings (J131, 133, 135, 165) and to an extended all-male work for Zelter's Liedertafel (J132). Without doubt, Weber's most famous choral pieces were the six songs for *a cappella* male chorus in the second volume of *Leyer und Schwerdt* (op.42), concise, homophonic settings of anti-Napoleonic verse by the poet-martyr Theodor Körner. Stemming from his experiences in Berlin in summer 1814, these pieces were the first by Weber to gain widespread acclaim, as they summed up the patriotic fervour of a people newly selfconscious of their nationhood; especially popular was the fiery *Lützow's wilde Jagd*, which usually had to be encored whenever Weber presented it and which enjoyed international circulation. A later publication of 'Männerchor' songs, op.68, made no comparable impact.

(iv) Cantatas. Of the many cantata and cantata-like pieces that Weber composed, four have special significance for his career. A major work from his time in Stuttgart is *Der erste Ton* (1808, revised 1810), based on a poem by Rochlitz about God's creation of sound after he had created the world. For the most part Weber conceived the piece as a spoken declamation accompanied by orchestral music that characterizes the different images in the poem (chaos, creation, order, the sounds of nature etc.); singing voices enter only at the end in a closing choral fugue that Weber revised under Vogler's supervision in 1810. Rochlitz also provided the text for another large-scale work with religious overtones, the hymn *In seiner Ordnung schafft der Herr* (1812), which also concludes with a fugue. Weber conceived the cantata *Kampf und Sieg* (1815) in the wake of Waterloo as an expression of the various emotions attending the Hundred Days and as an appeal for continued cooperation among the allied princes, to whom he sent manuscript copies of the full score in the hope that he would receive appropriate recognition or reward. The cantata quotes various melodies to symbolize the participants in the great struggle: an Austrian grenadiers' march, the French song *Ah, ça ira*, Prussian field trumpet calls, his own *Lützow's wilde Jagd*, and *God Save the King*. To prepare for its concluding fugue Weber studied Marpurg, only to reach the conclusion that traditional fugal theory was of little help for the composition of fugue that also spoke to feeling (letter to Gottfried Weber of 16 September 1815). Finally, one of the most important of Weber's occasional pieces for the court in Dresden is the *Jubel-Cantate* (1818), based on a text by Friedrich Kind to celebrate the 50-year reign of King Friedrich August I. Here Weber eschewed learned counterpoint to evoke in broad and simple strokes the Saxon people's feelings of devotion to their king and thanks to God for having preserved him through illness and war.

(v) Liturgical music. Although he was a devout Catholic and frequently conducted the liturgical music for the Catholic court in Dresden, Weber's output of sacred music is small, comprising only three settings of the Roman Mass and associated Proper offertories for two of them. The so-called *Grosse Jugendmesse*, discovered in the 1920s (Schneider, N1926), is one of the few juvenilia to have survived Weber's probable destruction of much of his earliest music. Weber claimed to have written the piece under Kalcher's supervision in Munich, and he assigned the mass to 1799 in his own (admittedly unreliable) work-list; however, an autograph dedication dated 1802 is attached to a score (now at Český Krumlov) prepared by a Salzburg copyist, and the contrapuntal writing that informs the Gloria, the polytextual 'Pleni sunt ... Osanna' movement and the Agnus Dei seems to point to Michael Haydn's influence (Rosenthal, N1926–7). What is more, unorthodox text setting and formal features raise the possibility that some of the music was based on lost instrumental pieces (Veit, N1993).

Weber composed the two mature masses of his early Dresden years in accordance with tacit expectations that a royal Saxon Kapellmeister would supply liturgical music for the court (Allroggen, N1993), whose exclusive property they became, and calculated these pieces for the liturgy, acoustics and forces of the Hofkirche, which he described to Gänsbacher in letters of 24 December 1818 and 26 December 1822. Despite formal similarities with each other, like the treatment of the Credo as a continuous movement in one tempo, the two masses explore rather strongly contrasted qualities of expression and character. The Mass in E♭, written for the king's nameday in 1818, is the more festive. Sometimes known as the 'Freischützmesse' because of certain affinities with the opera, the Mass also draws on some of Weber's earlier music: the Kyrie and Christe are based, respectively, on the Kyrie of the *Jugendmesse* and the Trauer-Musik J116 of 1811, and three contrapuntal passages ('Cum sanctu spiritu', 'Et incarnatus est' and 'Osanna') borrow subjects and counterpoint from the early fughettas of op.1. In contrast, the G major Mass, composed for the golden wedding anniversary of the king and queen in 1819, offers a more intimate and pastoral interpretation of the liturgical text, with less emphasis on learned counterpoint and dramatic effects (see Weber's letters of 16 October 1818 and 14 December 1818 to Rochlitz and Friederike Koch, respectively). More obviously than the E♭ Mass, the G major featured the great soloists of the court chapel, with extended solos for tenor (the 'Qui tollis peccata' section of the Gloria), soprano (a highly expressive setting of 'Et incarnatus est') and alto (the pastorale-like Agnus Dei); the Benedictus, which the Weber scholar F.W. Jähns (A1871) considered the 'pearl' of the score, is given to the quartet of soloists. The two florid offertories composed in conjunction with these masses also demonstrate the virtuoso abilities of the castrato Giovanni Sassaroli.

(vi) Theatre music. A particularly obscure area of Weber's output is his music for the spoken theatre, which he composed between 1809 and 1822 for specific productions of mostly long-forgotten plays and *Festspiele*. Understanding of Weber's contributions in this area is plagued by the relatively poor survival of musical and theatrical sources and questions of authenticity. In general, these pieces fulfil functions specified by the plays, which – with the exception of the celebratory *Festspiele* – tend to introduce music in a 'realistic' fashion. Thus much of the incidental music is song presented as such, like the narrative ballads and Romanzen to guitar accompaniment in *Der arme Minnesänger* and *Das Nachtlager von Granada*, or the singing of nuns to an organ-like wind accompaniment in *Carlo*. Comparably realistic uses of music include marches and/or dances (*Turandot*, *Das Haus Anglade*, *Der Tod Heinrichs IV*, *Sappho*, *Preciosa*)

and fanfares (*König Yngurd*). In conjunction with its tendency to such functional realism, Weber's theatre music is frequently also a locus for *couleur locale*, as Weber sought to enhance the atmosphere of a play through reference to folk or exotic melodies and use of characteristic instrumentation and harmonization; examples include the chinoiserie in the overture and marches to Schiller's *Turandot*, the allegedly authentic Spanish melody in *Das Nachtlager von Granada* (its florid style provoked criticism that Weber did not allow to go unanswered), the quotation of the well-known folksong 'Vive Henri quatre' in *Der Tod Heinrichs IV*, the archaizing harmonies of the chorus for Grillparzer's *Sappho* and the vaguely Mediterranean flavour for the Provençal setting of *Das Haus Anglade*.

By far Weber's most important contribution to spoken theatre is the music for P.A. Wolff's *Preciosa*, commissioned and composed in 1820 for a Berlin production of the play which received its first performance on 14 March 1821. Wolff's play, based on one of Cervantes's *Novelas ejemplares*, calls for an unusually large amount of music to characterize the opposed Spanish and gypsy elements in the drama and to take advantage of the singing and dancing talents of Auguste Stich, who performed the title role in Berlin (Ziegler, O1996). In response, Weber wrote some of his most affecting music, which includes choruses and dances that supply the musical *couleur locale* as well as songs that convey the feelings of the title character, a Gypsy orphan who turns out to be of aristocratic Spanish birth. The *Preciosa* music also manifests certain operatic attributes, most obviously in the programmatic overture, the melodramas for Preciosa, and the use of recurring melodies. The play (with Weber's music) rivalled the popularity of *Der Freischütz* in the Dresden repertory and was widely disseminated, but with the disappearance of Wolff's play from the stage Weber's music has also largely vanished from public consciousness.

13. OPERAS. Despite his self-professed 'inclination to the dramatic' (*Autobiographische Skizze*) and the dominance of the operas in his posthumous reputation, Weber's activities as a composer of opera are not spread evenly throughout his career. For biographical and stylistic reasons it is perhaps most meaningful to group his operas into three phases: early operas written between 1799 and 1806; the two operas that grew out of his collaboration with the Stuttgart librettist F.C. Hiemer; and the three masterworks of the Dresden years.

(i) Early works. Our understanding of Weber's early attempts at opera is greatly hampered by the incomplete survival of these works. Beyond its title, nothing is known of Weber's first operatic work, *Die Macht der Liebe und des Weins*, which the would-be prodigy evidently began to compose shortly after his arrival in Munich in autumn 1798. And only a couple of fragments survive from his second opera, *Das Waldmädchen*, despite the fact that it apparently circulated to a few theatres after its première in Freiberg (24 November 1800), possibly including the Leopoldstadt Theater in Vienna in 1804–5. A playbill for the performance in Chemnitz in December 1800, which designates it as a 'romantic-comic opera', allows us to infer a medieval-chivalric setting in which are mixed serious aristocrats and comical servants; further, the long list of *dramatis personae* suggests a plot essentially identical with that of the later opera *Silvana*. In musical style, *Das Waldmächen* evidently grew from the post-*Zauberflöte* tradition of 'heroic-comic' operas, as one of the surviving fragments is a bravura rage aria for soprano whose coloratura rivals that of the Queen of Night, whereas the other is an ensemble with distinct echoes of the Act 2 finale of *Die Zauberflöte*.

In the case of Weber's third opera, *Peter Schmoll und seine Nachbarn* (composed 1801–2; première 1803, Augsburg), the music survives in two complete scores, but since the extant printed libretto (Munich, 1802) provides only the texts of the musical pieces, the plot and dramatic situations must be inferred from the novel of the same name by C.G. Cramer. The opera seems to be a kind of *drame bourgeois* whose dramatic issues are essentially familial, small-scale problems treated in a sentimental and moralizing fashion. Musically, *Peter Schmoll* is a modest work that derives its basically consonant, diatonic and syllabic approach from the lighter forms of musical comedy of J.B. Schenk and Wenzel Müller. Echoes of Mozart are strong in the overture and in many of the vocal pieces, and the music for the comical figure Hans Bast takes up traditional *basso buffo* features like patter. A strophic *romance* for the female character Minette also betrays some familiarity with French music. At the same time, the work presents a number of features that at least hint at the development of a more personal style: the frequent recourse to obbligato solo instruments in the orchestral accompaniment; experimentation with unusual or characteristic instrumentation; a preference (to the point of mannerism) for dance-like rhythms in triple and compound metres and dotted rhythms; and an urge to interpret the text, gesture and situation through music.

The unfinished 'romantic opera' *Rübezahl* was the major project of Weber's years in Breslau. J.G. Rhode's libretto, based on a folktale in Musäus's *Volksmärchen der Deutschen* about a mountain spirit who abducts a human princess to be his wife, was partially published in the *Breslauer Erzähler* in early 1804, before Weber's arrival in the Silesian capital; differences between the published excerpts and a surviving manuscript libretto with holograph indications by Weber (*D-Bsb*) suggest that even at this early stage in his career he was able to exert a certain degree of influence over his texts. Despite Weber's claim to have composed about half the opera, only two vocal pieces and a fragment of a third survive; from the work done in Breslau also survive the closing bars of the first violin part of the original version of the overture, which Weber later revised as the overture *Der Beherrscher der Geister*. The extant quintet, which Weber plundered for several later pieces, shows a young composer still indebted to 18th-century models in some respects but free from them in others: thus, whereas its overall fast–slow structure is reminiscent of the Act 1 *Zauberflöte* quintet, its tonal plan has little to do with traditional tonic–dominant polarities.

(ii) The Hiemer operas. Weber's friendship in Stuttgart with the librettist F.C. Hiemer led to his first operas that enjoyed significant circulation to German theatres, *Silvana* (composed 1808–10) and *Abu Hassan* (1810–11). Of these, the three-act *Silvana* is the more ambitious but less even work. That its chivalric plot is a reworking of the old *Waldmädchen* story is all but certain, and even with Hiemer's revisions the libretto still betrays its origins as a heterogeneous 'heroic-comic opera' (as it is designated in the first edition of the piano score). Therefore alongside the love-versus-duty conundrum faced by the principal

aristocratic characters Rudolf and Mechtilde is an old-fashioned *buffo* bass in the part of the squire Krips; emblematic of the unevenness of the libretto, however, is the fact that Krips, so prominent in Act 1, has only one piece throughout the remainder of the opera. For ambience the libretto also stresses features like the forest and medieval court pageantry that justify its designation in other sources as a 'romantic' opera.

Musically, *Silvana* deploys a mixture of genres and styles typical of German opera in general and 'heroic-comic' opera in particular (apart from the word 'renovata' on the autograph of the overture there is little evidence of the extent to which Weber's music might also draw upon the earlier opera). The vocal styles range from that of comic and popular song to italianate bravura singing, and the solo numbers consist of strophic pieces, generally assigned to Krips and to aspects of the ambience of the drama, as well as large-scale multi-tempo aria forms for the serious characters. By Weber's own admission, the new arias for Rudolf and Mechtilde for the Berlin production of 1812 marked an important stage in his development as a composer of arias. Different kinds of ensembles are also present, including an Introduzione and multipartite finales for Acts 1 and 2. For the title character, who is voluntarily mute until the dénouement, Weber wrote a number of formal dances as well as pieces that coordinate mime with expressive orchestral playing, such as no.7 and no.12; the former of these is in effect a 'duet' in which she replies to the singing Rudolf through gestures largely accompanied by solo cello. Hunting scenes (Act 1) and court pageantry (Act 2) provide ample opportunity for the use of chorus and stage instruments, and the opera concludes with a lengthy torch dance.

The one-act comic opera *Abu Hassan* is an altogether less pretentious work, but perhaps for that reason it more fully matches dramatic and musical interest; fittingly, it is the earliest of Weber's operas to have enjoyed a modest, but more or less continuous performance history. The plot, taken from *The Thousand and One Nights*, is the story of the title character and his wife Fatime, who feign their deaths in order to collect burial funds that will enable them to pay off their considerable debts; the comical treatment of this subject may well have been inspired by Weber's own unhappy experiences with creditors in Breslau and Stuttgart. Through its economy of means (demanded in part by the small scale of the work) the opera exemplifies a level of maturity that Weber attained with his second period of study with Vogler in 1810. Though the opera falls into the tradition of 'Türkenoper', it makes relatively little use of so-called Turkish music and other exoticisms, confining these to the overture (to set the *couleur* for the entire work) and the final two pieces (which bring the Caliph on to the scene). Instead, the focus falls on the love between Hassan and Fatime, who are treated as sentimental but clever characters, more like Figaro and Susanna than Belmonte and Konstanze.

(iii) Mature operas. The great leap forward from *Abu Hassan* to *Der Freischütz* is less a matter of style or compositional technique than of clarification in Weber's thinking about the problems of opera in general and German opera in particular. The six-year gap between the completion of *Abu Hassan* and the start of work on *Der Freischütz* allowed Weber as a critic and conductor to reflect upon questions of character, dramatic truth and wholeness as they pertained to the lyric stage and to find in works that he admired – Mozart's operas, the *opéras comiques* of Méhul and Cherubini, Beethoven's *Fidelio*, Spohr's *Faust* and Hoffmann's *Undine* – models for realizing his goals.

With Friedrich Kind's libretto for *Der Freischütz* Weber finally had the basis with which to implement his mature conception of opera as total theatre. Drawing principally upon Johann August Apel's novella *Der Freischütz: eine Volkssage* (1810), about a hunter who bargains with demonic forces to obtain magic bullets, Kind, in close collaboration with Weber, developed a story depicting the conflict of the sharply opposed worlds of good and evil. The story plays out against a rustic 17th-century backdrop, a Bohemian village set in a forest that is similarly dichotomous: whereas the forest beneficially provides the livelihood for the community, it can also be unholy, as the darkest part of the forest, the Wolf's Glen, is a locus for demonic activity and the place where the protagonist, Max, obtains the magic bullets from the demon Samiel in a spectacular nocturnal scene filled with ghostly apparitions and novel stage effects inspired by popular theatre (Newcomb, P(iii) 1995). Apel's novella abuts on a tragic ending, but the Biedermeier, moralizing sensibilities of Kind (and presumably also Weber) lead their version to a happy ending, as the childlike trust in Providence of Max's bride Agathe averts disaster and reaffirms the social order (Reiber, P(iii)1990, 1993).

Like *Silvana*, *Der Freischütz* exhibits a wide diversity of types and styles, a fact signalled in the autograph score by Weber's polyglot designations of pieces according to the national origin of the type (see the edition, with facsimile of the autograph, by Georg Schünemann; P(iii)1942). The large-scale *scene ed arie* of Agathe and Max, for instance, reveal a composer knowledgeable of recent Italian developments that he appropriates and modifies. But, more than before, the diverse elements are deployed in ways that reinforce the central dramatic lines of development. As the critic and theorist J.C. Lobe (P(iii)1855) pointed out in an essay allegedly based on an interview (probably apocryphal) with the composer, Weber developed an overall 'Kolorit' for the opera by delineating musically, in conjunction with visual details, the two sharply opposed dramatic spheres. The world of simple rustic virtue and trust in God is treated primarily in a lyrical fashion that is rhythmically square, euphonious, consonant, diatonic and in the major mode. The purest examples of this type approximate to folk music (in which Weber was immersed during 1817–1818 with the composition of the folksong settings of opp.54 and 64) and the chorus no.14 is actually designated as a 'Volkslied'. A.W. Ambros (J1860) identified another simple piece, the Act 1 march, as a borrowing from a popular march that was current in Prague in the early 19th century.

In contrast, the powers of evil are consistently characterized through antitheses to the foregoing: minor mode, dissonance, chromaticism, rhythmic disturbance and unusual sonorities (e.g. flute and clarinet in their lowest, 'hollow', registers) in conjunction with vocal styles that are either non-cantabile, inappropriate (like the coloratura for the bass-baritone villain Caspar), or not even song at all. In the Wolf's Glen scene, for instance, the invisible spirits sing on a monotone, and song is denied altogether not only to Samiel but eventually also to Max, who ceases



8. Wolf's Glen scene (Act 2 scene ii) from Weber's 'Der Freischütz': engraving by Johann Lorenz Rugendas II, possibly drawing upon the Augsburg production, 1822

to sing as he descends into Samiel's realm. Features that cut across this dichotomy serve to characterize the overall ambience, like strophic form, which is taken up as an emblem of folk life both by the villagers and by Caspar (but to very different effect), and the sound of the horns, which characterize not only the hunting activities of Max's colleagues but also the demonic ghostly huntsmen in the Act 2 finale. Max also cuts across the dichotomy, inasmuch as he is caught between the two spheres; his multi-sectional *scena ed aria*, for instance, juxtaposes the demonic style in sections pertaining to his current despair with more lyrical sections devoted to thoughts about the past and Agathe.

A number of technical means also serve to reinforce the wholeness and character of the work. Following Spohr and the French composers, Weber made extensive use of reminiscence motifs in order to overcome the potential autonomy of the individual piece. Of these the most important by far is the 'Samiel chord' used to mark appearances and invocations of the demon. In an entity that is rather more a distinctive sound than a motif, evil is defined through syncopation, hushed and dark sonority, tremolando, the absence of melodic motion and the dissonance of a diminished 7th chord tied to a particular set of pitch classes (F♯, A, C, E♭). As writers since Waltershausen (P(iii)1920) have pointed out, this harmonic feature influences the tonal choices in the Act 2 finale, the famous Wolf's Glen scene, an unprecedented complex of gestural, scenic and orchestral interaction (with relatively little singing) in which the principal, tritone-related keys of F♯ minor and C minor are supplemented by E♭ major (at the point of Max's arrival) and A minor (at the apparition of Agathe and at the start of the casting of the bullets). In general, following principles enunciated in his commentary on *Kampf und Sieg*, Weber chose keys in ways that balance traditional affective connotations (like the association of C minor with tragedy or E♭ major with the divine) with structural and vocal-technical demands. And to greater extent than any of his earlier overtures, the *Freischütz* overture creates an emotional and intriniscally musical synopsis of the drama, by presenting, juxtaposing and developing within the conventions of sonata form various theme complexes, largely drawn from the opera, that embody two sharply contrasting spheres, and by resolving the implied conflict through thematic apotheosis of the 'second theme' into a sonic image of triumph.

The two completed operas written after *Der Freischütz* are built from similar principles; inasmuch as their ambience and dramatic issues are quite different, however, they differ profoundly from the earlier opera and each other with respect to style and *Kolorit*. The invitation to compose an opera for Vienna, the operatic centre of the German-speaking world, encouraged Weber to conceive his next opera, *Euryanthe*, on a far larger scale. Designated in most authentic sources as a 'grosse romantische Oper', the work combines the defining attribute of 'grand opera' as Weber understood it, the technique of through-composition (normally associated with classical subjects), with various attributes of the newer 'romantic' opera such as a medieval setting with a supernatural component and a high degree of structural and genre variety (Tusa, P(v) 1991).
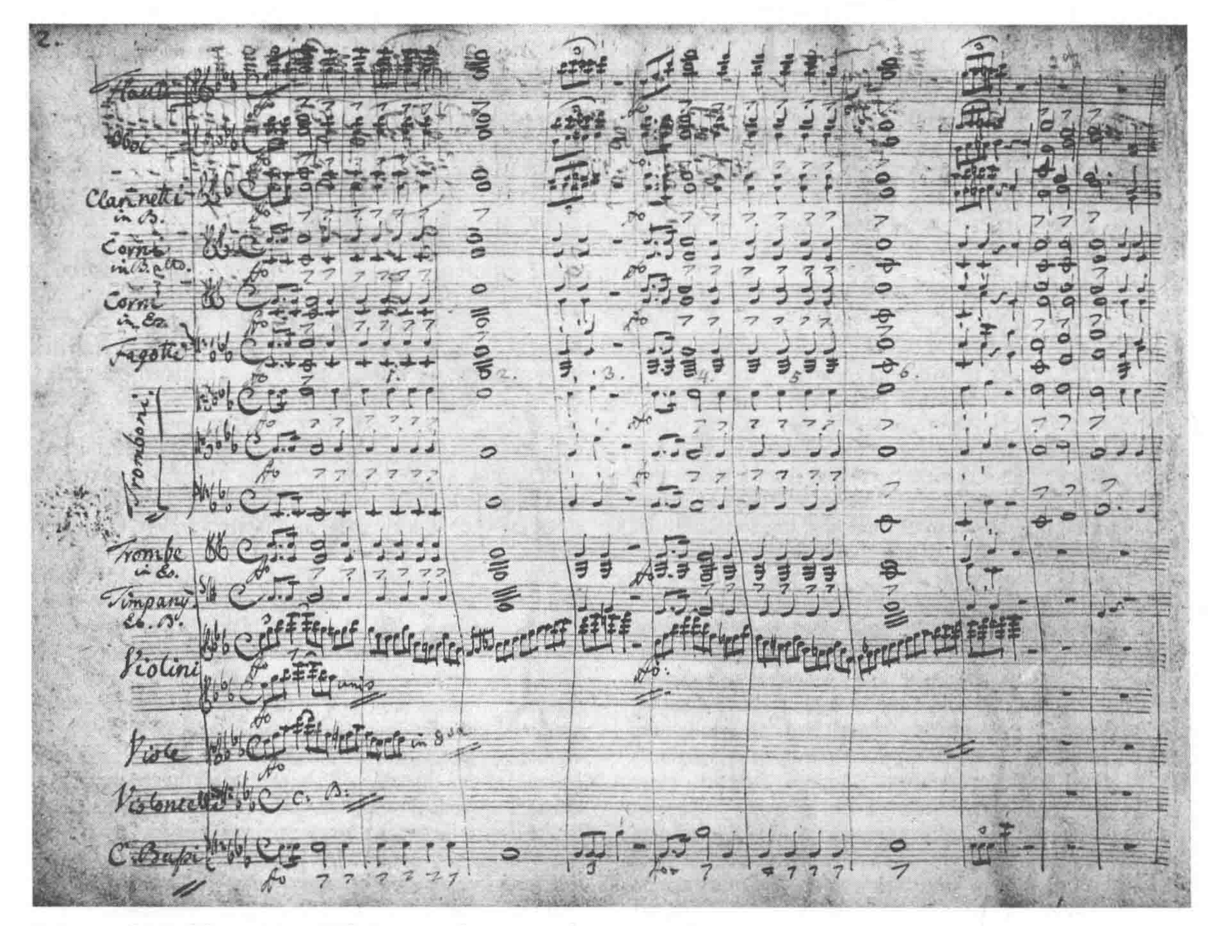
Although seriously flawed in certain respects, Helmina von Chézy's libretto nevertheless allowed Weber to realize ideals of organic wholeness and 'Totaleffekt' even more thoroughly than in *Der Freischütz*. Like its predecessor, *Euryanthe* involves distinct dramatic spheres with contrasting musical colours. The overarching world of medieval chivalry is suggested by a level of seriousness, artifice, elegance and brilliance not found in *Der Freischütz*. Against this chivalric background the dramatic and musical opposition of good and evil is once again crucial to the dramaturgy, the former represented by the troubadour-knight Adolar and his beloved, Euryanthe, and the latter by Lysiart and his accomplice Eglantine. Another dramatic plane is inhabited by the ghost of Adolar's sister Emma, the principal element added by Chézy and Weber

to the original plot. Slow, chromatic and that was seemingly aimless music for *divisi* muted violins and violas characterizes the ethereal but restless existence of a spirit condemned to eternal wandering; with Emma's redemption at the end of the opera, however, this music is transformed into a diatonic form.

While *Euryanthe*'s dependence on *Der Freischütz* is evident in a number of ways, there are also features in the later opera that go beyond its predecessor. Weber himself noted in his correspondence with Brühl the more active role for the chorus in *Euryanthe*. The larger-than-life passions elicit a higher degree of chromaticism throughout the opera than in the earlier work. Because of its through-composed status as a 'grand opera', the tonal organization and instrumentation of *Euryanthe* were planned with greater ingenuity than ever, and groups of pieces often form extended scene complexes with a clear sense of dramatic and musical progression towards a local climactic goal (e.g. nos.1–4, 12–13, 17–20). And where dialogue separates the formal pieces, Weber composed a flexible, expressive type of accompanied recitative that has little in common melodically or harmonically with conventional approaches to recitative (A.A. Abert, P(v)1967).

As already noted, *Euryanthe*'s failure to capture the public's imagination was a source of bitterness and puzzlement for Weber. In retrospect, however, it is easy to identify some of the causes for its fate. Unquestionably the obscurities and logical lapses in the libretto caused much ambivalence towards the opera. But contemporary reception also suggests that audiences of the day did not always warm to its music either. On the one hand, the opera's selfconscious distancing from the tuneful, popular folk music style of numbers in *Der Freischütz* doubtless disappointed many listeners. And on the other, Weber's attempts to express every nuance of feeling through characteristic details of melodic shape, instrumentation and harmonic progression worked against the kind of melodic and rhythmic 'flow' that operagoers of the time, an age dominated by Rossini, wished to hear. For Franz Grillparzer, Weber's harshest critic, the music to *Euryanthe* ceased altogether to be music because it did not allow melody to grow out of itself in an 'organic' way, and even the mature Wagner in *Oper und Drama* (1850–51) felt compelled to criticize the 'mosaic' qualities of the melodic construction.

In accepting a commission from Covent Garden in London, Weber virtually guaranteed that his last opera, *Oberon*, would stand apart in many ways from his earlier efforts. Behind J.R. Planché's libretto, based principally on Wieland's romance of 1780, lay a tradition of English opera more closely allied to 18th-century popular theatre than to contemporary continental opera, a concept of theatre orientated more towards visual spectacle than the musical realization of action and conflict (Warrack, P(vi) 1976). The plot involves a large number of non-singing roles and the main developments take place primarily in



9. Autograph MS of the overture to Weber's 'Euryanthe', composed 1822–3 (D-Dl Mus.4689-F-37)

spoken dialogue. In such a conception, music is largely relegated to incidental functions that establish ambience and character and draw attention to scenic effects (Dahlhaus, P(vi)1986), although it must be said that Planché's libretto accorded music a greater role than most English librettos of the time. Obvious parallels with *Die Zauberflöte* point up further ties to the 18th century: the disposition of the four principal characters into two pairs of lovers, heroic (Reiza and Huon) and comic (Fatima and Sherasmin) respectively; exotic settings (Baghdad and Tunis); magical effects and scene transformations; a magic instrument (Oberon's horn) that on more than one occasion saves the principal characters from harm; and the Enlightenment theme of human perseverance in the face of severe trials.

Despite its distance from Weber's ideals of romantic opera as total theatre, Planché's libretto nevertheless played directly to many of his strengths as a composer. For example, it gave him the opportunity to delineate three distinctive musical spheres through music of great originality and charm: a Western-chivalric style, associated primarily with Huon of Bordeaux and the music of Charlemagne's court in the third act, builds on the courtly style of *Euryanthe*; the Islamic courts of Baghdad and Tunis are characterized not only by the traditional Turkish instruments but also by Egyptian and Turkish melodies that Weber found in books in the Royal Library in Dresden; and for the realm of elves and nature spirits Weber invented soundscapes of unprecedented lightness and transparency, such as the gossamer music of the opening fairy chorus, the ethereal music for mermaids and fairies in the Act 2 finale, and the recurring music for high flutes and clarinets that accompanies Oberon himself. The libretto's specification of music as an accompaniment to scenic effects also prompted some of Weber's most striking music, like the powerful storm scene in Act 2 and the majestic 'Ocean' aria, Weber's most fluid adaptation of *scena ed aria* form (Schmierer, P(vi)1986).

Although *Oberon* remains true to Weber's goals of dramatic truth and *Kolorit*, certain features in the compositional approach do seem different from the earlier operas; however, in the absence of further operas it is difficult to know whether such differences arose primarily from the character and demands of the libretto, from a desire to make concessions to specific singers and to an English audience that Weber probably considered unsophisticated by continental standards, or from new impulses in his artistic development that death prevented him from pursuing further. For example, the amount of coloratura in the music for Reiza and Huon is greater than one might expect on the basis of the preceding operas, where bravura singing had been principally associated with the rage of Caspar, Lysiart and Eglantine. The musical style of *Oberon* is on the whole more tuneful, less chromatic and less dissonant than *Euryanthe*, more 'Classical', doubtless a consequence of the libretto but perhaps also a reaction on Weber's part to various criticisms of the earlier work. The motivic approach is arguably also different from any of the preceding operas. The storm music is developed quite symphonically, the degree of motivic elaboration in Oberon's aria (no.2) has few precedents in any of Weber's earlier vocal pieces, and even the simple way that the Mermaids' Song develops its accompaniment from a persistent horn motif is unusual for Weber. And as Jähns noted in 1871, the opera points towards a more subtle use of leitmotif technique, as the stepwise rising 3rd with which both of the borrowed 'exotic' melodies begin is easily related to the opera's most important leitmotif, the call of Oberon's horn, and can be traced in a number of other pieces as well.

14. Assessment. Like other musicians active in the first decades of the 19th century, Weber lived through a volatile time marked by war, social change and intellectual upheaval. Characteristic of an era of transition, his career is marked by a number of paradoxes and contradictions that make it difficult to limit him to fixed categories. He relied quite extensively on patronage, carefully cultivating contacts with aristocrats such as Duke Eugen, Princess Stéphanie, the King and Queen of Bavaria, the Prussian royal family, Duke Emil Leopold and the Grand Princess Maria Paulovna; and despite recurring frustrations in Dresden, the last ten years of his life were filled with signs of true devotion to the royal family. At the same time, he looked to the emerging middle-class public as the more significant and stimulating audience in the new century. Yet he also recognized the risks presented by this anonymous, mass audience, whose tastes naturally ran more to entertainment than to serious art, especially in a period when the hardships of war led audiences to seek escape and diversion. Reluctant to compose in the commercial manner that Dussek had called the 'selling way', Weber chose to speak to this newer audience by elevating their popular styles and genres like the waltz and folksong to a higher level of artistic significance, and through his efforts as a writer and conductor he strove to educate this new audience to a higher standard of appreciation.

Equally paradoxical is Weber's relationship to early 19th-century German Romantic ideology. He has often been regarded as a (even 'the') leading exponent of early Romanticism in music, and much of his activity does resonate with the Romantic agenda: his emphasis on the wholeness of the art work; his insistence on the 'characteristic', sometimes at the expense of the 'beautiful'; his appeal to feeling as the ultimate arbiter of the 'truth' of an artistic experience; his reliance on 'romantic' subjects (in the sense of 'non-classical') for his operas; and the high value that he placed on originality. But his must be regarded as a qualified Romanticism, as significant elements in his thought and work are hard to reconcile with the critical thinking of contemporaries like Hoffmann and Tieck. Nowhere in Weber, for instance, does one find the quintessentially Romantic view of instrumental music as a gateway to transcendent experience; his review of Fesca's string quartets in fact seems to assert the primacy of vocal music precisely because of its more direct contact with life. Weber's works, novel as they undoubtedly are in many ways, also seem at times to go against the grain of mainstream Romanticism. The close dependence of his operatic music on text and situation as a guide for melodic, rhythmic and harmonic choices, with resultant fissures in the purely musical logic of melodic development, seems rather different from the kind of relationship between music and libretto described in Hoffmann's writings on opera. The superficially 'romantic' librettos of *Der Freischütz* and *Euryanthe* – texts that he not only sanctioned but helped shape – manifest strong ties to Enlightenment and Biedermeier values in their avoidance of moral ambiguities, their trust in Providence to guarantee the triumph of virtue and in their implicit support of the social status quo (Reiber, P(iii)1993; Doerner,

P(iii)1993–4). And more generally, the triumphant conclusions of the vast majority of large-scale vocal and instrumental works have little in common with Romantic alienation, irony and ambivalence, betraying again a consciousness rooted in Enlightenment optimism and shaped by the Biedermeier desire to restore order to a world shaken by a generation of revolution and war.

The question of nationalism in Weber's thinking and artistic output presents another area for paradox and ambiguity. Certain features of Weber's life and personality would seem to contradict the kind of nationalist interpretation evident in Wagner's *Rede an Weber's letzter Rühestätte* of 1844 and implicit in the dedication of Jähns's thematic catalogue to 'the German people'. With the exception of the emotional patriotism that he experienced along with many fellow Germans in the heady days of 1814–15, Weber mostly stayed aloof from the political issues of his time. Before 1814 his references to the Napoleonic wars primarily treat them as a nuisance impeding the pursuit of art, and the letters from the last ten years of his life contain very few references to the political conditions and climate of restoration Germany. At first glance, Weber's artistic cosmopolitanism also seems to militate against a nationalist interpretation. His operatic repertories were international, especially at Prague, where he was free to choose works from German, French and Italian traditions, and his own works drew upon the genres, forms and styles of the different national schools much as had the works of Handel, Bach and Mozart. However, various factors did combine to make Weber a potent symbol of German art and nation for his contemporaries and for later generations (W.M. Wagner, P(i)1994). In the patriotic choral songs of *Leyer und Schwerdt* and the folkloric *Der Freischütz* the German people found artistic expression of their collective experience and self-image. Cultural politics in Berlin in 1821 further helped establish *Der Freischütz* as a German antipode to the international grand opera style of the unpopular Spontini. Through his conflicts with the Italian opera in Dresden Weber became a prominent and outspoken advocate of the right of German opera to exist on an equal footing with the other national traditions, and in the wake of the 'Rossini-Fieber' of the early 1820s, Weber's operas became important rallying points for resistance to an art that Weber himself considered suspect. And Weber's seemingly cosmopolitan ideal of a German art that not only synthesizes but also deepens and extends the elements borrowed from abroad betrays more than a whiff of cultural chauvinism.

A systematic study of the reception of Weber and of his place in 19th-century music remains to be written, but certain aspects are understood well enough to give some support to Philipp Spitta's suggestion that Weber could with some justification be regarded as the most influential musician of the 19th century. Although Weber may not have been the sole 'creator of German Romantic Opera', his critical and organizational efforts on behalf of German opera made him the most visible proponent of the genre of his day, and with *Der Freischütz* he produced a work that competed successfully with popular French and Italian operas not only in Germany but in other countries as well. The impact of *Der Freischütz* on opera of the 1820s, 30s and 40s is evident, as it inspired a spate of gothic works like the vampire operas of Marschner and Lindpaintner, and even as late a work as *Der fliegende Holländer* owes much to it; outside Germany, its success as *Robin des Bois* prepared the way for Meyerbeer's *Robert le diable*. And though *Euryanthe* all but disappeared from the repertory of the 20th century, it is clear that this opera left a profound impression on *Tannhäuser* and *Lohengrin*. Weber's piano music was held in high esteem by his contemporaries and was demonstrably important for subsequent pianist-composers like Mendelssohn, Chopin and, above all, Liszt (Tusa, Q1999). For Berlioz Weber's music was a revelation that helped him find his own way to originality (Heidlberger, Q1994). More generally, Weber's exploration of novel sonorities significantly enriched the art of orchestration and placed a new premium on the expressive quality of sound *per se*. And through works like the Fourth Piano Sonata, the *Concert-Stück* and especially his mature opera overtures Weber pointed ahead to the poetically conceived concert overtures and symphonic poems of the mid-19th century.

An adequate understanding of Weber's place in 19th-century music must also take into account various negative strands of reception. Contemporary resistance to anti-Classical (and arguably anti-Romantic) tendencies in much of his music is a recurring refrain that merits serious attention. Critical comments by Hegel, Grillparzer, Spohr, Schubert and even Wagner about the 'realism', 'lack of melody', and 'mosaic'-like qualities of Weber's music point up the fact that his goals of 'truth' and 'character' occasionally produced music difficult to reconcile with traditional ideals of euphony, melodic-rhythmic flow and formal rounding. Thus, though his operatic successors eagerly emulated numerous effects in scoring, harmony and broad musico-dramatic structure, few seem to have been as willing as Weber to subordinate musical qualities to the goal of continuously truthful expression.

The decline of Weber's reputation and the disappearance of much of his music from the repertory also need to be studied, although one may provisionally suggest some reasons for these. On the one hand, with the triumph of Wagner's mature operas came heightened expectations of the logic of plot and character development that made *Euryanthe* and *Oberon* increasingly difficult for audiences to accept (efforts to 'rescue' these operas for posterity through alternative librettos have all failed); only *Der Freischütz* has been able to hold the stage, and even this work fared poorly in non-German theatres in the 20th century. And on the other, the emergence of Beethoven's style as the dominant paradigm for instrumental music and of Schubert's lieder as the corresponding model for German song tended to overshadow Weber's significant contributions in these areas. In this regard it seems significant that two of Weber's most prominent defenders in the 20th century were Debussy and Stravinsky, composers whose own distance from the predominantly symphonic style of 19th-century music allowed them to appreciate Weber's art on its own terms.

WORKS

Editions: *Carl Maria von Weber: Musikalische Werke: erste kritische Gesamtausgabe*, ed. H.J. Moser; ii/1, ed. A. Lorenz (Augsburg, 1926), ii/2, ed. W. Kaehler (Augsburg, 1928), ii/3, ed. L.K. Mayer (Brunswick, 1932) [only 3 vols. pubd] [WG]

Reliquienschrein des Meisters Carl Maria von Weber, ed. L. Hirschberg (Berlin, 1927) [HR]

Carl Maria von Weber: Sämtliche Werke, ed. G. Allroggen (Mainz, 1998) [WSW]

J – *no. in Jähns (A1871)*

STAGE WORKS

J	Title	Genre, acts	Libretto	First performance	Sources and remarks
Anh.6	Die Macht der Liebe und des Weins	Oper			comp. 1798–9; lost
Anh.1	Das Waldmädchen (Das stumme Waldmädchen)	romantisch-komische Oper, 2	C. von Steinsberg	Freiberg (Saxony), Buttermarkt, 24 Nov 1800	comp. 1800; frags. WG ii/1
8	Peter Schmoll und seine Nachbarn	Oper, 2	J. Türk[e], after C.G. Cramer	Augsburg, ?March 1803	comp. 1801–2; dialogue lost, ov. rev. 1807 as Grande ouverture à plusieurs instruments, op.8 (J57); WG ii/1
44–6	2	Rübezahl romantische Oper, 2	J.G. Rhode, after J.K.A. Musäus: Volksmärchen der Deutschen	unperf.	comp. 1804–5; 3 nos. survive; ov. rev. 1811 as J122; WG ii/2
87	Silvana	romantische heroisch-komische Oper, 3	F.C. Hiemer, after Steinsberg's Das Waldmädchen text	Frankfurt, 16 Sept 1810	comp. 1808–10; rev. 1812; vs without ensemble scenes (Berlin, 1812), complete vs (Berlin, 1828); WG ii/2
106	Abu Hassan	Spl, 1	Hiemer, after The Thousand and One Nights; rev.1812–13 by C. Bertuck	Munich, Residenz, 4 June 1811	comp. 1810–11; rev. 1812–13; rev. 1823; ed. W.W. Göttig (Offenbach, 1925), vs (Bonn, 1819)
277	Der Freischütz	romantische Oper, 3	J.F. Kind, after J.A. Apel and F. Laun: Gespensterbuch	Berlin, Schauspielhaus, 18 June 1821	comp. 1817–21; (Berlin, c1849), vs (Berlin, 1821)
Anh.5	Die drei Pintos	komische Oper, 3	T. Hell, after C. Seidel: Der Brautkampf	Leipzig, Neues Stadt, 20 Jan 1888	comp. 1820–21; inc., completed by G. Mahler; text rev. C. Weber and Mahler (Leipzig, 1888)
291	Euryanthe	grosse romantische Oper, 3	H. von Chézy, after Gerbert de Montreuil: *Roman de la violette*	Vienna, Kärntnertor, 25 Oct 1823	comp. 1822–3; addl ballet music 1825; ed. E. Rudorff (Berlin, 1866), vs (Vienna, 1823)
306	Oberon	romantic and fairy opera, 3	J.R. Planché, after C.M. Wieland	London, CG, 12 April 1826	comp. 1825–6; (Berlin, 1874), vs (London, 1826)

INCIDENTAL MUSIC

for plays

J	op.	
75	37	Overture and marches for Turandot, Prinzessin von China (F. von Schiller, after C. Gozzi), 1809, Stuttgart, 20 Sept 1809, parts and pf score (Berlin, 1818) [ov. based on J Anh.28, see ORCHESTRAL]
110–13	25	4 songs, gui acc., for Der arme Minnesänger (A. Kotzebue), 1811, Munich, 9 June 1811: J110 Über die Berge mit Ungestüm, as op.25 no.2 (Berlin, ?1813); J111 Rase, Sturmwind, blase, HR; J112 Lass mich schlummern, Herzlein, schweige, as op.25 no.3 (Berlin, ?1813); J113 Umringt von mutherfülltem Heere (M. Heigel), with male chorus 4vv, as op.25 no.5 (Berlin, ?1813)
Anh.43	—	Music for Das österreichische Feldlager (H. Schmidt, after Schiller: *Wallenstein's Lager*), 1813, Prague, 24 Oct 1813, lost
Anh.48	—	Chorus for Romeo und Juliette (W. Shakespeare), 1813, Prague, 9 Dec 1813, lost
186–7	—	Music for Lieb' und Versöhnen, oder Die Schlacht bei Leipzig (F.W. Gubitz), 1815, Prague, 18 Oct 1815; J186 Wer stets hinter'm Ofen kroch, Bar, male chorus 3vv, orch, ed. (Berlin, 1837); J187 Wie wir voll Glut uns hier zusammenfinden, T, orch, ed. (Berlin, 1837); see also ARRANGEMENTS [J247]
189	47/3	Was stürmet die Haide herauf?, ballad, Bar, hp/pf for Gordon und Montrose, oder Der Kampf der Gefühle (G. Reinbeck, after O.F. von Dierickе: *Eduard Montrose*), 1815, Prague, 11 Nov 1815 (Berlin, 1817)
195	—	Ein König einst gefangen sass, Romanze, gui acc., for Diana von Poitiers (I. Castelli), 1816, Prague, 4 Sept 1816 (Berlin, 1822)
214	—	Music for König Yngurd (A. Müllner), 1817, Dresden, Hof, 14 April 1817, pf score in HR [10 inst nos., 1 song, Mez unacc.]
Anh.65	—	Music for Die Ahnfrau (F. Grillparzer), 1817, Dresden, Hof, 18 Sept 1817, lost

J	op.	
220	—	Solo, 2 gui, for Donna Diana (C.A. West [J. Schreyvogel], after A. Moreto y Cavana: *El desdén con el desdén*), 1817, Dresden, Hof, 2 Oct 1817, HR
222	—	Hold ist der Cyanenkranz, lied, solo vv, chorus, for Der Weinberg an der Elbe (F. Kind), 1817, Dresden, Hof, 15 Nov 1817, ed. in *Der Weinberg an der Elbe*, suppl. (Leipzig, 1817)
223	—	Leise weht es, Romanze, gui acc., for Das Nachtlager von Granada (Kind), 1818, Dresden, Hof, 22 Jan 1818, ed. J. Otto (Dresden, 1829/33)
225	—	Sei gegrüsst, Frau Sonne, mir, lied, T, B, ? acc., for Das Turnier zu Kronstein, oder Die drei Wahrzeichen (F. von Holbein), 1818, Dresden, Hof, 3 March 1818, ed. J. Otto (Dresden, 1829/33) HR
227	—	Im Provence blüht die Liebe, dance and song, T, chorus, orch, for Das Haus Anglade, oder Die Vorsehung erwacht (T. Hell), 1818, Dresden, Hof, 13 April 1818, HR
237	—	Music for Der Tod Heinrichs IV (E. Gehe), 1818, Dresden, Hof, 6 June 1818, HR [8 inst nos.]
240	—	Heil dir, Sappho!, chorus, SSB, wind, perc, for Sappho (Grillparzer), 1818, Dresden Hof, 18 July 1818, HR
243	71/2	Ein Mädchen ging die Wies' entlang (Bach, Echo und Kuss), lied, gui acc., for Der Abend am Waldbrunnen (Kind), 1818, Dresden, Hof, 11 Jan 1819, with pf acc. (Berlin, 1819)
Anh.71	—	Music, gui, for Die Zwillinge (F.M. Klinger, rev. A. Rublack), 1818, Dresden, Hof, 18 Aug 1818, lost
246	—	Music for solo vv, chorus, orch, in Lieb' um Liebe (Rublack), 1818, Dresden, Hof, 20 Sept 1818, HR
271	—	God save the King, arr. SATB, wind, for Du hoher Rautenzweig (prologue, Hell), 1819, Dresden, Hof, 11 Oct 1819, HR
273	—	Agnus Dei, chorus, SSA, wind, for Carlo (G. von Blankensee), 1820, Berlin, 5 April 1820, HR
276	—	4 pieces, hp, for Der Leuchtthurm (E. von Houwald), Dresden, Hof, 24 April 1820, HR
279	78	Music for Preciosa (P A. Wolff, after M. de Cervantes: *La gitanilla*), 1820, addl piece 1821, Berlin, 14 March 1821, pf score (Berlin, 1821), fs, ed. (Berlin, *c*1843) [ov., 11 nos., 1v, chorus, orch], WG ii/3, WSW iii/9
280	—	Sagt, woher stammt Liebeslust, lied, S, A, SSA, gui, for *Der Kaufmann von Venedig* (A.W. Schlegel, after Shakespeare), 1821, Dresden, Hof, 1 Feb 1821, HR
289	—	Overture, 5 choral nos. for Den Sachsen-Sohn vermählet heute (Festspiel, L. Robert), 1822, Dresden, Hof, 28 Nov 1822, HR

INSERTION ARIAS AND DUETS

for operas

J	op.	
77	—	Was ich da thu', das fragt Er mich?, rondo alla polacca, T, orch, for pasticcio Der Freybrief, 1809, vs, ed. (Berlin, 1839)
78	—	Dich an dies Herz zu drücken, duet, S, T, orch, for pasticcio Der Freybrief, 1809, vs (Berlin, 1839)
178	52	Ha! sollte Edmund selbst der Mörder sein? ... Lass, o lass ihn Rettung finden (Ah, se Edmondo fosse l'uccisor! ... Deh! consol il suo affano), scena ed aria, S, orch, for Méhul's Héléna, 1815, vs and pts (Berlin, 1826)
183	—	Mein Weib ist capores (einlage Lied), Bar, orch, for I. von Seyfried's Der travestirte Aeneas, 1815, HR
184	—	Frau Lieserl juhe! (Tanzlied), S, B, orch, for Seyfried's Der travestirte Aeneas, 1815, HR, see also ORCHESTRAL [J185]
Anh.61	—	Two arias: 1 for Spontini's La vestale, 1 for J. Fischer, 1816, both lost
194	—	Ariette der Lucinde, S, orch, for F. Kauer's Das Sternenmädchen im Maidlinger Walde, 1816, HR
239	56	Was sag ich? ... Fern von ihm, scena and aria, S, orch, for Cherubini's Lodoïska, ? 1816–18, vs and pts (Berlin, 1824)
Anh.66	—	Chorus for J. Weigl's Das Dorf im Gebirge, 1818, lost
305		Additional music for Spontini's Olimpie (new texts by T. Hell), 1825, HR

See also ARRANGEMENTS [J162, 163, Anh.96]

CONCERT ARIAS AND DUETS

J	op.	
93	16	Il momento s'avvicina ... La dolce speranza, recit and rondo, S, orch, 1810, vs and parts (Offenbach, 1812)
107	31/3	Se il mio ben, 2 A, orch, 1811, unpubd; rev. for 2 S, pf, 1811 (Berlin, 1815)
121	50	Misera me! ... Ho spavento d'ogn'aura, scena and aria for Atalia, S, orch, 1811, vs and pts (Berlin, 1818)
126	—	Qual altro attendi ... Giusti Numi!, scena and aria, T, male chorus, orch, 1811
142	53[I]	Signor, se padre sei ... Chiamami ancor, scena and aria for Ines de Castro, T, 2 choruses, orch, 1812, vs and pts (Berlin, 1824)
181	51	Non paventar mia vita ... Sei tu sempre il mio, scena and aria for Ines de Castro, S, orch, 1815, vs and pts (Berlin, 1818)

SACRED CHORAL

J	op.	
Anh.8	—	Missa solenne (Grosse Jugendmesse), E♭, S, A, T, B, SATB, orch, org, ?1799, rev. ?1802; ed. C. Schneider (Augsburg, 1926)
224	75	Missa sancta no.1, E♭, S, A, T, B, SATB, orch, 1817–18, pts (Vienna, 1844); WSW i/2

J	op.	
226	—	Gloria et honore, off, E♭, S, SATB, orch, 1818, HR (vs) [for Missa sancta no.1]; WSW i/2
250	—	In die solemnitatis, off, C major, S, SATB, orch, 1818, HR (vs) [for Missa sancta no.2]; WSW i/2
251	76	Missa sancta no.2 (Jubelmesse), G, S, A, T, B, SATB, orch, 1818–19, score and parts (Vienna, 1835); WSW i/2

OTHER CHORAL

with orchestra unless otherwise stated

J	op.	
58	14	Der erste Ton (J.F. Rochlitz), reciter, SATB, 1808, rev. 1810, vs (Bonn, 1811), pts (Bonn, 1811)
116	—	Trauer-Musik (Hörst du der Klage dumpfen Schall) (anon.), Bar, SATB, 10 wind, 1811, part pubd in HR
139	—	Kriegs-Eid (Wir stehn vor Gott) (H.J. von Collin), male chorus, 2 tpt, 3 hn, bn, trbn, 1812, HR
154	36	In seiner Ordnung schafft der Herr (Rochlitz), hymn, S, A, T, B, SATB, 1812, vs (Berlin, 1817)
190	44	Kampf und Sieg (cant., J.G. Wohlbrück), S, A, T, B, SATB, 1815, Prague, 22 Dec 1815, vs (Berlin, 1816), fs (Berlin, 1870)
221	—	L'accoglienza (cant., T. Celani), 3 S, T, 2 B, SATB, 1817, Dresden, Hoftheater, 29 Oct 1817, unpubd
244	58	Jubel-Cantate zur Feier des 50 jährigen Regierungsantritts Sr. Majestät (F. Kind), S, A, T, B, SATB, 1818, Dresden-Neustadt, 23 Sept 1818, score [as Ernte-Cantate, with alternative text by A. Wendt] (Berlin, 1831), vs (Berlin, 1831/2)

See also VOCAL ENSEMBLE (unaccompanied) [J37]

VOCAL ENSEMBLE

with piano

J	op.	
66	66/5	Die Lethe des Lebens (Wenn, Brüder, wie wir täglich sehen) (J. Baggesen), B solo, SATB, 1809 (Berlin, 1819)
[107]	31/3	Se il mio ben (anon.), 2 S, 1811 (Berlin, 1815) [rev. of duet with orch, J107]
123	31/1	Mille volte (anon.), duet, 2 S, 1811 (Berlin, 1815)
125	31/2	Va, ti consola (anon.), duet, 2 S, 1811 (Berlin, 1815)
131	-	Lenz erwacht, und Nachtigallen (? F.W. Gubitz), 2 S, 2 T, 2 B, 1812, pf pt lost
165	53 [II]/1 [57/1]	Lebenslied am Geburtstag (Freunde, dass Glut liebend uns trage) (Gubitz), 4 male vv, 1814 (Berlin, 1820)
208	54/4	Abschied (O Berlin, ich muss dich lassen) (trad.), 2vv, 1817 (Leipzig, 1818)
209	54/2	Quodlibet (So geht es in Schnützelputz-Häusel) (trad.), 2vv, 1817 (Leipzig, 1818)
210	64/2	Mailied (Tra, ri, ro! Der Sommer, der ist do!) (trad.), 2vv, 1817 (Berlin, 1822)
218	53 [II]/3 [57/3]	Zwei Kränze zum Annen-Tage (Flüstert lieblich, Sommerlüfte) (Kind), 4 male vv, 1817 (Berlin, 1820)
241	61	Natur und Liebe (Cantate zur Feyer des Augustus-Tages) (Kind), 2 S, 2 T, 2 B, 1818 (Berlin, 1823)
283	—	Du, bekränzend uns're Laren (cant., A. vom Nordstern [G.A. von Nostitz und Jänkendorf]), 2 S, T, B, SATB, fl, pf, 1821
Anh.3		Deo Rosa, Gottes Rose (T. Hell), kleiner Chor, 4 male vv, 1821, HR
290		Wo nehm' ich Blumen her (Hell), kleine Cantate, S, T, B, 1823, HR

See also VOCAL ENSEMBLE (unaccompanied) for works with ad lib pf acc. [J133, 135, 136, 228, 293, 294]

unaccompanied

J	op.	
Anh.9	—	Vierstimmige Gesänge, 1799, lost
36	—	Ein Gärtchen und ein Häuschen drin (anon.), terzetto, S, T, B, 1803, HR
37	—	Grablied (Leis wandeln wir, wie Geisterhauch) (anon.), STTB, 1803, wind acc. added 1804, ed. F.W. Jähns (Berlin, 1840)
69	—	Chorus for Franz Danzi's birthday (Quartett), SATB, 1809, HR, text lost
Anh.35	—	Son troppo innocente nell'arte d'amar (anon.), canzonetta, 2 T, B, 1811, ed. (Berlin, 1886/91)
Anh.40	—	Chorus and music for the birthday of Jacob Herz Beer, 1812, lost
132	68/1	Das Turnierbankett (Füllet die Humpen, muthige Knappen) (F.W. Bornemann), 2 T, B, 2 male choruses 4vv, 1812 (Berlin, 1823)
133	23/6	An eine Freundin (Zur Freude ward geboren) (C.F.T. Voigt), S, 2 T, B, pf ad lib, 1812 (Berlin, 1812)
135	—	Schwäbisches Tanzlied (Geiger und Pfeiffer) (S.F. Sauter), S, 2 T, B, pf ad lib, 1812 (Berlin, 1812)
136	23/5	Heisse, stille Liebe schwebet (anon.), S, 2 T, B, pf ad lib, 1812 (Berlin, 1812)
168–73	42	Leyer und Schwerdt (T. Körner), ii, TTBB, 1814 (Berlin, 1816): 1 [J172] Reiterlied [I] (Frisch auf mit raschem Flug!); 2 [J168] Lützow's wilde Jagd (Was glänzt dort im Walde im Sonnenschein); 3 [J173] Gebet vor der Schlacht (Hör uns, Allmächtiger!); [J170] Männer und Buben (Das Volk steht auf, der Sturm bricht los!); 5 [J171] Trinklied vor der Schlacht (Schlacht, du brichst an!); 6 [J169] Schwertlied (Du Schwert an meiner Linken)
228	53II/2 [57/2]	Schöne Ahnung ist erglommen (F. Kind), 4 male vv, pf ad lib, 1818 (Berlin, 1820)
249	64/7	Ei, ei, ei wie scheint der Mond so hell (trad.), T, T, B, 1818 (Berlin, 1822)
261	68/5	Gute Nacht (Bald heisst es wieder 'Gute Nacht!') (K. Kannegiesser), 4 male vv, 1819 (Berlin, 1823)
262	68/3	Freiheitslied (Ein Kind ist uns geboren) (Kannegiesser), 4 male vv, 1819 (Berlin, 1823)
263	68/2	Ermunterung (Ja, freue dich, so wie du bist) (Kannegiesser), 4 male vv, 1819 (Berlin, 1823)
284	68/6	Husarenlied (Husaren sind gar wack're Truppen) (A. vom Thale [C. von Decker]), 4 male vv, 1821 (Berlin, 1823)

J	op.	
285	68/4	Schlummerlied (Sohn der Ruhe, sinke nieder) (I. Castelli), 4 male vv, 1822; pubd in *Wiener Zeitschrift für Kunst, Literatur, Theater und Mode*, no.42 (1822), suppl. as op.68 no.4 (Berlin, 1823)
293	—	Reiterlied [II] (Hinaus! Hinaus zum blut'gen Strauss!) (E. Reiniger), 4 male vv, pf ad lib, 1825, HR
294	—	Schützenweihe (Hörnerschall! Ueberfall) (A. Oertel), 4 male vv, pf ad lib, 1825, HR
		canons
Anh.10	—	Canons, 1799, lost
—	—	Wenn du im Arm der Liebe (anon.), 3vv, 1802, ed. A. Damisch, 'Ein unbekannter Kanon C. M. v. Webers', *Der Zuschauer: Monatsschrift für Musik und Bühnenkunst*, suppl. to *Deutschösterreichischen Tages-Zeitung* (Vienna, 1926)
35	13/6	Mädchen, ach meide Männerschmeichelein (Breiting), 3vv, 1802 (Augsburg, 1811), HR
89	—	Die Sonate soll ich spielen (Weber), 3vv, 1810, ed. in Jähns (A1871), HR
90	—	Canons zu zwey sind nicht drey (anon.), 3vv, 1810, *Der musikalische Hausfreund*, i, ed. F.S. Gassner (Mainz, 1822), HR
95	—	Leck' mich im Angesicht (anon.), 3vv, 1810, ed. in Jähns (A1871), HR
Anh.55	—	Leise kommt der Mond gezogen, 4vv, 1814, ed. in Rudorff (D1900), HR
164	—	Zu dem Reich der Töne schweben (F.W. Gubitz), 4vv, 1814, ed. in Gubitz: *Deutscher Volks-Kalender* (Berlin, 1862), HR
167	—	Scheiden und leiden ist einerlei (anon.), 4vv, 1814, ed. in Jähns (A1871), HR
193	—	Weil Maria Töne hext (Gubitz), 3vv, 1816, HR
272	—	Doppel Canon à 4 für L. Spohr, 4vv, 1819, ed. in Spohr: *Selbstbiographie*, ii (E1860–61), HR
—	—	Canone à 4 voci in contrapunto doppio alla ottava, c, unpubd, autograph in private collection

SOLO SONGS

with piano accompaniment unless otherwise stated

J	op.	
27	—	Die Kerze (Ungern flieht das süsse Leben) (? F. von Matthison), 1802, HR
28	71/4	Umsonst entsagt' ich der lockenden Liebe (anon.), 1802 (?Hamburg, 1802), as op.71 no.4 (Berlin, 1819)
38	—	Entfliehet schnell von mir (F.E.J. von Seida), 1803, HR
41	—	Ich sah sie hingesunken (Swoboda), 1804, HR
42	30/1	Wiedersehen (Jüngst sass ich am Grabe der Trauten allein) (Wallner), 1804 (Berlin, 1814)
48	66/3	Ich denke dein (Matthison), 1806 (Berlin, 1819)
52	13/3	Liebeszauber (Mädel, schau mir in's Gesicht) (J.H. Bürger), gui acc., 1807 (Augsburg, 1811)
57	15/6	Er an Sie (Ein Echo kenn' ich) (F. Lehr), 1808 (Bonn, 1811/12)
62	23/1	Meine Farben (Wollt ihr sie kennen) (Lehr), 1808 (Berlin, 1812)
63	15/2	Klage (Ein steter Kampf ist unser Leben) (C. Müchler), 1808 (Bonn, 1811/12)
65	—	Serenade (Horch, leise horch! Geliebte, horch!) (J. Baggesen), gui acc., 1809, in *Morgenblatt für gebildete Stände* [Stuttgart] (8 Jan 1810)
67	15/5	Das Röschen (Ich sah ein Röschen am Wege stehn) (Müchler), 1809 (Bonn, 1811/12)
68	15/4	Was zieht zu deinem Zauberkreise (Müchler), 1809 (Bonn, 1811/12)
70	23/2	Die Blume (Rhapsodie; Traurig, einsam welkst du hin) (F. Haug), 1809, in *Morgenblatt für gebildete Stände* [Stuttgart] (8 Oct 1810), as op.23 no.2 (Berlin, 1812)
71	—	Romanze der Laura (Die Ruinen; Süsse Ahnung dehnt den Busen) (G. Reinbeck), 1809, in *Winterblüten von Georg Reinbeck*, i (Leipzig, 1810)
72	13/4	An den Mond (Sanftes Licht, weiche nicht) (Reinbeck), gui acc., 1809 (Augsburg, 1811)
73	15/1	Meine Lieder, meine Sänge (W. von Löwenstein-Werthheim), 1809 (Bonn, 1811/12)
74	15/3	Der kleine Fritz an seine jungen Freunde (Ach, wenn ich nur ein Liebchen hätte) (trad.), 1809 (Bonn, 1811/12)
80	—	Trinklied (Weil es also Gott gefügt) (Lehr), 1809, HR
91	13/1	Die Schäferstunde (Damon und Chloe; Endlich hatte Damon sie gefunden) (F.C. Hiemer), gui acc., 1810 (Augsburg, 1811)
92	—	Das neue Lied (Ein neues Lied) (J.G. Herder), 1810, HR [lacks pf pt]
96	13/2	Wiegenlied (Schlaf, Herzenssöhnchen, mein Liebling bist du) (Hiemer), gui acc., 1810 (Augsburg, 1811)
97	13/5	Die Zeit (Es sitzt die Zeit im weissen Kleid) (J.L. Stoll), gui acc., 1810 (Augsburg, 1811)
105	71/6	Des Künstlers Abschied (Auf die stürm'sche See hinaus) (A. von Dusch), gui/pf acc., 1810 (Berlin, 1819)
108	29/1	Ah, dove siete (anon.), canzonetta, gui/pf acc., 1811 (Prague, 1814)
117	23/3	Maienblümlein (Maienblümlein, so schön) (A. Eckschläger), 1811 (Berlin, 1812), gui acc. in autograph
Anh.36	—	D'ogni amator la fede sempre mal sicura (anon.), canzonetta, 1811, lost
120	29/3	Ch'io mai vi possa (anon.), canzonetta, gui/pf acc., 1811 (Prague, 1814)
Anh.38	—	Künstlers Liebesforderung (Weber), 1811, lost
124	29/2	Ninfe se liete (anon.), canzonetta, gui/pf acc., 1811 (Prague, 1814)
129		Romanze (Wiedersehn; Um Rettung bietet ein güld'nes Geschmeide) (Duke Leopold August von Gotha), 1812, in Polyhymnia: ein Taschenbuch für Privatbühnen und Freunde des Gesanges auf das Jahr 1825, ed. F. Kind and H. Marschner (Leipzig, 1825), HR
130	23/4	Sonett (Du liebes, holdes, himmelsüsses Wesen) (C. Steckfuss), 1812 (Berlin, 1812)

J	op.	
134	66/4	Lebensansicht (Frei und froh mit muntern Sinnen) (anon.), 1812 (Berlin, 1819)
137	25/4	Bettlerlied (I und mein junges Weib) (trad.), gui/pf acc., 1812 (Berlin, ?1813)
140	25/1	Liebe-Glühen (In der Berge Riesenschatten) (F.W. Gubitz), gui/pf acc., 1812 (Berlin, ?1813)
156	30/6	Sind es Schmerzen, sind es Freuden (L. Tieck), 1813 (Berlin, 1814)
157	30/3	Unbefangenheit (Frage mich immer, fragest umsonst) (anon.), 1813 (Berlin, 1814)
159	30/5	Reigen (Sagt mir an, was schmunzelt ihr?) (J.H. Voss), 1813 (Berlin, 1814); see also ARRANGEMENTS [JAnh.46]
160	30/4	Minnelied (Der Holdseligen sonder Wank) (Voss), 1813 (Berlin, 1814)
161	30/2	Es stürmt auf der Flur (J.F. Rochlitz), 1813 (Berlin, 1814)
166	47/6	Gebet um die Geliebte (Alles in mir glühet, zu lieben!) (Gubitz), 1814 (Berlin, 1817)
174–77	41	Leyer und Schwerdt (T. Körner), i, 1814 (Berlin, 1815): 1 [J174] Gebet während der Schlacht (Vater, ich rufe dich!); 2 [J175] Abschied vom Leben (Die Wunde brennt); 3 [J176] Trost (Herz, lass dich nicht zerspalten); 4 [J177] Mein Vaterland (Was ist des Sängers Vaterland?)
Anh.56	—	Savoy'sches Lied (anon.), 1815, lost
192	47/4	Der Jüngling und die Spröde (Weile, Kind) (Gubitz), 1816 (Berlin, 1817)
196	47/5	Mein Verlangen (Ach, wär' ich doch zu dieser Stund) (F. Förster), 1816 (Berlin, 1817)
197	47/1	Die gefangenen Sänger (Vöglein, einsam in dem Bauer) (M. von Schenkendorf), 1816 (Berlin, 1817)
198	47/2	Die freien Sänger (Vöglein hüpfet in dem Haine) (Förster), 1816 (Berlin, 1817)
200–03	46	Die Temperamente beim Verluste der Geliebten (Gubitz), 1815–16 (Berlin, 1817): 1 [J200] Der Leichtmüthige (Lust entfloh und hin ist hin); 2 [J201] Der Schwermüthige (Sel'ge Zeiten); 3 [J202] Der Liebewüthige (Verrathen!); 4 [J203] Der Gleichmüthige (Nun, ich bin befreit)
205	43	Bei der Musik des Prinzen Louis Ferdinand von Preussen (Düst're Harmonieen hör' ich klingen) (Körner: *Leyer und Schwerdt*, iii), 1816 (Berlin, 1817)
211	54/5	Alte Weiber ('S is nichts mit den alten Weibern) (trad.), 1817 (Leipzig, 1818)
212	54/3	Liebeslied (Ich hab' mir eins erwählt) (trad.), 1817 (Leipzig, 1818)
213	66/6	Wunsch und Entsagung (Wenn ich die Blümlein schau) (I. Castelli), 1817 (Berlin, 1819)
217	66/1	Das Veilchen im Thale (Ein Veilchen blüht im Thale) (F. Kind), 1817, ed. in *Taschenbuch zum geselligen Vergnügen auf das Jahr 1818*, ed. Kind (Leipzig, 1818), as op.66 no.1 (Berlin, 1819)
Anh.64	—	Sehnsucht und Wiederhall (Wann stärkt wieder Klang der Lieder) (A. vom Nordstern [G.A. von Nostitz und Jänkendorf]), 1817, lost
229	71/5	Lied der Hirtin (Wenn die Maien grün sich kleiden) (Kind), 1818, in *Taschenbuch zum geselligen Vergnügen auf das Jahr 1819*, ed. F. Kind (Leipzig, 1819), as op.71 no.5 (Berlin, 1819)
230	64/4	Gelahrtheit (Ich empfinde fast ein Grauen) (? M. Opitz), 1818 (Berlin, 1822)
231	54/7	(Weine, weine, weine nur nicht) (trad.), 1818 (Leipzig, 1818)
232	54/1	Die fromme Magd (Ein' fromme Magd von gutem Stand) (B. Ringwald), 1818 (Leipzig, 1818)
233	54/6	Wenn ich ein Vöglein wär (trad.), 1818 (Leipzig, 1818)
234	64/1	Mein Schatzerl is hübsch (trad.), 1818 (Berlin, 1822)
235	64/3	Heimlicher Liebe Pein (Mein Schatz, der ist auf die Wanderschaft hin) (trad.), 1818 (Berlin, 1822)
238	66/2	Rosen im Haare (F.L.B. Breuer, after Hāfiz), 1818 (Berlin, 1819)
255	64/5	Abendsegen (Der Tag hat seinen Schmuck) (trad.), 1819 (Berlin, 1822)
256	71/1	Triolett (Keine Lust ohn' treues Lieben!) (C. Förster), 1819 (Berlin, 1819)
257	64/6	Liebesgruss aus der Ferne (Sind wir geschieden) (trad.), 1819 (Berlin, 1822)
258	64/8	Herzchen, mein Schätzchen (trad.), 1819 (Berlin, 1822)
267	71/3	Das Mädchen an das erste Schneeglöckchen (Was bricht hervor wie Blüthen weiss) (F. von Gerstenbergk), 1819 (Berlin, 1819)
269	80/2	Sehnsucht (Weihnachtslied; Judäa, hochgelobtes Land) (K.L. Kannegiesser), 1819 (Berlin, 1823), also in *Gedichte von Karl Ludwig Kannegiesser* (Breslau, 1824)
270	80/3	Elfenlied (Ich tummle mich auf der Haide) (Kannegiesser), 1819 (Berlin, 1823), also in *Gedichte von Karl Ludwig Kannegiesser* (Breslau, 1824)
Anh.76	—	Der Harfner (O Harfner, wo ziehst du so fröhlich hin?) (Kannegiesser), 1819, lost
274	80/4	Schmerz (Herz, mein Herz, ermanne dich!) (G. von Blankensee), 1820, in *Taschenbuch zum geselligen Vergnügen auf das Jahr 1823*, ed. F. Kind (Leipzig, 1822), as op.80 no.4 (Berlin, 1823)
275	80/5	An sie (Das war ein recht abscheuliches Gesicht) (? Wargentin) (Berlin, 1823)
278	80/6	Der Sänger und der Maler (Ei, wenn ich doch ein Maler wär') (anon.), 1820 (Berlin, 1823)
Anh.78	—	Wiegenlied (Steige, sanfte Schlummer nieder) (Breuer), 1821, in Singen und Sagen: Gesänge aus alter und neuer Zeit mit Pianofortebegleitung, ed. J.P Gotthard (Vienna, *c*1873)
281	80/1	Lied von Clotilde (Wenn Kindlein süssen Schlummers Ruh) (C. von Nostitz und Jänkendorf), 1821, in *Taschenbuch zum geselligen Vergnügen auf des Jahr 1822* (Leipzig, 1822), as op.80 no.1 (Berlin, 1823)
Anh.79	—	Liebeserhöhung (A. Wendt), 1821, lost

J	op.	
286	—	Das Licht im Thale (Der Gasthirt steht am Felsenrand) (Kind), ?1822, *Taschenbuch zum geselligen Vergnügen auf das Jahr 1823*, ed. F. Kind (Leipzig, 1822)
292	—	Elle était simple et gentilette (F. de Cussy), romance, 1824, with text Te voir encore: cédant au charme de ta prière (Paris, ?1824)
308	—	Song of Nurmahal (From Chindara's warbling fount I come) (T. Moore: *Lalla Rookh*), 1826, ed. F.W. Jähns (Berlin, 1869) [pf pt reconstructed by Moscheles], HR

ORCHESTRAL

J	op.	
Anh.28	—	Overtura chinesa, 1806, lost [rev. as ov. for J75, see INCIDENTAL MUSIC]
50	19	Symphony no.1, C, 1806–7, rev. 1810, pts (Offenbach, 1812), WSW v/1
51	—	Symphony no.2, C, pts (Berlin, 1839), WSW v/1
54	8	Grande ouverture à plusieurs instruments, E♭, 1807, pts (Augsburg, ?1809) [rev. of ov. to Peter Schmoll]
122	27	Der Beherrscher der Geister, ov., d, 1811, pts (Leipzig, 1813) [rev. of ov. to Rübezahl]
185	—	Deutscher (Original-Walzer), 1815, pts (Berlin, 1844) [arr. of duet for S, B, orch, J184]
191	—	Tedesco, 1816, HR
245	59	Jubel-Ouvertüre, E, 1818, pts (Berlin, 1820), score (Berlin, ? 1830/31 or 1839–43)

CONCERTOS, CONCERTANTE WORKS

J	op.	
—	—	Piano Concerto, 1802, lost
47	—	Romanza siciliana, g, fl solo, 1805, pts (Berlin, 1839)
188	45	Concertino, e, hn, 1806, lost, rev. 1815, pts (Leipzig, 1818)
49	—	Sechs Variationen, C, va solo, ?1802–3, rev. 1806, HR, ed. score (Zürich, 1976)
—	—	Variations, fl solo, between 1804 and 1807, lost
64	20	Grand pot-pourri, D, vc solo, 1808, pts (Bonn, 1823)
79	—	Andante und Rondo ungarese, c, va solo, 1809, ed. G. Schünemann (Mainz, 1938) [rev. as J158]
94	—	Variations, F, vc solo, 1810, pts (Leipzig, 1853)
98	11	Piano Concerto no.1, C, 1810, pts (Offenbach, 1812)
109	26	Concertino, c/E♭, cl solo, 1811, pts (Leipzig, 1813)
114	73	Clarinet Concerto no.1, f, 1811, pts (Berlin, 1823)
115	—	Adagio und Rondo, F, harmonichord/reed organ, 1811, ed. score (Leipzig, 1861)
118	74	Clarinet Concerto no.2, E♭, 1811, pts (Berlin, 1824)
127	75	Bassoon Concerto, F, 1811, rev. 1822, pts (Berlin, 1824)
155	32	Piano Concerto no.2, E♭, 1811–12, pts (Berlin, 1814)
158	35	Andante e Rondo ungarese, c, bn solo, 1813, pts (Berlin, 1816) [rev. of J79]
Anh.57	—	Work on clarinet concerto (or ? concert) for S. Hermstedt, 1815, lost
282	79	Concert-Stück, f, pf solo, 1821, pts (Leipzig, 1823), score (Leipzig, 1856)

WIND ENSEMBLE

J	op.	
—	—	Harmonia, 10 wind, ?1806–7, lost [?=early version of J Anh.31]
47a	—	Kleiner Tusch, 20 tpt, 1806, ed. in Jähns (1871), HR
Anh.31	—	Harmonie (Adagio und Rondo), B♭, 1808, ed. W. Sandner (Mainz, 1973)
149	—	Waltz, E♭, fl, 2 cl, 2 hn, tpt, 2 bn, 1812, HR
Anh.51	—	Waltz, C, 1814, lost
Anh.54	—	March for the Prague Schützengarde, 1814, lost
Anh.59	—	Ballet-Musik, 1815, lost
288	—	Marcia vivace, 10 tpt, 1822, HR [only 1st pt]
307	—	March, wind, 1826, ed. (Leipzig, 1853) [rev. of pf duet J13, with new trio]

CHAMBER

J	op.	
Anh.11–13	—	Three easy trios, vn, va, vc, 1799, lost
Anh.24–6	—	Three trios, vn, va, vc, ? 1799/1801, lost [? different from J Anh.11–13]
—	—	Variations, vn, pf, 1805, lost [?=early version of J61]
61	22	IX variations sur un air norvégien, d, vn, pf, ?1808 (Berlin, 1812)
76	—	Grand quatuor, B♭, pf, vn, va, vc, 1806–9 (Bonn, 1810/11)
99–104	10[II]	Six sonates progressives pour le pianoforté, avec violon obligé, F, G, d, E♭, F, C, 1810 (Bonn, 1811)
128	33	Variations on a theme from Silvana, cl, pf, 1811 (Berlin, 1814)
Anh.42	—	Adagio und Variationen, vc, ?pf, 1813, lost
Anh.53	—	Andante, gui, pf, 1814, lost [? rev. version in J207]
Anh.58	—	Revision of an Adagio, fl, va/?vc, pf, 1815, lost [?=rev. version in J259]
182	34	Clarinet Quintet, B♭, 1811–15 (Berlin, 1816)
204	48	Grand duo concertant, E♭, pf, cl, 1815–16 (Berlin, 1817)
207	38	Divertimento assai facile, gui, pf, 1816 (Berlin, 1818)
259	63	Trio, g, fl, vc, pf, 1818–19 (Berlin, 1820) [? incl. rev. of J Anh.58]

SOLO PIANO

J	op.	
1–6	1	Sechs Fughetten, 1798 (Salzburg, 1798)
Anh.14	—	Six variations [I], 1799, lost
Anh.15	—	Six variations [II], 1799, lost
Anh.16–18	—	3 piano sonatas, 1799, lost
Anh.19	—	Six variations on the song Lieber Augustin, 1799, lost
7	2	Six variations on an original theme, 1800 (Munich, 1800)
15–26	4	Douze allemandes, 1801 (Augsburg, 1802)
29–34	—	Sechs Ecossaisen, 1802 (Hamburg, 1802)
40	5	Huit variations … sur l'air de ballet de Castor et Pollux [Vogler's opera], 1804 (Vienna, 1804)

J	op.	
43	6	Six variations … sur l'air de Naga: 'Woher mag diess wohl kommen?' [from Vogler's Samori], 1804 (Vienna, 1804) [ad lib acc. for vn, vc possibly by Vogler]
53	7	Sept variations … sur l'air 'Vien qua Dorina bella', 1807 (Augsburg, c1808/9)
55	9	Thème original varié, 1808 (Offenbach, 1809)
56	12	Momento capriccioso, 1808 (Augsburg, 1811)
59	21	Grande polonaise, E♭, 1808 (Bonn, 1815)
Anh.34	—	Three variations, 1811, lost
Anh.41	—	Waltzes and écossaises, 1812, lost
138	24	Sonata no.1, C, 1812 (Berlin, 1812)
141	28	Variations on the romance 'A peine au sortir' from Méhul's opera Joseph, 1812 (Leipzig, 1812)
143–8	—	Sechs Favoritwalzer der Kaiserin von Frankreich Marie Louise, 1812 (Leipzig, 1812)
179	40	Air russe (Schöne Minka), variations, 1814–15 (Berlin, 1815)
199	39	Sonata no.2, A♭, 1814–16 (Berlin, 1816)
206	49	Sonata no.3, d, 1816 (Berlin, 1817)
219	55	Sieben Variationen über ein Zigeuner Lied, 1817 (Berlin, 1819)
252	62	Rondo brillante, E♭, 1819 (Berlin, 1819)
260	65	Aufforderung zum Tanze (rondeau brillant), 1819 (Berlin, 1821)
268	72	Polacca brillante, 1819 (Berlin, 1819)
Anh.80	—	Etudes, 1820–21, lost
287	70	Sonata no.4, e, 1819–22 (Berlin, 1822)
Anh.81	—	Max-Walzer, 1825, ed. G. Wolters, *ZfM*, ciii (M1936)

PIANO FOUR HANDS

J	op.	
9–14	3	Six petites pièces faciles, ? 1802–3 (Augsburg, 1803), see also WIND ENSEMBLE [J307]
81–6	10[I]	Six pièces, 1809 (Augsburg, ?1810)
236, 242, 248, 253–4, 264–6	60	Huit pièces, 1818–19 (Berlin, 1820)

MISCELLANEOUS

musical greetings, jokes, fragments etc.

J	op.	
—		Strafpredigt über Französische Musik und die Übersetzungswuth: französ'sche Musika, 1801–2, HR
Anh.30		Antonius (Burleske), 1808, lost
60		Komisches musikalisches Sendschreiben: Theuerster Herr Kapellmeister, 1v, figured bass, 1808, ed. M.M. von Weber, i (F1864–6), HR
119		Melodie ohne Begleitung, F, cl, ?1811, with pf acc. by F.W. Jähns in Album deutscher Komponisten, xii, ed. H. Mohr (Berlin, 1872), HR
—		New Year's greeting for Gänsbacher: Prost Neujahr!, canon for 34 solo vv and 74 F♯-tpt, 1811, ed. M.M. von Weber, i (F1864–6), HR
180		Zu unsers Heinrich Ruhm und Preiss (Drei Knäbchen lieblich ausstaffiret), Burleske, 3vv, 1815, ed. L. Nohl (D1867), HR
Anh.67–70		Four solfeggios, incipits only, 1818, HR
—		[Vatergruss]: Du gute, gute Mäzze, 1823, ed. C. von Weber (D1886), HR
Anh.4		Fragment, E♭, 1821, HR

ARRANGEMENTS

J	op.	
—		W.A. Mozart: Requiem, ?excerpts, for 2 vn, 2 va, vc, bn, 1801, lost
39		G.J. Vogler: Samori, 1803–4, vs (Vienna, 1804)
—		F.H. Himmel: Fanchon das Leyermädchen, for 2 vn, va, vc, 1805, lost
Anh.33		G.J. Vogler: Der Admiral, ?vs, 1811
Anh.39		Instrumentation for Adagio, ob, 1811, lost
150–53		Duke Emil Leopold August of Gotha: 4 songs, acc. arr. wind, 1812
Anh.46		Ecossaise, 1813, lost [arr. of song, J159]
Anh.47		Work for the Concert of Clement, 1813, lost
Anh.49		Ballet music, 1814, lost
Anh.50		Instrumentation of a waltz, 1814, lost
Anh.52		Instrumentation of the 'Alt-Vater', 1814, lost
162		? J. Weigl: Ein jeder Geck sucht zu gefallen, duet, 2 S, orchd for A. Fischer's Die Verwandlungen, 1814
Anh.96		Ihr holden Blumen (einlage Ariette), for Fischer's Die Verwandlungen, 1814, lost
163		Ihr holden Blumen (?J. Miller), ariette, S, orchd for Fischer's Die Verwandlungen, 1814
247		God Save the King (Den König segne Gott), D, TTBB, ?1818 or ?1815/16, for Gubitz's *Lieb' und Versöhnen* (see INCIDENTAL MUSIC: J186–7), see Huck (M1993), HR
215		F. Paer: Von dir entfernt, Geliebter, recit and cavatina, S, orchd for E.-N. Méhul's Héléna, 1817
216		S. Nasolini: Ja, ich bin entschlossen … Lass Schmerzen, o lass Gefahren, recit and duet, S, T, orchd for Méhul's Héléna, 1817
Anh.63		Trumpet parts for N. Isouard's Cendrillon (Aschenbrödel), 1817, lost, see Münster (G1980)
Anh.77		Trombone parts for L. Cherubini's Les deux journées (Der Wasserträger), 1820, lost
295–304		10 schottische National-Gesänge mit neuen Dichtungen, acc. fl, vn, vc, pf, 1825, with Ger. texts (Leipzig, 1826), with Scottish texts in A Select Collection of Original Scottish Airs for the Voice, 5 vols., ed. G. Thomson (Edinburgh, 1826): The soothing shades of gloaming (T. Pringle), The Troubadour (W. Scott), O Poortith Cauld (R. Burns), Bonny Dundee (Burns), Yes, thou may'st walk (J. Richardson), A soldier am I (W. Smyth), John Anderson, my Jo' (Burns), O my love's like the red, red rose (Burns), Robin is my joy my dear (D. Vedder), Whar' hae ye been a' day (H. Machnell)

See also INCIDENTAL MUSIC [J271]

DOUBTFUL AND SPURIOUS WORKS

(*selective list*)

probably spurious unless otherwise stated

—	An die Hoffnung (Hoffnungsstrahl der mich belebte) (anon.), ed. E. von Weber, *Neue Musik-Zeitung*, xlviii (1927)
—	Wiedersehn, o Wiedersehn (cant, anon.), S, 2 T, B, orch, *D-Bsb*, *Cl*, *Dl*, *Mbs*, if authentic probably composed 1796–1800
Anh.41	Ecossaise, 1812, attrib. Weber in *Carnevals-Almanach auf das Jahr 1830* (Prague, 1830); ed. P. Nettl, *ZfM*, Jg.102/2 (1935)
Anh.83	Ouverture, E♭, arr. pf, HR
88	Sicchè t'inganni, o Clori, canzonetta, by F. Danzi
Anh.84	12 Favorit-Walzer, pf
Anh.105	Les Adieux, fantasia, pf, by C.G. Reissiger
—	Introduction, Theme and Variations, cl, str qt, by J. Küffner [op.32]
—	Concertino, ob, wind, ed. H. Dechant (Adliswil and Zürich, 1981)
—	Divertimento, cl, orch, ed. (Berlin, 1985)

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PHILIPP SPITTA (1, 7), JOACHIM VEIT (2, 5, 8), THOMAS BAUMAN (3), PATRICIA LEWY GIDWITZ (4), JOHN WARRACK (6), MICHAEL C. TUSA (9)

Weber, Bedřich [Friedrich] **Diviš** [Dionys] (*b* Velichov, nr Karlovy Vary, 9 Oct 1766; *d* Prague, 25 Dec 1842). Bohemian composer and teacher. He first had music lessons in his home town with F. Beier. He continued his education at the Gymnasium in nearby Doupov and went to the Klementinum seminary in Prague to study theology, philosophy and law, before turning his attention permanently to music. In 1792 he studied with the Abbé Vogler, and was soon renowned in Prague society as an effective teacher and an excellent pianist. During the late 1790s he gained much local success composing dance and salon pieces for piano and for orchestra; his standing was also enhanced by a number of more substantial works, notably the large patriotic cantata *Böhmens Errettung*, written for the 1797 birthday celebrations of Emperor Francis II. By 1800 Weber occupied a leading role in Prague musical life. He was involved in the formation of the Verein zur Beförderung der Tonkunst in Böhmen (1810), established with the intention of raising standards of music-making and musical education in Czech lands. This led to the founding of the Prague Conservatory, for which he was invited to compile the statute and to plan the teaching curriculum, and to which he was appointed as the first director in 1811. From 1839 he combined this post with that of director of the Prague Organ School.

Weber had long been regarded as a staid reactionary who, as a leader of the Mozart cult of early 19th-century Prague, had a deleterious influence upon the development of Czech music during this period. He is primarily remembered for his alleged description of the 'Eroica' Symphony as 'an aberration', apparently reflecting his own intractable aesthetic and his supposed abhorrence of Beethoven's music. However, on the evidence of his own compositions and his conducting activities as conservatory director, he may more accurately be regarded as a gifted artist who had the misfortune to be sandwiched between the conflicting musical styles of two different eras. He did attempt to come to terms with changing idiom and aesthetic; his own compositions, although heavily influenced by Mozart, whom he met during his youth, later showed that he was not unaffected by contemporary musical developments. The thoroughly idiomatic and splendidly lyrical sextets for chromatic french horns, for instance, contain passages evocative of Carl Maria von Weber, even though he was strongly antagonistic of his German namesake during the latter's period as conductor of the Prague opera (1813–16). The eventual broadening of Weber's aesthetic outlook was illustrated by his inclusion of Beethoven works at the Conservatory; in 1839 he presented an all-Beethoven programme, and in 1842 he even directed a performance of the 'Eroica', albeit with minor alterations. Weber also showed enthusiasm for Wagner, whom he counselled in music theory in 1832, and in whose honour he conducted Wagner's Symphony in C at the Prague Conservatory.

Weber's contributions to his country's musical culture were substantial and far-reaching. He ensured the establishment and success of the Prague Conservatory, the subsequent training-ground of many important Czech musicians. He collaborated in compiling the first published collection of Czech folksongs (1825). He maintained a strong personal interest in new instrumental developments. His patronage of the chromatic horn ensured its acceptance in Czech lands prior to its use in many other parts of Europe. He developed a pedal tuning device for timpani, the basic principle of which is apparent in today's instrument. Weber also wrote a series of important theory textbooks, which remained influential for some time after his death. His pupils included Ignaz Moscheles and the Czech composers Leopold Měchura and Jan Kalivoda.

WORKS
(*selective list*)

Böhmens Errettung, cant., Prague, 12 Feb 1797
König der Genien, op, Prague, 1 June 1800
Kanzuma, Königin von Serandib, oder Der Krieg um Liebe, Spl, *c*1807, unperf.; ov. perf. Prague, 20 Feb 1842
Other vocal: Hymne an den Frieden, chorus, pf, Prague, 1798; German choruses; many songs and arias, 1v, pf; masses
Orch (most pubd in pf arr.): numerous allemandes, minuets, marches; Variazioni di bravura, pf, orch; Variations, tpt, orch; Variationen für das neu erfundene Klappenhorn, hn, orch, Prague, 1819
Chbr: Variations, rondos for wind band; various qts, 4 hn, incl. Die Jagd, Prague, 1831; 4 sextets, 6 hn, 6 sextets, 6 tbn, Prague, 1838
Pf solo: 3 rondos; 2 variation sets; Romance, Adagio; numerous allemandes, ländler, marches and minuets
Collections: with J. Ritter von Rittersberg, *České národní písne/Böhemische Volkslieder* [Czech folksongs] (Prague, 1825)

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Das Konservatorium der Musik zu Prag (Prague,1817)
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KARL STAPLETON

Weber, Ben (William Jennings Bryan) (*b* St Louis, 23 July 1916; *d* New York, 16 June 1979). American composer. His only musical training consisted of piano and singing lessons (the latter during his time at DePaul University, where he briefly studied medicine); as a composer he was self-taught. His early pieces were performed by a circle of composers in Chicago that included Perle; in 1945 he moved to New York, where his works began to be played frequently. A superlative copyist, from 1946 he supported himself by copying for Thomson and Schnabel, among others. For many years he was active in the ISCM and ACA, of which he was elected president in 1959. His music was highly regarded by such composers as Copland, Thomson, Carter, Cage, Babbitt and Diamond, and his honours included two Guggenheim fellowships (1950, 1953), an award and citation from the National Institute of Arts and Letters (1960), two awards from the Fromm Foundation, and the first Phoebe Ketchum Thorne Music Fund Award (1965–8). He was one of two American representatives to the Convegno Musicale in Rome in 1954, and was elected to the National Institute of Arts and Letters in 1971. His Piano Concerto, which was first performed on 24 March 1961 by Masselos and the New York PO under Bernstein, was commissioned by the Ford Foundation.

From 1938 Weber used 12-note techniques to create music at once piquant and transcendental. His piano and violin music is cast in a virtuoso Romantic style, and a dark wit flashes through such chamber works as the *Consort of Winds* and the Serenade. All his music has a vocal quality that reflects his training as a singer and is most in evidence in the Concert Aria after Solomon, the Symphony on Poems of William Blake, and the Three Songs. Weber often composed works as gifts to friends: the Webernian Five Pieces op.13 began a series of works for the cellist Seymour Barab that continued throughout Weber's life; the Piano Fantasy and Three Pieces as well as the Piano Concerto were composed for Masselos; and the Violin Concerto and *Dramatic Piece* for Joseph Fuchs.

An inventive, magnetic, witty man, Weber was a polymath whose interests ranged from philosophy and the natural sciences to gourmet cooking. His musical tastes favoured German and French music up to 1930, and his aesthetic was exemplified by his heroes Busoni, Schoenberg and Schnabel. Excerpts from Weber's memoir, *How I Took 63 Years to Commit Suicide* (written in 1979), were published in the *Brooklyn Literary Review* (ii, 1981).

WORKS

ORCHESTRAL

Piece for Ob and Orch, op.22, 1943–4; Sinfonia, vc, orch, 1945–6, arr. vc, pf; 2 Pieces, str orch, op.34, 1950; Vn Conc., op.41, 1954; Prelude and Passacaglia, op.42, 1954; Rhapsodie concertante, op.47, va, small orch, 1957; Pf Conc., op.52, 1961; Dolmen, op.58, wind, str, 1964; Dramatic Piece, op.61, vn, orch, 1970; Sinfonia Clarion, op.62, small orch, 1973

CHAMBER

Intermezzo, op.1/1, cl, pf, ?1935–6; 2 pieces, op.1/2–3, cl, pf, 1939; Pastorale, op.3, wind qnt, 1939; Scherzino, op.3a, wind qt, 1939; Vn Sonata no.1, op.5, 1939; Fantasie, op.4, vn, pf [orig. op.9], 1939–40, rev. with Pastorale, 1941; Lyric Piece, op.7, str qt, 1940; Variations, op.11, cl, vn, vc, pf, 1941; Concertino, op.11a, cl, vn, vc, 1941; Str Qt, op.12, 1942; 5 Pieces, op.13, vc, pf, 1941; Divertimento, op.14, 2 vc, 1941

Vn Sonata no.2, op.16, 1942, rev. 1943; Rhapsodie, op.17, vc, wind qnt, 1942; Ballade, vc, pf, 1943, orchd as op.18, 1945; Pf Trio, op.19, inc.; Ob Qnt, op.22, destroyed; The Pool of Darkness, op.26, fl, tpt, bn, vn, vc, pf, 1939; Dance, op.28, vc, 1948; Sonata da camera, op.30, vn, pf, 1950; Dance no.2, op.31, vc, 1949; Conc., op.32, pf, vc, wind qnt, 1950; Str Qt no.2, op.35, 1951; Colloquy, op.37, 2 tpt, 2 hn, 2 trbn, tuba, 1955

Serenade, op.39 (hpd, fl, ob, vc)/(hpd, vn, va, vc), ?1953; Concertino, op.45, fl, ob, cl, str qt, 1956; Serenade, op.46, str qt, db, 1956; Str Qt no.3, op.50, 1959, inc.; Chamber fantasie, op.51, 2 cl, b cl, hp, vn, 2 vc, db, 1959; Duo, cl, vc, 1960; Prelude and Nocturne, op.55, fl, cel, vc, 1965; Consort of Winds, op.66, wind qnt, 1974; Capriccio, op.67, vc, pf, 1977

VOCAL

8 Songs (Weber, R.H. Rilke, R. Browning and others), op.6, 1v, pf, 1935–40; Song of the Idiot (Rilke), S, orch, 1941; 5 Songs (A. Crapsey), op.15, S, pf, 1941; [untitled] song (F. Ilmer), op.20, 1v, pf, 1944; Concert Aria after Solomon (Bible: *Song of Solomon*), op.29, S, fl, ob, cl, hn, bn, vn, vc, pf, 1949; Sym. on Poems of William Blake, op.33, Bar, chbr orch, 1950; 4 Songs (E. Pound, Emperor Hadrian, Euenus, Bhasa), op.40, S/T, vc; Ah, dear heart (madrigal, J. Donne), op.43/1, SATB; Sonnet to Orpheus (Rilke), op.43/2, SATB, 1949; [untitled] song (F. O'Hara), op.44, 1v, pf, 1955; 3 Songs (S. George, Rilke, R. Dehuel), op.48, S, str qt/str orch, 1958; 2 Songs (J, Dowland, Decimus Magnus Ansonius) op.53; The Ways (song cycle, P. Hanson), S/T, pf, op.54, 1961; A bird came down the walk (E. Dickinson), op.57, S, pf, 1963; 4 Songs, op.59, 1966; Fugue and Finale (J.W. von Goethe: *Der Zauberlehrling*), op.60, S, 2 vn, tpt, 2 bn, 2 hp; 2 Songs (J. Mayhall), op.63, medium v, pf, 1972

KEYBOARD

5 Bagatelles, op.2, pf, 1939; Pf Suite, op.8, 1940–41; 3 Pieces, op.23, pf; Fantasy (Variations), op.25, pf, 1946; Episodes, op.26a, pf, rev. 1957; Pf Suite no.2, op.27, 1948; Stoplight, op.28a, pf; Closing Piece, op.36, org, 1951; Ballade, op.38, 2 pf, inc.; Little Pf Piece, op.40a; New Adventures, op.44a, pf, 1956; Humoresque, op.49, pf, 1958; Suite, op.56, pf 4 hands, 1964; Pf Sonata, 1970, inc.; Intermezzo, op.64, pf, 1972; Variazioni quasi una fantasia, op.65, hpd, 1974; Ciaconna, Capriccio, op.68, pf, 1979, inc.; Partita, hpd, inc.

Orchestrations of works by other composers
Many other frags. and inc., withdrawn and destroyed works

MSS in *US-Wc*
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MATTHEW PARIS

Weber, Bernhard Anselm (*b* Mannheim, 18 April 1764; *d* Berlin, 23 March 1821). German pianist, conductor and composer. In 1773 he studied first keyboard playing with Vogler, and then singing and theory respectively with Holzbauer and Einberger, a pupil of Vogler. From 1775 he received instruction in composition from Vogler, who

published a keyboard sonata by Weber in his *Mannheimer Monatsschrift* in 1780. Other early compositions include a collection of songs published with F. Fraenzl the younger in 1784. After studying theology and law at Heidelberg in 1781, Weber is thought to have toured as a virtuoso on Röllig's Xänorphika (an experimental keyboard instrument in which the tone was produced by friction), before becoming musical director of Grossmann's theatre company in Hanover in 1787. Here he became acquainted with the music of Handel and also produced his first stage work. In 1790 he joined Vogler in a tour through Holland, parts of Germany and Scandinavia, at the same time continuing his studies in counterpoint. After a prolonged stay in Stockholm, where he wrote several pieces of church music, Weber appeared with great success as a keyboard virtuoso at Hamburg.

In 1792 Weber was appointed joint musical director with Bernhard Wessely of the Nationaltheater in Berlin, and in 1793 he travelled to other parts of Germany, and especially to Vienna, to engage singers for the Berlin theatre. Subsequently he wrote an article on the Viennese theatre and singers for the *Berliner Musikzeitung*. In Vienna he became acquainted with Salieri, who encouraged him in the composition of stage works and made him more familiar with Gluck's operas. On his return to Berlin, Weber arranged the first performance of a Gluck opera there. The success of the production of *Iphigénie en Tauride*, which took place under Weber's direction on 24 February 1795, was a factor in his appointment in 1796 as first musical director of the theatre with a salary of 1000 thalers; previously he had been offered but had refused an engagement at Rheinsberg, which Wessely then accepted.

On 10 March 1800 Weber's heroic Singspiel *Mudarra* (text by Karl Alexander Herklots) was produced at the Berlin Opera without success. His next work, also to a text by Herklots, was a *lyrisches Monodrama*, *Hero*, written for Madame Schick. Weber also set a *lyrisches Duodrama* by Herklots, *Sulmalle* (1802), and Schiller's spoken melodrama *Der Gang nach dem Eisenhammer* (*c*1810). Besides further operas, including *Die Wette* (1805), the text of which was a German translation of P. Guillet's *Un quart d'heure de silence* set in 1804 by Gaveaux, and *Deodata* (1810), to a text by Kotzebue, Weber wrote incidental music to plays, the most famous being Schiller's *Wilhelm Tell* (1804).

In 1800 Weber went on a concert tour to Breslau with the violinist Ernst Schick and his wife, and in 1803 he visited Paris with Kotzebue and became acquainted with Cherubini. On his return he was given the title of Kapellmeister, and he retained his position as first musical director when the German and Italian theatres were merged in 1811. Only after a serious illness in 1818 was he compelled to withdraw gradually from his duties, before Spontini was appointed as general musical director in 1820. He was a prolific composer; a list of his compositions is in Carl von Ledebur's *Tonkünstler-Lexicon Berlin's* (Berlin, 1861, pp.627–8). However, only individual songs from his stage works retained their popularity, especially the melodies to 'Mit dem Pfeil dem Bogen' and 'Rasch tritt der Tod den Menschen an' from his music to *Wilhelm Tell*. His main achievement was as a conductor of other composers' music, particularly that of Gluck.

EDMUND VAN DER STRAETEN/JOHN D. DRAKE

Weber, Bernhard Christian (*b* Wolferschwenda, nr Sondershausen, 1 Dec 1712; *d* Tennstedt, nr Erfurt, 5 Feb 1758). German organist and composer. From 1732 until his death he served the Stadtkirche, Tennstedt, as organist. G.H. Noah, who knew J.S. Bach and came to Tennstedt as Kantor in 1743, possibly encouraged Weber to write a set of 24 preludes and fugues entitled *Das Wohltemperierte Clavier* which imitated Bach's work. As the manuscript (in *B-Bc*; ed. M. Seiffert, *Veröffentlichungen der Neuen Bachgesellschaft*, xxxiv/1, Leipzig, 1933) is wrongly dated 1689, Weber was for some time considered Bach's precursor.

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DOROTHEA SCHRÖDER

Weber, Georg (i) (*b* Weissenfels, *c*1540; *d* Naumburg, early 1599). German composer. He studied in Leipzig, and was a Kantor in Weissenfels from 1558 to 1566 and in Naumburg until 1568. From that year until 1574 he lived in Weissenfels but held no professional appointment. Subsequently he again became a Kantor. In 1595 or 1596 he once more settled in Naumburg. He was considered a competent composer by his contemporaries, and it is highly probable that Schütz received his earliest musical instruction between 1590 and 1595 from him.

Only one of Weber's published works is extant as far as is known (see Finscher, p.63); the titles of the lost works, however, indicate that he contributed to the development of Protestant church music in the second half of the 16th century both in the fields of the homophonic chorale and the chanson motet. The one surviving work is his *Geistliche Lieder und Psalmen des ... Herrn D. Martinus Lutheri ... nach Ordnung der Jahrzeit* (Erfurt, 1588, enlarged 2/1594); it comprises 51 four-part homophonic settings, the cantus firmus being placed in the highest part, and follows the general pattern (*Kantionalsatz*) established by Osiander in 1586. The songs, however, are intended for singing by students in the streets, not for use in church services; they are, therefore, not wholly homophonic and do not always adhere strictly to the traditional chorale melodies.

A third edition of this publication appeared in 1596, *Geistliche deutzsche Lieder und Psalmen ... erstlichen mit 4 Stimmen, jetztund aber alle mit 8 Stimmen uff 2 Chor zu singen*, with each piece arranged for eight-part double choir. Manuscript sources preserve two motets by Weber: *Allein zu dir Herr Jesu Christ*, for eight voices, and *Surge propera amica mea*, for six voices (in *D-Dl* and *Mbs* respectively). He also wrote two volumes of psalm settings, *Teutsche Psalmen ... Davids mit 4, 5 und 6 Stimmen* (Mühlhausen, 1568–9), but these are now lost.

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WALTER BLANKENBURG/CLYTUS GOTTWALD

Weber, Georg (ii) (*b* Dahlen, nr Meissen, *c*1610; *d* after 1652). German composer and singer. His varied career began with his appointment as bass singer in the court chapel at Gottorf on 1 October 1632. He seems to have left in 1636, when he went to Frankfurt and Darmstadt, among other places. He may also have gone to Königsberg and taken a master's degree in philosophy there. He had settled in Stockholm by 1640 and was still there at the time of his second publication in 1645. Between 1647 and 1651 he worked at several churches in Danzig [now Gdańsk]. He then became vicar and succentor at Magdeburg Cathedral. He was an active member of the school of songwriters centred on Königsberg and Danzig. The influence of Heinrich Albert (whose songs were being published in Königsberg) is apparent in Weber's work, which is somewhat Italianate, especially in the solo songs in the *Lebensfrüchte*, where recitative-like passages and ornate vocal writing occur. Of some of these solo pieces there are alternative versions in a simpler melodic style for several voices. Weber is particularly important for his cultivation of the instrumentally accompanied song, which was to play such a vital part in the later development of German song; his ritornellos are in a distinctively instrumental style. The texts, some written by himself, belong to the passionate and devotional pietistic literature of the time.

WORKS

Erster Theil der geistlichen Lieder, melody and bc (Stockholm, 1640); lost, according to *MGG1*
Andrer Theil der geistlichen Lieder, 1–3vv, viols, bc (Hamburg, 1645); lost, according to *MGG1*
7 Theile wohlriechender Lebensfrüchte, 1–5vv, 2 vn, bc (Danzig, 1649) [each vol. pubd separately, Königsberg, 1648–9]; 2 songs, 5vv, ed. C. von Winterfeld, Der evangelische Kirchengesang, ii (Leipzig, 1845/*R*1966), suppl., 56–8
Zwölfferley Glaubensfrüchte, *c*1650, lost
Kampf und Sieg . . . eines christlichen Creutzträgers (Hamburg, 1651), lost
Himmel-steigendes Dank-Opffer, melody and bc (Leipzig, 1652)
7 Liebe-, Lob- und Danklieder, melody and bc (n.p., 1653)
Ach, du allerschönste Freude, 1v, 3 viols, bc, *D-Bsb*

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A. LINDSEY KIRWAN/LOTHAR HOFFMANN-ERBRECHT

Weber, (Jacob) Gottfried (*b* Freinsheim, nr Mannheim, 1 March 1779; *d* Bad Kreuznach, 21 Sept 1839). German composer and theorist. As a child, he studied the flute and piano, and later the organ and cello. In 1802, after studying law, he settled as a lawyer in Mannheim. There he composed, founded a musical society and conducted concerts; and he befriended Carl Maria von Weber (who was no relation) and Meyerbeer. In 1814 he moved to Mainz and in 1819 to Darmstadt, where he continued his legal career and became Grossherzoglicher Generalstaatsprokurator (General State Prosecutor).

Weber's musical achievements include writings about acoustics, music history, performing practice and theoretical issues; the founding in 1824 of the music journal *Cäcilia*; and the invention of a chronometer that initially rivalled Maelzel's metronome and a double-slide trombone, considered a predecessor of the Wagner tuba. He was the first to question the complete authenticity of Mozart's Requiem. As a composer, he is recognized for his through-composed lieder and his church music.

Weber is most widely known, however, for his contributions to music theory. His general approach was to reject a single underlying principle for all music and work from compositional practice. He was the first to write an 'Allgemeine Musiklehre', a basic music theory manual. In addition, he refined Georg Vogler's step theory (Stufentheorie), which used Roman numerals to associate chord function with scale degree. While Vogler used only upper-case numerals, Weber's system indicated quality as well. He used upper-case numerals for major, lower-case for minor, and a superscript circle for diminished quality. To identify a key, he used upper- or lower-case letters followed by a colon (for example, g: i iv V i), a system still in use.

Weber's chart of key relationships differed significantly from the 18th-century circles of fifths (by Heinichen, Mattheson and others) in that it presented two axes. The vertical axis presented 5th relations, the horizontal presented alternating parallel and relative major–minor keys. This display allowed Weber to include the parallel major–minor among the closest relatives of any key. The scheme was later modified, but only slightly, by Schoenberg in his 'Chart of the Regions' (*Structural Functions of Harmony*).

Weber's theory of harmonic progression took into account what today might be considered music cognition. He posed two principles by which progressions are understood by 'the ear'. The first asserts that the ear will understand a harmony in the simplest manner possible (for example, the opening triad of a piece will be heard as a tonic). The second, the 'Principle of Inertia', asserts that the ear will understand a diatonic harmony as belonging to the prevailing key and a non-diatonic harmony as belonging to the closest possible key. These principles allowed a kind of 'real time' analysis in which a chord's context is determined as it is heard.

An important topic throughout Weber's main treatise, *Versuch einer geordneten Theorie der Tonsetzkunst* (1817–21), is 'multiple meaning' (*Mehrdeutigkeit*). This property, defined as 'the possibility of explaining an entity in more than one way', is applied to a large variety of musical elements. For example, a C major harmony may be I in C, III in A minor, IV in G etc. Weber viewed multiple meaning as a vital property of the tonal system, a fertile source of compositional richness and variety. He has been recognized also for his theory of rhythm (which distinguishes accents at several hierarchical levels) and for his harmonic approach to counterpoint.

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(*selective list*)

3 masses, 1817–23, incl. no.1, solo vv, chorus, str, with obbl org, tpts, timp, op.27, vs (Mainz, ?1817); no.2, vv, ob/cl, bn, tpts, timp, str, opt. fl and trbn, op.28, vs (Bonn, 1817)
Requiem, male vv, 2 hn, timp, str (without vn), obbl org, op.24, ?1816, vs (Offenbach, 1817)
Te Deum, op.18, 1814 (Offenbach, ?1814)
15 sets of songs, 1 or more vv, acc, pf/gui, 1811–28, some lost
6 chbr works, incl. Trio, vn, va, vc, op.26 no.1 (Augusta, ?1830); pieces for fl, gui, 1806–23
Sonata, kbd, op.15, 1810

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Beschreibung und Tonleiter der Gottfried Weber'schen Doppelposaunen (Mainz, 1817)
Über chronometrische Tempobezeichnung (Mainz, 1817)

Versuch einer geordneten Theorie der Tonsetzkunst zum Selbstunterricht, mit Anmerkungen für Gelehrtere (Mainz, 1817–21, 3/1830–32; Eng. trans., 1846, rev. 2/1851 by J. Bishop)
Foreword to F. Stoepel: *Grundzüge der Geschichte der modernen Musik* (Berlin, 1821)
Allgemeine Musiklehre zum Selbstunterricht für Lehre und Lernende in vier Vorkapiteln (Darmstadt, 1822, 3/1831; Eng. trans., 1842)
Ergebnisse der bisherigen Forschungen über die Echtheit des Mozart'schen Requiems (Mainz, 1826)
Foreword to K. Berg: *Ideen zu einer rationellen Lehrmethode für Musiklehrer* (Mainz, 1826)
with H.G. Nägeli: *Der Streit zwischen der alten und neuen Musik* (Breslau, 1826)
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JANNA SASLAW

Weber, Gustav (*b* Münchenbuchsee, 30 Oct 1845; *d* Zürich, 12 June 1887). Swiss organist, conductor and composer. He received his first lessons from his father, Johann Rudolf Weber (1819–75). In 1861 he studied at the Leipzig Conservatory, and as late as 1865 studied theory and counterpoint with Vincenz Lachner at Mannheim. After a period spent at Zürich as an organist and a much-appreciated piano teacher, he decided to complete his training as a pianist under Carl Tausig and for this purpose lived in Berlin in 1869–70. In 1872 he succeeded Theodor Kirchner as organist of St Peter, Zürich. In 1876 he became organist of the Grossmünster and soon after gave regular organ concerts. From 1877 to 1886 he conducted the big mixed choir of Zürich known as Harmonie, was singing master at the public school and teacher of the organ and of theory and history of music at the music school.

Between 1876 and 1883 Weber edited the *Schweizerische Musikzeitung*, founded by his father and the most important magazine of its kind in the country, and wrote a good deal of music criticism. He published several collections of songs and – influenced by the same Romantic spirit that moved his contemporaries – he composed choruses and solos with orchestral accompaniment, partsongs for male voices, songs, orchestral and chamber music, and piano pieces.

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(*selective list*)

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Winkelried-Kantate, Bar, male vv, orch, 1869, *Bu*
Sonata, pf, op.1 (Leipzig, 1878)
Trio, pf, str, op.5 (Leipzig, *c*1882)
Das beste Schicksal (Sophocles), male vv, orch, op.10, vs (Zürich, *c*1885)
Kriegsgesang im Walde (L. Tieck), male vv, orch, op.12, vs (Zürich, *c*1885)

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HANS EHINGER/BRUCE CARR

Weber, Johann. German composer, possibly identifiable with JOHANN WIRCKER.

Weber, Johannès [Jean] (*b* Brumath, Alsace, 6 Sept 1818; *d* Paris, 19 or 20 March 1902). French writer on music. He studied theology and music, and on his arrival in Paris taught music. From 1845 to 1855 he was Meyerbeer's secretary. His career as a critic began with his contributions to the short-lived *Critique musicale*; he also wrote for the *Revue et gazette musicale de Paris* and the *Renaissance musicale*. From 1861 to 1895 he was music critic for *Le temps*. He was severe and precise in his judgments; he criticized violently, point by point, Bizet's orchestration of *La jolie fille de Perth*, and Bizet, in a famous letter of January 1868, admitted his faults. His rigorous musical ideas led Weber to write a number of theoretical works on music, including *Les illusions musicales*, in which he suggested that music must be understood on its own terms, without reference to other forms of art.

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BRIGITTE MASSIN

Weber, Joseph [Josef] **Miroslav** (*b* Prague, 9 Nov 1854; *d* Munich, 1 Jan 1906). Czech violinist and composer. He studied the violin with his father and the organ with František Blažek at the Prague Organ School. He also studied the piano with Eduard Horn and composition

with Binař and Adolf Průcha before entering the Prague Conservatory (1870), where his teachers were the organist Josef Krejčí and the violinists Laub and Bennewitz. Leaving the conservatory in 1873, Weber began his professional career as a solo violinist at Sondershausen, but rapidly advanced to more important posts. From 1875 to 1883 he was the leader at Darmstadt, where he also organized a string quartet. In 1883 he succeeded J. Rebicek as assistant Kapellmeister in Wiesbaden, and was made first Kapellmeister (1889–93). He joined the Munich court orchestra in 1894, replacing Ludwig Abel, and in 1901, on the death of Benno Walter, became the leader. He also led a quartet in Munich, whose other members were Leitner, Bihrle and Carl Ebner.

An unusually well-trained musician, Weber was a fine pianist as well as an accomplished violinist. Reviews of performances of his G minor Violin Concerto in Darmstadt and Munich (1903) praise his tone quality and bravura playing. But he also enjoyed a well-deserved reputation as a composer of chamber music and operettas. Many of his chamber works won prizes, among them the Second String Quartet (St Petersburg in 1891), the String Quintet in D (Prague in 1898) and the Septet 'Aus meinem Leben' (Tonkünstlerverein, Vienna, in 1896), a work which recalls Smetana's quartet in more than name. His talented but derivative chamber works have been overshadowed by those of his more gifted Czech countrymen and are not available in modern editions.

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Die Rheinnixe (ballet, 1, A. Balbo), Wiesbaden, 31 May 1884
Der selige Herr Vetter (comic op, 1), Wiesbaden, 1884
Die neue Mamsell (operetta, 3, F. Leber), Munich, 21 Nov 1896, vs (Munich, ?1896)
Incid music

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Orch: Vn Conc., g (Munich, 1898); 2 suites
Chbr: Septet 'Aus meinem Leben', E, cl, bn, 2 hn, vn, va, vc (Munich, 1899); Wind qnt, F; 2 str qnts, incl. no.1, D (Munich, 1899); 2 str qts, incl. no.2, b (Copenhagen, 1891)

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ALBERT MELL

Weber, Ludwig (i) (*b* Nuremberg, 13 Oct 1891; *d* Essen-Werden, 30 June 1947). German composer and teacher. To a large extent self-taught, he was a primary school teacher in Nuremberg from 1912. With the help of Wilhelm Widmann and Anton Hardörfer, he engaged in the study of old music, but eventually became involved in the German youth music movement, which had a lasting influence on his career. He was appointed to a post in Münster in 1925, and then joined the staff of the Essen Folkwangschule in 1927. His best-known composition is *Christgeburt*, a chamber piece based on old folksongs and incorporating acting, singing and dancing; it has been much performed by the Folkwangschule. In 1949 a Ludwig Weber Society was formed to publish the large quantity of manuscripts he left.

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(*selective list*)

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G. Berkemeier: *Der Komponist Ludwig Weber (1891–1947): Leben und Werk* (diss., U. of Münster, 1981)

KLAUS L. NEUMANN

Weber, Ludwig (ii) (*b* Vienna, 29 July 1899; *d* Vienna, 9 Dec 1974). Austrian bass. He abandoned projected careers as teacher and artist when he discovered his vocal promise and began to study with Alfred Boruttau in 1919. Having gained experience at the Vienna Volksoper he joined some of the smaller German companies in the mid- and late 1920s. After a successful appearance at the Munich Wagner Festival of 1931 he joined the Bavarian Staatsoper in 1933 and soon began to receive invitations to sing abroad. He was first heard in London in 1936 (Pogner, Gurnemanz, Hunding and Hagen), and in the following years he added Daland, King Mark, Osmin and Rocco to his Covent Garden roles. He joined the Vienna Staatsoper in 1945 and during its 1947 London season he sang the Commendatore and Rocco. In the following seasons he returned to give further performances of his Wagnerian roles, and to sing Boris Godunov (1950). From 1951 he was a regular singer at the Bayreuth Festival, and he also appeared at Buenos Aires. He had a magnificently rich and solid bass voice and could darken his tones to accommodate the malevolence of Hagen as successfully as he conveyed the suffering and dignity of Mark or Gurnemanz. In Mozart he commanded the line and agility to be a splendid Sarastro, Osmin and Commendatore, and he also often appeared on the concert platform. He lacked perhaps the boisterous high spirits of the complete Baron Ochs, though he was never less than impressive in this part (and some have compared him with Mayr); his recording of the role, and of his Gurnemanz in the 1951 Bayreuth recording, are still much admired.

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PETER BRANSCOMBE

Weber, Max (*b* Erfurt, 21 April 1864; *d* Munich, 14 June 1920). German social economist and sociologist. He held professorial appointments in economics and sociology at the universities of Berlin (1893), Freiburg (1894), Heidelberg (1897–1903) and Munich (1920). He is regarded as the founder of comprehensive sociology which he developed from the social theories of Hegel, Comte and Marx and the historical philosophies of Dilthey, Windelband and Simmel. He avoided monocausal interpretations and stressed the concrete relationships between a spiritual climate and the corresponding material (economic and political) historical data. The range of his writings reflects his sharp distinction between the sociologist's freedom of evaluation and socially relevant comment (which he considered a non-scientific process and not a task of the sociologist), for the conservative outlook of his political writings frequently conflicts with the perspective of his scientific works. In his only substantial musico-sociological work, 'Die rationalen und soziologischen Grundlagen der Musik' (Eng. trans., *The Rational and Social*

Foundations of Music, Carbondale, IL., 1958, 2/1969), originally an appendix to *Wirtschaft und Gesellschaft* (Tübingen, 1921–2, 5/1972), Weber applied the idea that the development of capitalism entails a corresponding increase in the rationalization of social structures to the development of musical materials and instruments. He ascribed the development of the diatonic tonal system to a historical process of increasing rationalization, represented in Europe chiefly by the middle classes. The materials of music are progressively purged of all the ingredients appropriate to it under feudal conditions: musical materials and idioms are increasingly restricted to functional elements. Melismata and microtonic intervals, found in ancient and non-European music, are swept away by diatonic principles which become the basis of a functional harmony.

Weber deduced a similar process of rationalization in musical instruments, dependent both on concrete social conditions and requirements and on the concurrent development of musical materials. For example in his study of the evolution of keyboard instruments he ascribed to the increasingly public nature of musical performance the progression from clavichord to fortepiano to modern piano.

Although Weber's sociology of music contains elements of materialist philosophy, it quickly drew criticism from Marxist writers. Anatoly Lunacharsky criticized his neo-Kantian conception of rationalism as one-sided, considering musical materials in isolation, and ignoring the physiological and emotional elements of music, which are often inconsistent with the theory of progressive rationalization of musical materials which Weber had evolved from the 19th-century philosophy of musical progress. Although he examined the social determination of specific musical phenomena, he did not study the range of historical epochs in sufficient depth to re-establish whether a rationalizing trend can be applied to them.

Weber's theory of the increasing rationalization of musical materials greatly influenced Adorno's musico-sociology, though in *Philosophie der neuen Musik*, Adorno went far beyond Weber in investigating the social problems of this rationalization. Likewise, Weber's work influenced positivist musico-sociology (Silbermann, Blaukopf, etc.) only indirectly. His influence was greater on cultural sociology as a whole than on its musical specialization, and the fact that his musicological work came into being as an appendix to *Wirtschaft und Gesellschaft* suggests that he himself thought of musico-sociology as only a part of a more comprehensive social history. Although the postwar serialist composers tried to rationalize the relationships between musical idiom and the structuring of material to an extreme degree, there is no evidence that they were at all directly influenced by Weber's theory.

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KONRAD BOEHMER

Weber, Rainer (*b* Leipzig, 3 Feb 1927). German wind instrument maker and restorer. He is noted for his restorations and fine reproductions of early wind instruments including crumhorns, shawms, dulcians, rauschpfeifen, cornetts, recorders, rackets, gemshorns, sorduns, oboes, bassoons and portatives. He took up the organ as a schoolboy and visited many old organs in north Germany. He became first a mechanic and later a painter and commercial artist. In Berlin he was trained by Gerhard Muchow to restore pictures and wood carvings and also learnt to play the recorder, oboe and bassoon. His taste for music of the 15th to the 17th centuries led to an unsuccessful search for instruments with sounds that matched the old organs he loved. He learnt wood-turning at Hamburg and made his first instruments there in 1947, simply to produce the sounds he wanted for amateur music-making. He was encouraged to start his own workshop in 1950 and in 1960 moved to Bayerbach in Bavaria, by which time he was making historical copies that were ever more faithful to their originals. In recent years his main career has been spent as a restorer of historic woodwinds, of which he is the acknowledged leading exponent, having had through his hands many of the most precious of surviving instruments. In addition to private collectors, he has worked for the museums of Augsburg, Bologna, Bonn, Brussels, Copenhagen, Darmstadt, Frankfurt, Ingolstadt, Modena, Munich, Rothenburg, Stuttgart and Verona. His restoration reports, a volume of which he has published, are models of their kind: revealing the use of the most modern techniques, they are nevertheless informed by a deep knowledge of and respect for the techniques employed in former times. His most outstanding achievement has probably been to save some particularly notable instruments from threatened destruction, including the crumhorns in the Verona collection. Weber has published an important corpus of articles concerned with both woodwind history and restoration topics (for a complete bibliography see Fontana).

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with J.H. van der Meer: *Catalogo degli strumenti musicali dell'Accademia filarmonica di Verona* (Verona, 1982)

'Die Restaurierung von Blasinstrumenten', *Per una carta Europea del restauro: Venice 1985*

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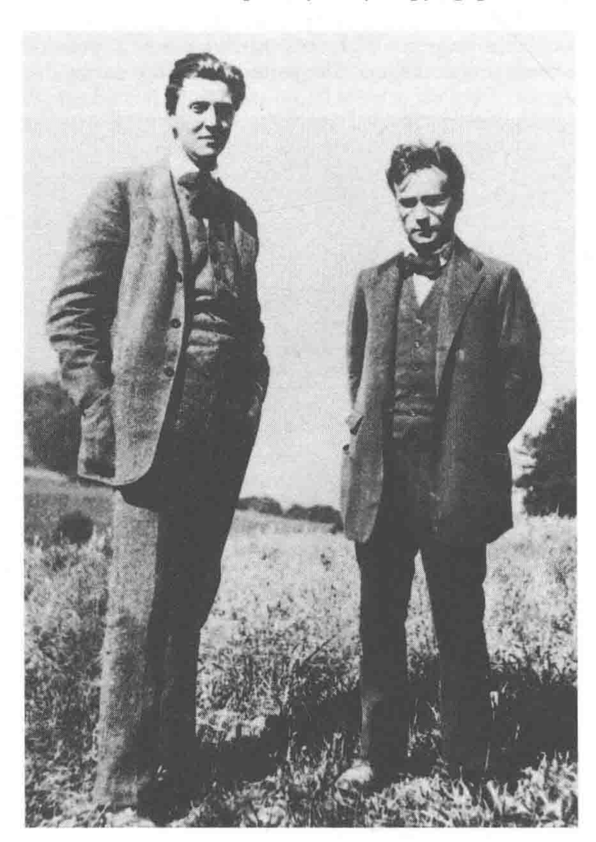
Webern, Anton (Friedrich Wilhelm von) (*b* Vienna, 3 Dec 1883; *d* Mittersill, 15 Sept 1945). Austrian composer and conductor. Webern, who was probably Schoenberg's first private pupil, and Alban Berg, who came to him a few weeks later, were the most famous of Schoenberg's students and became, with him, the major exponents of 12-note technique in the second quarter of the 20th century. Webern applied the new technique more rigorously than either Schoenberg, who took many liberties, or Berg, who never used it exclusively; Webern's strictness, and his innovative organization of rhythm and dynamics, were seized upon eagerly by Boulez and Stockhausen and other integral serialists of the Darmstadt School in the 1950s and were a significant influence on music in the second half of the century.

1. Life. Webern was born in Vienna, the son of a mining engineer who later rose to be chief of the Ministry of Agriculture's Department of Mining. The family were minor nobility; Webern dropped the 'von' from his name in 1918 in compliance with an edict from the new Austrian government prohibiting the use of such titles. As a child he attended school in Vienna (1889–90), Graz (1890–94) and Klagenfurt (1894–1902), where he studied the piano and the cello with Edwin Komauer. Holidays and vacations were spent at his family's country estate, Preglhof; here he composed many of his earliest pieces, the majority of which were settings of poetry by Ferdinand Avenarius (a lyric poet and the nephew of Richard Wagner) and the poets in Avenarius's two anthologies of German poetry, *Hausbuch deutscher Lyrik* and *Balladenbuch*. Ernst Diez, who in later life became an art historian of some distinction specializing in art of the Orient and the Middle East, was Webern's cousin and closest childhood friend, five years his senior. Diez was a frequent visitor at Preglhof, and his influence upon the thinking and artistic interests of the young Webern was considerable. The two boys favoured the work of the German 'moderns': besides the poetry of Stefan George, Richard Dehmel and others, they read Nietzsche, and they shared an enthusiasm for the work of contemporary German painters and the music of Wagner. In 1901 they saw a production of *Tristan* in Graz, and on Webern's maturation from the Klagenfurt Bundesgymnasium in 1902 his father rewarded him with a trip to Bayreuth on which he was accompanied by Diez. They saw *Parsifal* and *Der fliegende Holländer*, and on the trip home visited several art galleries in Munich, where Webern was particularly impressed with paintings by Arnold Böcklin, Giovanni Segantini and Moritz von Schwind, though he expressed the greatest disdain for the fashion-conscious Bayreuth audiences as well as for most of the modern art that he saw in the galleries.

In 1902 he matriculated at the University in Vienna, where he studied musicology with Guido Adler, harmony with Hermann Graedener and counterpoint with Karl Navrátil. During these years he continued to study the piano and cello privately and to compose, writing numerous short piano pieces and movements for string quartet as well as some pieces for small orchestra and at least one, the idyll *Im Sommerwind* after a poem by Bruno Wille, for large orchestra. He left university in 1906, having successfully completed work for a doctorate in musicology, which included as his dissertation an edition of the second volume of the *Choralis constantinus* by Heinrich Isaac.

The most influential relationship of Webern's life began in autumn 1904, when, after travelling to Berlin to inquire about the possibility of studying composition with Hans Pfitzner and having become enraged at Pfitzner's attitude towards Mahler and Strauss, he returned to Vienna to become a student instead of Schoenberg. Not only was this the beginning of his lifelong devotion to Schoenberg – an esteem the fervour of which at times resembled that of a love affair – it was also to determine the company in which he would move for the rest of his life. The members of Schoenberg's class – Karl Horwitz and Heinrich Jalowetz, who were already Webern's university friends, as well as Erwin Stein, Egon Wellesz and particularly Alban Berg – became a close circle and were to remain so, often seeing themselves as an island surrounded by mediocrity and hostility. Their experience encouraged such a feeling. For example, at what became known as the 'Skandalkonzert' of 31 March 1913, which included the first performance of Webern's op.6 pieces for orchestra along with works by Schoenberg, Zemlinsky, Mahler and Berg, performance of the Berg caused a riot of such proportions that the concert could not be finished.

Webern's formal study with Schoenberg was over by the end of 1908. Only the first two of Webern's works with opus numbers were composed during the time he was Schoenberg's pupil: the Passacaglia and the chorus *Entflieht auf leichten Kähnen* (both written in 1908). In the years directly following their apprenticeship both Berg and Webern were kept very busy copying parts and

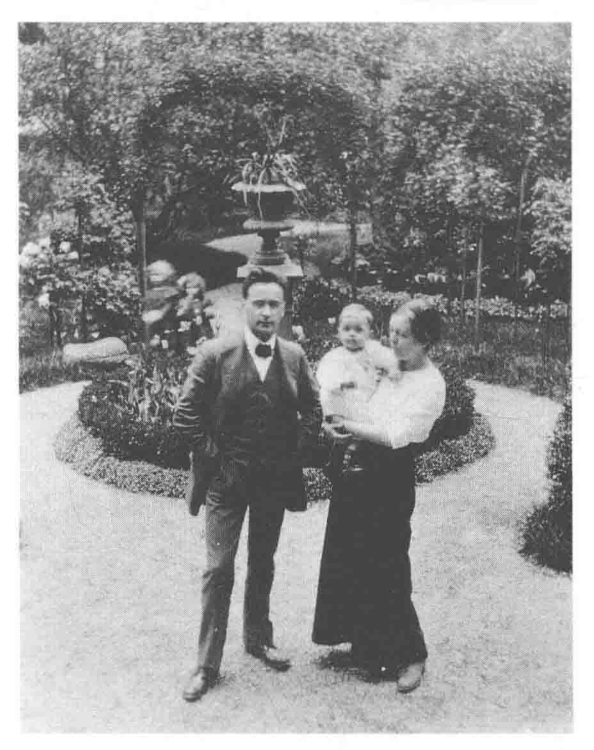


1. Anton Webern (right) with Alban Berg

making piano reductions for Schoenberg, as well as making numerous arrangements for both his private and his professional life, which included raising money to try to keep him solvent. Their loyalty was immense. In autumn 1911 Schoenberg moved to Berlin. Webern followed him there within the week and, except for occasional trips to Vienna, remained there until he took up a post at Stettin (now Szczecin) in June 1912.

Webern married his cousin Wilhelmine Mörtl in 1911. They had four children: Amalie in 1911, Maria in 1913, Peter in 1915 and Christine in 1919. By the year of his marriage Webern had composed a large number of pieces, including all those up to op.10. He would not produce another work until the op.11 pieces for cello and piano in mid-1914. In 1908–9 he moved from the extended tonality of the Passacaglia to the aphoristic atonality of opp.3–11, perhaps the style for which he is best remembered. The next eight works with opus numbers, written between 1914 and 1925, were to represent another change of direction: all are songs, in which text is used as a way of expanding a style that had reached its maximum brevity with op.11.

'When men begin earning a living and become involved in external matters, they all get a hole inside.' So Webern wrote to Schoenberg in 1910. In the years immediately following university and his apprenticeship with Schoenberg, his instability and indecisiveness began to be apparent. In the years 1908–13 he took up and quit five theatre conducting jobs – in Bad Ischl in 1908, Innsbruck in 1909, Bad Teplitz in 1910, Danzig in 1910 and Stettin in 1912 – in most cases bolting after only a few weeks. During the same period he made unsuccessful applications for some 11 other positions, refused to consider five available posts in Riga, and turned down a position offered to him at Graz. The pattern of his life during this period was determined almost entirely by his devotion to Schoenberg and his fanatical desire to be near him. 'You are set up in my heart as my highest ideal whom I love more and more, to whom I am more and more devoted', he wrote to Schoenberg on 10 June 1914.



2. *Webern and his family*

Summer 1911 was spent securing the help of Zemlinsky in an application to the Deutsches Landestheater in Prague. The application was successful, but when Webern travelled to Prague to take up the position in September he changed his mind and returned to Vienna. Another change of mind resulted in a second application for the same job six months later. This was the beginning of a lengthy series of tergiversations in connection with Prague. Altogether he applied for the position there seven times and was given it five. He held it for about six months in total, on separate occasions in 1916, 1917 and 1920.

In January 1913 he requested and was given sick leave from the job he had held in Stettin since the previous June. During a two-month stay in a sanatorium in Semmering he decided not to return to Stettin and again entered into negotiations with the theatre in Prague, agreeing to go there for the beginning of the following season. At the end of July, after completing arrangements for moving his household to Prague, he once again travelled there and changed his mind, this time asking for, and being granted, a leave of absence for health reasons. He subsequently converted this into a formal resignation.

Webern now agreed to a course of psychoanalysis under the Viennese psychologist Albert Adler. After two months (Adler had suggested three) he declared himself cured. In April 1914 he signed a contract with Stettin which was to take effect on 20 August. On 28 July Austria-Hungary declared war on Serbia, and by 20 August the theatre in Stettin was closed.

Although Webern was himself seized by an immediate desire to join up and fight, he petitioned vociferously for Schoenberg's exemption from military service from the start. He entered military service in February 1915. Five months and five transfers later he had had enough and succeeded in getting the theatre in Prague to intercede on his behalf; he was released in December so that he could take up the position there (for the first time) in January 1916. In the meantime, however, Schoenberg was called up, and Webern's guilt at his own reprieve was so great that he left Prague before the end of the month, without telling anyone of his plans, and returned to active service. He set out with renewed energy to secure Schoenberg's release, and, when this campaign was successful, again lost interest in the cause himself. In October 1916 he approached the long-suffering Zemlinsky about securing yet another discharge so that he could return to the position at Prague, which he did in August 1917. In December Schoenberg moved to Mödling. Webern immediately left Prague, to move to Mödling as well. Probably as a result of Schoenberg's encouragement, Webern was to return to the Prague theatre for a third time in 1920, when the economic climate in Austria was extremely bleak, but once again he left after a few weeks. This was his last attempt to hold a conducting position in the theatre.

In November 1918 a short-lived but historically important society was born: the Verein für Musikalische Privataufführungen, of which Schoenberg was president and Webern one of three original musical directors. The society's aim was to provide performances of contemporary

music for an audience of subscribing members, performances which were closed to the general public and thus to the usual popular critical network. The society's manifesto was published in February 1919, and in the three years 1919–21 some 117 concerts were given, including performances of many of Webern's works. The society disbanded in 1922.

Three things of great importance occurred in Webern's life in the early 1920s. He began to write music using the 12-note technique; he began a conducting career that was to become, if not very lucrative, certainly more than moderately successful; and he met Hildegard Jone.

Schoenberg formally introduced his new technique of composition to a close circle of students and friends in the early 1920s. Webern had already been experimenting along these lines, and in a letter to Berg dated 8 October 1925 he wrote that '12-tone composition is for me now a completely clear procedure'. He composed the eight songs of opp.17–19 in the years 1924–6; his first fully developed 12-note piece was the String Trio op.20, finished in 1928.

Although as a conductor he was never anything like as famous as contemporaries such as Bruno Walter or Hermann Scherchen, he did receive a certain acclaim, and Berg wrote to his wife after seeing him conduct Mahler's Third Symphony: 'Without exaggeration: Webern is the greatest conductor since Mahler – in every respect'. He was appointed chorus master of the Schubertbund in 1921, of the Mödlinger Männergesangverein in the same year, and of David Josef Bach's Singverein in 1923; although he resigned from the Schubertbund in 1922, he remained with the other two organizations for the length of their existence. In 1927 and 1928 he became conductor of the Arbeiter-Symphonie-Konzerts (a series of concerts given by the Tonkünstlerorchester for a working-class audience) and the Chor Freie Typographia as well. He first conducted on RAVAG (Austrian state radio) in 1927 and was regularly employed there from 1929 until his dismissal for political reasons in 1935. In the years 1920–36 he pursued an international career, with engagements in Berlin, Frankfurt, Munich, London and Barcelona. He conducted almost exclusively the traditional Austro-German repertory – Haydn, Beethoven, Schubert, Brahms, Bruckner and Mahler – and his own works and those of Schoenberg and Berg. It is significant that his tastes did not extend far beyond that music which is central to the German tradition, of which he firmly believed his own work to be a continuation.

Throughout the 1920s he had shown an ambivalence towards teaching that was not unlike his earlier indecisiveness concerning theatre conducting. In 1920 he refused a teaching position offered to him by the Academy in Prague and instead took over some of Schoenberg's teaching in Vienna while the latter made a prolonged visit to the Netherlands. During succeeding years he repeatedly tried to secure teaching with the Musikwissenschaftliches Institut and the Akademie für Musik und Darstellende Kunst in Vienna and the University in Berlin, but all his attempts were in vain. In 1925 he was hired to teach at the Israelisches Blindeninstitut in Vienna, the only teaching position he would ever hold, and one that he retained for six years.

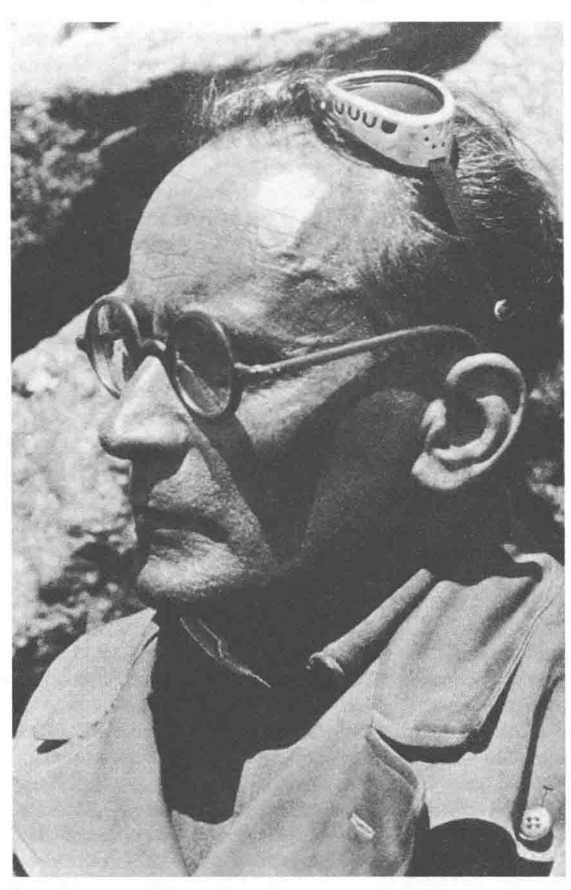
As the result of Schoenberg's intercessions Webern was asked in 1929 to teach at the Austro-American Conservatory, a summer academy at Mondsee, and he suggested courses in formal analysis and 12-note composition; these were set for summer 1931, but in the end the invitation came to nothing. A private venue for the lectures, which he had already prepared, was organized by his friends and students, and in January 1932 he began a course in the home of Dr Rudolph Kurzmann, the first of a series of lectures which was to continue until the last months of World War II. The first two courses, given in 1932 and 1933, were transcribed by Webern's student Willi Reich from his notes and later published in a single volume, *Der Weg zur neuen Musik* (1960). Except for these two courses, these series dealt with the works of Beethoven and other German masters.

The years leading up to the Anschluss were distressing generally for Webern. Emil Hertzka, who had not only viewed his music sympathetically, but was responsible for publishing many of his works and had granted him a small regular income as well, died in 1932, leaving Webern's future and that of his music uncertain. Schoenberg emigrated to Paris and then to America in 1933. Austria's Social Democratic Party was outlawed in 1934, and with it all its cultural organizations, including the Singverein and the Arbeiter-Symphonie-Konzerts. In 1935 Berg died unexpectedly of septicaemia. These years saw the end of Webern's conducting career. He conducted for the last time in Vienna, for RAVAG, in July 1935. Two BBC concerts in May 1936 were his last conducting appearances anywhere.

With the Anschluss came a list of 'degenerate art' which included Webern's name; from 1938 the publication or performance of his music was banned in Germany and Austria, though performances continued in America, Britain and Switzerland. Of his last four works only the Quartet op.28 was published during his lifetime, by Boosey & Hawkes in London. His attempts to interest publishers in the outside world in the two cantatas and the orchestral Variations op.30 were to no avail, though op.30 was performed in Winterthur in 1943, the last time Webern was to hear any of his own music performed.

His son Peter was killed on military service in February 1945. Webern himself, now aged 60, was drafted into the air-raid police and embarracked. At the end of March 1945 he and his wife fled their home in Mödling on foot to join their three daughters and their children in Mittersill, in the mountains near Salzburg, to get away from the constant bombings in Vienna; Mödling fell to the Russians six days later. The final irony came when, four months after the war had ended, Webern was shot dead while smoking an after-dinner cigar on the veranda of his daughter Christine's house, the victim indirectly of his son-in-law's black-market activities.

2. JUVENILIA AND STUDENT WORKS, 1899–1908. The earliest of Webern's compositions to survive were written in 1899, his 16th year, and consist of two pieces for cello and piano and a song with piano accompaniment on a poem by Avenarius. All are between 21 and 24 bars long and bear key signatures, though the shorter of the cello pieces shows already an uncomfortable relationship with its key signature that was to become more pronounced in the pieces written in the next few years. These and subsequent compositions written prior to the time Webern entered university in 1902 (eight other works from these years survive, all songs with piano accompaniment) exhibit the same rich textures and occasionally adventurous but frequently awkward harmonic language. The texts of the songs are for the most part lyrical vignettes



3. Anton Webern, 1937

on subjects from nature (clouds, stars, the moon, blossoms, the song of the blackbird, etc.); like both cello pieces, most are in a slow tempo.

Commencing formal studies in harmony and counterpoint in 1902, Webern began to broaden his horizon. Besides a number of arrangements of music by Schubert and Wolf, surviving sketches from 1903 and 1904 are of 13 more songs for voice and piano, one for voice and orchestra, 24 pieces for solo piano, nine movements for string quartet, a theme and variations for piano quintet and seven works for orchestra. Key signatures disappear for the first time in some of the songs from 1903; though this does not indicate the absence of tonality, the more adventurous pieces do not begin and end in the same key. There is little harmonic progression in the traditional sense in the early pieces, and the level of dissonance is in most cases rather high, but the basic harmonic language remains emphatically triadic. Phrases and movements inevitably end on pure triads, though harmonic motion between these cadence points is unpredictable. Textures are thick and a wide range is covered, with extended measured arpeggios, low bass tremolos and movement in octaves, both open and filled in with 3rds or triads.

From 1905, Webern's first year with Schoenberg, sketches for only five works are extant, all instrumental movements; Webern continued to write almost exclusively for string quartet and orchestra in the next two years. Two of the movements for string quartet, both written between June and August 1905, deserve attention. In these pieces we see a composer of considerably greater refinement and sophistication than the youth of even one year earlier. Perhaps the most striking difference between these and earlier pieces is in their coherence, and in the logic, both structural and harmonic, that governs them. Whereas in the earlier pieces the frequent unexpected harmonic shifts often seem aimless and without purpose, the situation is different in the quartet movements, where motion is directed: here surprises serve to interrupt, rather than to deflect or dissipate. The first of these movements, published posthumously as *Langsamer Satz*, is the shorter and more lighthearted. It is Brahmsian in style and texture with sumptuous harmonies and is simple but structurally secure. The longer piece (in fact the longest instrumental movement in all of Webern's music), known simply as String Quartet, represents the convergence of several influences. During the 1903–4 concert season Webern had heard Schoenberg's *Verklärte Nacht*. He was later to write to Schoenberg: 'The impression it made on me was one of the greatest I had ever experienced'. The 1905 String Quartet is Webern's *Verklärte Nacht*: his familiarity with Schoenberg's work expresses itself in many ways. But the work does not refer to Schoenberg alone. Webern noted on his sketches for the quartet that it was inspired by the artist Giovanni Segantini's triptych *Werden –Sein–Vergehen* ('Becoming–Being–Passing Away'), and in addition the opening bars and various transitions within the work are obviously modelled on the 'Muss es sein?' motif of Beethoven's String Quartet op.135. Some months earlier, on 6 November 1904, Webern had compared Segantini's art with that of Beethoven. After hearing a performance of the Eroica Symphony, he wrote: 'The genius of Beethoven reveals itself more and more clearly to me . . . I long for an artist in music such as Segantini was in painting . . . That man would then be the Beethoven of our day.' Clearly the conjunction of references associated with this work was not a coincidence. Finally, and perhaps quite by chance (but who can say?), the motif used as a unifying device throughout this movement – Webern's 'Muss es sein?' – is the three-note cell that was to be the all-important germ motif in his Concerto op.24 over a quarter of a century later.

In the next two years Webern produced a large number of chorale settings as exercises for Schoenberg and made sketches for an equally large number of instrumental movements, but few of these reached completion and none has the assurance of the 1905 String Quartet. The last two works written under Schoenberg's tutelage were the first Webern felt to be worthy of opus numbers. The Passacaglia for orchestra, staunchly in D minor, is formally his most rigorous work so far, though its inevitable repetitions are well masked by a superstructure of larger sections and by frequent variations in tempo and texture. The influence of Brahms seems obvious. *Entflieht auf leichten Kähnen*, on a text by Stefan George and much less well known, is perhaps of more importance, as a forecast of what was to come many years later, for it was in his op.2 that Webern for the first time used canon on a large scale.

3. EARLY APHORISTIC STYLE, 1908–14. On leaving Schoenberg's class Webern returned immediately to composing songs with piano accompaniment. He had set two poems by Richard Dehmel in 1906 and 1907; in 1908 he composed three more. He also turned his attention once more to the poetry of Stefan George. In 1908–9 he set 14 George poems, ten of which he would

later publish as opp.3 and 4. Though his music had been increasingly atonal for some time prior to this, and key signatures had in several instances already been either absent or meaningless, in the George songs he finally abandoned them, and forever. These songs represent a new direction: they are quite different in many ways from the previous music (indeed, from even the roughly contemporary Dehmel songs) and are the first of a group of very short atonal works in what is usually referred to as Webern's 'aphoristic style'. Although his earliest attempts at composition had produced relatively short pieces, 20 or 30 bars long, a few of the songs from his university years had been two or three times that length, and several of the instrumental pieces written during his study with Schoenberg were quite extended. The songs of op.3 range from 10 to 16 bars; those of op.4 are only slightly longer. Two of the four that were left over are 22 and 30 bars long, which was perhaps one reason for their being excluded from the published sets. All ten are studies in near-silence. Half of them use a dynamic range from *ppp* to *p*, with *p* used very sparingly; in all ten *ppp* is the level that predominates. They show a new compression and a new world of dissonant non-triadic chords: both were to be essential features of Webern's music from this time onwards. Registrally they cover a wide span in a brief time: the piano accompaniment in all but one of the ten published songs makes use of over five octaves, and in two of them the range extends to just short of or just over six. Textures are dense, with complex cross-rhythms and chords of up to eight different pitches, as well as the movement in octaves and octaves filled in with 3rds that had pervaded the earlier songs, but the remarkable reduction in dynamics and the non-triadic atonal nature of the vertical collections result in shimmering and quickly changing colours rather than the turgidity their appearance on the page might suggest. The same is true of the instrumental works to follow in the next few years, opp.5–11.

This was a prolific time for Webern. Besides the completion of the George songs, 1909 saw the composition of the brief and other-worldly op.5 movements for string quartet and the slightly larger-scale orchestral pieces of op.6, which he wrote as a memorial to his mother, whose death in 1906 affected him greatly; the op.7 pieces for violin and piano and the op.8 Rilke songs followed in 1910. In 1911 he wrote four of the Sechs Bagatellen for string quartet op.9 and two of the orchestral pieces of op.10. These 23 pieces, comprising his published work of 1909–11, continue on the course set by the two groups of George songs. They are increasingly minimalist in nearly every respect; they are fleeting glimpses, whispered suggestions, breaths – with George and Schoenberg – of 'the air of another planet'. Igor Stravinsky would later write of Webern's 'dazzling diamonds', Schoenberg of 'a novel in a single gesture, a joy in a breath'.
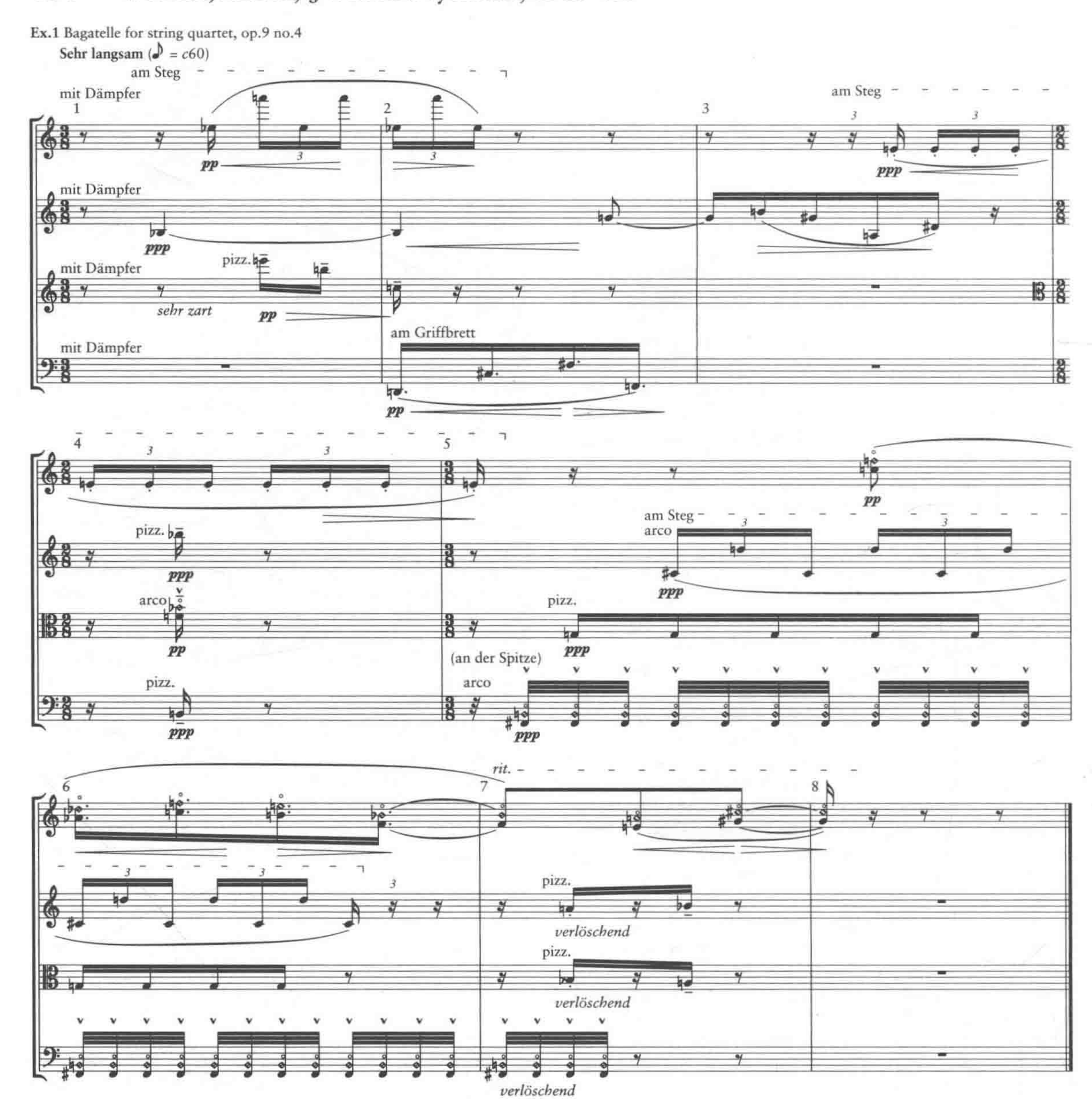
Schoenberg's brief description is in fact more perspicacious than it might at first appear. While comparison with a novel implies a compression of content, the image of 'a joy' supposes nothing of the kind. Each of these sets of tiny pieces strikes a balance between movements of two sorts: those in which the most extreme registral and dynamic differences have been condensed into a few frenzied gestures in as many bars, and those in which time and activity seem to be suspended for a few seconds. Pieces of the first sort are generally longer than those of the second and written in a quick tempo, with thick textures and impassioned activity, and extremes of register and dynamics (*ppp* to *fff*) in close proximity. Pieces of the second type are usually between eight and 14 bars long (several are over in eight or nine bars, one in only six), contain a minimum of notes (the fourth piece of op.10 consists of 28 notes, two of these expressed as a trill), and may also cover a wide registral canvas, but are confined in dynamic activity to *ppp* and *pp* (in the case of op.7 no.3 never rising above *ppp*). Multifarious instrumental effects – harmonics, pizzicato, spiccato, non-vibrato, *col legno*, *am Griffbrett* and *am Steg* in the string parts, fluttertongue in the flutes, the liberal use of mutes in all parts – abound in the pieces of both types, resulting in an eerie sound world in which timbre frequently predominates over pitch, and silence assumes a place on a par with both. A single example of the second type of piece (a joy, rather than a novel) will illustrate many of the features just discussed; the example is the fourth of the Bagatellen op.9 (ex.1).

The small number of notes in some of these pieces is probably their most striking feature when compared with the music of other composers of the time, and can be seen as a direct expression of the crisis that the Viennese triumvirate created for themselves in abandoning tonality. Webern said later of his experience when composing the bagatelles: 'I had the feeling that when all 12 notes had gone by the piece was finished . . . In my sketchbook I wrote out the chromatic scale and crossed off the individual notes.' While none of the atonal aphorisms attempt serial composition, the constant circulation of the 12 notes is a significant feature of all of them. Other characteristic traits are the preponderance of semitones and their permutations (7ths, 9ths and so on), a lack of rhythmic pulse and metric definition, single chords and short melodic figures isolated by silence on either side, continual changes of timbre, and the juxtaposition of extremes, timbrally and registrally. While long repeated-note figures and measured tremolos in which two notes alternate are surprisingly frequent, repetition of longer figures is abjured. This refusal covers imitation, sequence, variation and even motivic development. Short melodic figures may look like motifs, but they are not treated as such.

The appearance of the final work of this type was delayed by three years, during which Webern struggled with several projects, among them a stage play, *Tot*, and a cello sonata, in which he attempted to extend the new atonal idiom to longer forms. In summer 1914 he finally admitted defeat in this experiment and produced instead the *Drei kleine Stücke* op.11 for cello and piano, once again in the spare style of 1911. In the third of these pieces, entirely *ppp* and *pp*, the cello plays eight notes and the piano a three-note melody and three chords, all in or below the bass clef (fig.4). At a total of 32 bars, this opus represents the extreme of Webern's aphoristic style.

4. A NEW LYRICISM, 1915–26. Just as Webern had turned to song composition, one of his earliest and most familiar occupations, to launch his atonal career, so he took it up again at this second time of crisis, finding in composing around a text a temporary answer to the difficulty of creating extended atonal forms. During and after his struggle with the cello sonata he began to write songs once more: in 1913–15 he sketched several on texts from various sources, including some he had written
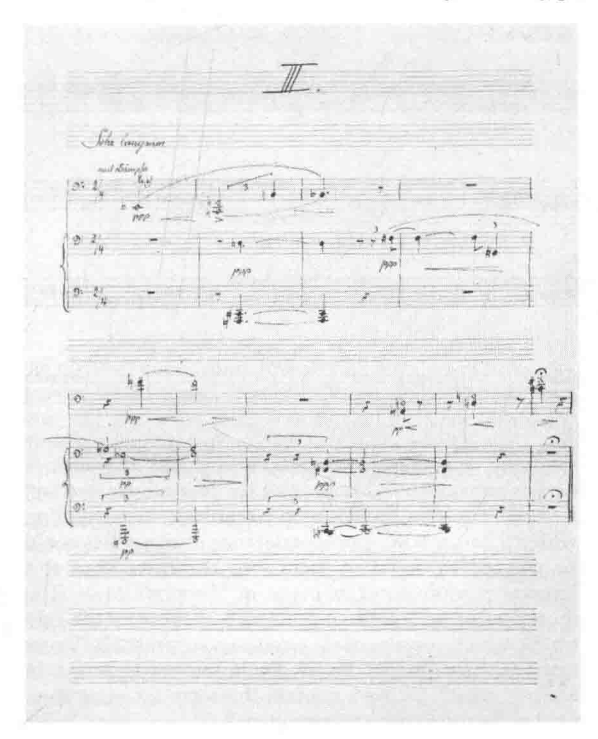
Ex.1 Bagatelle for string quartet, op.9 no.4



himself. At first these were in the aphoristic style of the op.8 songs, though because of the length of the text they were somewhat longer. But soon the style began to change: lines became longer and individual parts more continuous, and the result was a linear polyphony which was more prophetic than retrospective. During this 11-year period, all of Webern's finished works were inspired by lyric texts; this has prompted Anne Shreffler to write of Webern's 'lyric impulse'.

The songs written in 1913 and 1914, for voice and orchestra, were published only in 1968; the first songs from this period to be published by Webern are for voice and piano: the *Vier Lieder* op.12, written in 1915 and 1917. Their texts are from widely divergent sources – the first is a Rosegger text posing as a folksong, the others poems by Li Tai Po (from Hans Bethge's collection *Die chinesische Flöte*, from which Mahler had taken texts for *Das Lied von der Erde*), August Strindberg (from his *Spöksonaten*) and Goethe – and are, as might be expected, heterogeneous, ranging from the simple piety of the ersatz folksong to the sensuous pleasures of the poem from the Chinese. Webern follows the structure of the poetry: the piano supplies short preludes and postludes of two or three bars and interludes of a similar length between verses or lines of the poetry.

In the years 1917–22 Webern composed or sketched a large number of songs, including those of opp.13–15. All of these are for voice and some combination of instruments. The sources are again diverse in the op.13 set, which uses texts by Karl Kraus, two more poets from the Bethge collection, and Georg Trakl – a significant choice. Webern was much engaged by Trakl texts during these years, sketching fragments of several Trakl settings between 1915 and 1921, and his op.14, finished in 1921, was *Sechs Lieder nach Gedichten von Georg Trakl*. These songs, boasting a myriad of instrumental effects and



4. Autograph MS of Webern's 'Drei kleine Stücke', op.11 no.3, composed in 1914 (US-NYpm)

instructions for articulation, are wide-ranging registrally – the singer is required to negotiate a range of over two octaves routinely, and the instruments are treated in a similar way – and rarely rise above *pianissimo*. Rhythmic complexities and sometimes rapidly changing metres combine to produce an ametric effect. The texture is linear but very dense. Webern described the Trakl songs as 'pretty well the most difficult there are in this field', and it would be hard to disagree.

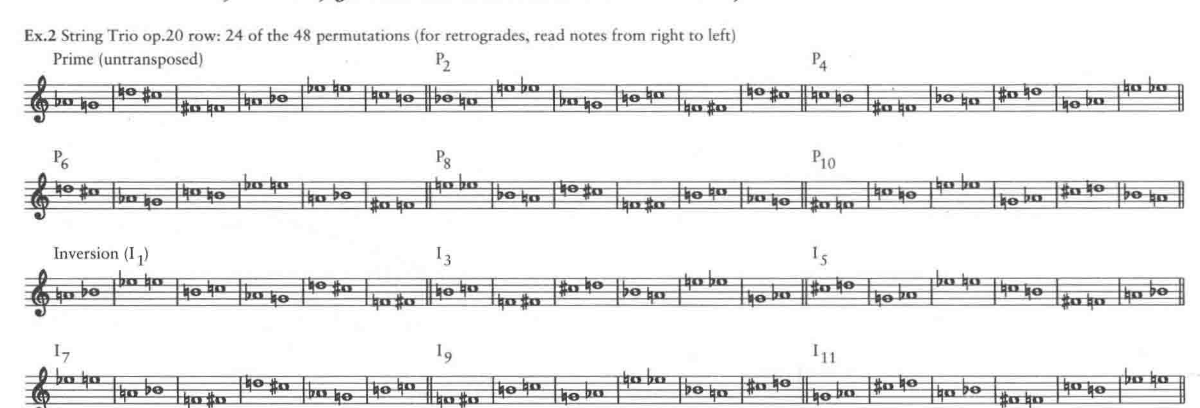
The next set of songs, *Fünf geistliche Lieder* op.15 (1921–2), used old German religious texts, at least one of which was taken from *Des Knaben Wunderhorn*. Webern's composition of these five songs, which are generally speaking in the same style as those of the previous set, holds special significance for his future work. In the first six pages of sketches for the fourth song, 'Mein Weg geht jetzt vorüber', he wrote out and used a 12-note row; this was the first occasion from which 12-note sketches survive. (The 12-note version was subsequently abandoned, and the method does not make another appearance until the songs of op.17.) In the fifth song Webern turns once again to canon, another of the preoccupations of his later life. The final song, 'Fahr hin, o Seel" (interestingly, the first of the set to have been written, in 1917), is a double canon in contrary motion. The songs that followed immediately, another set on old religious texts, this time from the Latin breviary, were all strict canons. These were finished in 1924.

Schoenberg's famous public annunciation of his new compositional technique occurred in February 1923; Webern got to know of it at the latest in summer 1922, and possibly much earlier. Schoenberg's reminiscences at the end of his life were contradictory on this matter: on one occasion he claimed to have carefully guarded his secret from Webern until 1923, while on another he said that he was experimenting with 12-note themes in 1914 and corresponded enthusiastically with Webern on this subject at that time. Schoenberg's first works to be based on 12-note rows, the piano pieces opp.23 and 25 and the Serenade op.24, were written in 1920–23, years in which Webern was occupied with the composition of the opp.14–16 songs. As early as 1911 Webern seems to have been thinking along the lines of 12-note fields (see his admittedly retrospective description, quoted above, of the way he proceeded when composing the first Bagatelle), and though a sketch of the sort he describes does not exist for op.9 no.1, a sketch dated April 1914 (of a setting of Stefan George's 'Kunfttag III' that was subsequently discarded) is very like this. It contains a list of the 12 notes in which nine have been crossed off, these being the pitches played by the instruments in the final chord while the voice fills in the remaining three. The next step occurred, as we have seen, in summer 1922.

The eight songs of opp.17–19, composed in 1924–6, represent a concentration on various aspects of the 12-note method of composing, none making use of all the possibilities it offers. The first two songs of op.17 proceed by means of chromatic fields; only in the second are the notes within all the fields ordered in the same way. The third song of this set contains the first linear presentation of a row in Webern's music, though the sketches show that he had experimented with linear rows before he began writing op.17. The first two songs of op.18 again proceed through a succession of rows which are shared by voice and accompaniment. In contrast, the style of op.18 no.3 is completely linear, each of the three participants setting forth a series of complete rows. This song also makes use of the row's inversion and retrograde for the first time. Row technique is more sophisticated in op.19, the first work in which the several movements (in this case only two) are based on the same row, and the first to use transposition, though only at the tritone.

5. 12-NOTE INSTRUMENTAL WORKS, 1927–40. In the String Trio op.20, completed in 1927, Webern was clearly master of the method of composition with 12 notes related only to each other. This work was a turning point in many ways. It represented a return to instrumental writing after 13 years in which the only works Webern felt to be worthy of opus numbers and publication were songs. Although the song had perhaps always been the medium in which he was most at ease, undoubtedly there was a crisis. (It is a mistake to view this long period of song production in a negative light, simply as the failure to produce instrumental music.) During this time Webern made arrangements of many earlier works, both his own and Schoenberg's, and sketched a number of movements for string quartet and trio, as well as two short piano pieces published posthumously, the *Kinderstück* (1924) and *Klavierstück* (1925), but as had been the case also with both Schoenberg and Berg, the abandonment of tonality had resulted in an inability to sustain extended forms without the aid of a text. 12-note technique provided a solution to this difficulty, and with the complete adoption of it Webern was able for the first time to write in the forms that had moulded German music for the previous two centuries, albeit considerably tailored to suit the conditions of the new method. Whereas for the slightly older Schoenberg this step represented a return to the old forms, for Webern it was a beginning: the traditional instrumental forms, while alluded to occasionally

Ex.2 String Trio op.20 row: 24 of the 48 permutations (for retrogrades, read notes from right to left)



in his early music, were not followed rigorously in any of the atonal music. After his adoption of 12-note technique, although brevity would remain a cardinal feature of his works, he was to produce no more through-composed aphorisms of only a few bars. All the instrumental movements from op.20 onwards make reference to the old forms: binary and ternary forms, sonata, rondo, variations and on occasion – in the Variations op.27 for piano, the first movement of the String Quartet op.28 and the Variations op.30 for orchestra – a combination of two or more of these.

With this new-found formal stability Webern turned to writing for instruments with considerable vigour, producing three major works in four years (opp.20–22, 1927–30). The fourth big instrumental work, the Concerto op.24 for nine instruments, should have followed immediately – the first sketches run on directly from those for the op.22 Quartet with saxophone – but Webern suffered an impasse with the first movement, and its composition was to occupy him on and off for three years. As before in times of compositional crisis, he turned to song writing, composing the three songs of op.23 and the first of op.25 during intervals in his work on op.24.

Shortly after the completion of the Concerto – the second and third movements were composed in record time – Webern turned again to the poetry of Hildegard Jone (the opp.23 and 25 songs had been on Jone texts) and spent most of the following year writing his first cantata (though not so called), *Das Augenlicht*. Between October 1935 and August 1937 he composed two more large instrumental works, the Piano Variations and the String Quartet, and in 1940, after composing another cantata on Jone texts – the genre acknowledged in the title this time – he wrote what was to be his last instrumental work, the Variations for orchestra, in the space of eight months. These seven instrumental works, all substantial, each for a different combination of instruments and each incorporating either a sonata or a variations movement and in some cases both, comprise the entire body of Webern's mature 'abstract' (i.e. untexted) composition.
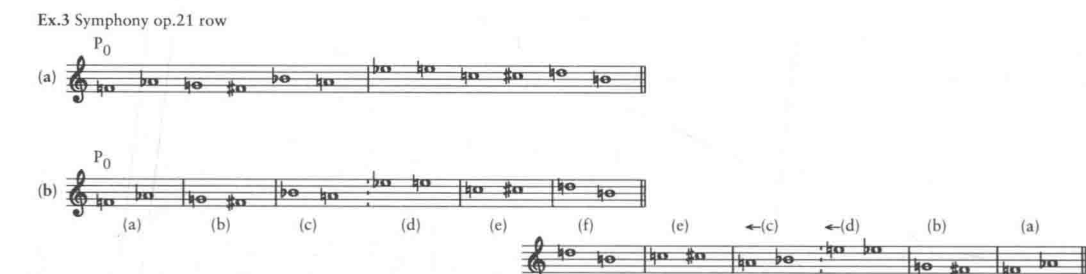
Although the length and formal scope of Webern's works changed significantly with his adoption of 12-note technique, most aspects of composition that had interested him from the time of the early aphoristic pieces continued to occupy him; thus many features of his style remained much the same. Two traits of his early music that might be singled out as particularly characteristic also of his later style are his special fondness for the interval of a semitone, together with its inversion and the various octave expansions of both, and his pointillistic scoring, with its resultant kaleidoscopic textures. When writing with a 12-note row, a preponderance of semitones could be assured by building them into the row. Thus this interval predominates in many of Webern's rows. The most rigorously organized example is the row for the Trio op.20, which consists of six semitones separated by larger intervals: the 48 row forms divide into two groups, in each of which all rows contain the same six semitones. One of these groups is shown in ex.2.

Scattered scoring is a feature of all Webern's 12-note works, the occasional section in which a long line is played by a single instrument (the theme, and variations 1, 2 and 6 of the second movement of the Symphony, for example) being the exception. Typically lines are divided among several dissimilar instruments and widely divergent registers, making continuity difficult to apprehend. Thus music which is already problematic for the hearer because of its dissonant intervals and its conciseness (material is not repeated or 'played out' in any way) is made even more formidable by its angularity and constant shifts of colour. Webern provided a good introduction to this eccentric type of orchestration (though this was not his purpose) in the arrangement he made in 1934–5 of the six-part ricercare from Bach's *Musikalisches Opfer*. Here, because the music itself is tonal and conjunct, and, indeed, familiar, the linear connections are easier to grasp. In one sense the most extreme example of Webern's pointillism is the second movement of the Piano Variations, where the impossibility of timbral variety is compensated for by a rigorous maintenance of registral disjunction.

Two predispositions that consistently shape Webern's 12-note writing are his propensity for canon and his fascination with symmetry. These preoccupations are interrelated, as we can see from the Symphony op.21, where they converge. This work is a brilliant tour de force of simultaneous vertical and horizontal symmetries (mirrors and palindromes) unfolding through a series of double canons. In fact, imitation in Webern is seldom direct: it is usually in inversion, sometimes in retrograde, and both of these situations result in symmetry.

The fascination that symmetry had held for Webern since at least as early as the op.5 pieces for string quartet acquired new scope with his adoption of the 12-note method of composition: now symmetry, like the semitone, could be built into the row itself if desired, as, indeed, it was in the row for the Symphony (ex.3*a*). This deceptively simple-looking row is symmetrical at two levels. Besides

Ex.3 Symphony op.21 row



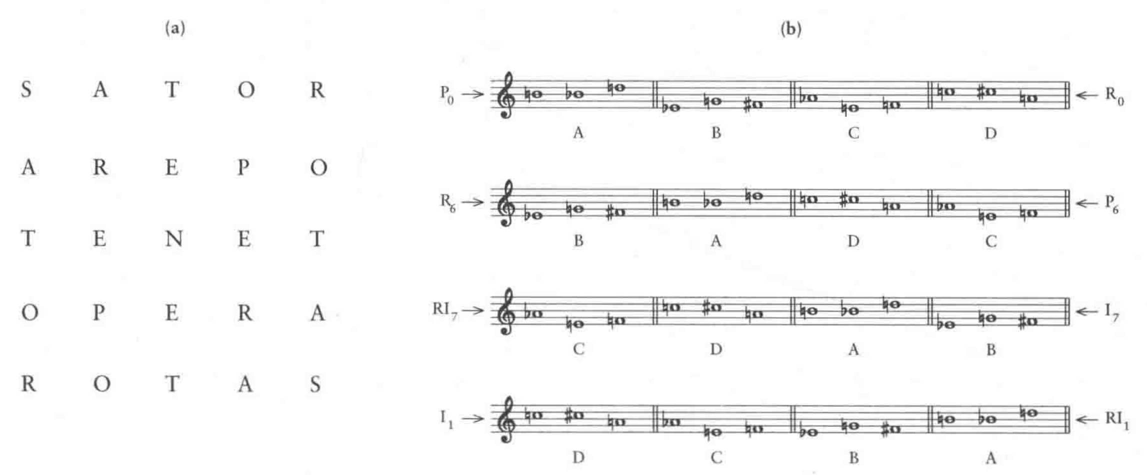
the obvious palindrome (the second hexachord being the retrograde of the first at the tritone transposition, and thus any two rows related as R_6 and P_0 being identical), there is a second and more subtle symmetry between any pair of rows related as I_9 to P_0. This can be seen in ex.3*b*. The two movements of the Symphony, in ternary sonata and variation form respectively, exploit these two symmetrical relationships, the first making use of the I_9–P_0 relationship in the outer sections and the palindrome produced by P_0–P_6 (i.e. P_0–R_0) in the central development, while the second movement offers the complement to this arrangement. The row structure of the second (variation) movement reflects the horizontal symmetry of the row itself: here not only is each of the nine sections (theme, seven variations and coda) palindromic, but the row structure of the whole movement is a palindrome, turning on the fourth variation as its axis. Characteristically, this structure is successfully obscured by the meticulous adherence to all the outward features of theme and variations: successive 11-bar sections are scored for different groups of instruments, each section heralding a change of tempo, texture and style, and these features are not symmetrically arranged.

The hiatus Webern suffered in his composition of op.24 resulted from his continued aspiration after symmetrical perfection. His row for this work was inspired by a Latin proverb (ex.4*a*) which can be read in four directions. The row he finally decided upon approximated the symmetry of this proverb to a very high degree. The second, third and fourth trichords represent the three permutations of the first (in the order P, RI, R, I), with the result that groups of four row forms related as P_0, R_6, RI_7 and I_1 are made up of identical trichords, and if listed in the same way as the words of the proverb they produce a similar result (ex.4*b*). As demonstrated here, several of the forms offered by such a row contain the same trichords in a different order or with their internal content reversed. This characteristic is exploited in op.24, where, for example, structural returns use different rows to produce the same figures on the same pitches but in a different order. The question with which Webern struggled for three years was whether to preserve the internal integrity of the row by allowing all the trichords of all rows to replicate the contour established by the first. In the end he adopted a compromise. In his exploration of symmetrical possibilities op.24 represents an extreme in its concern with microcosmic details.

The other work in which symmetry is an obvious feature is the Piano Variations op.27. In this case the symmetry is not built into the row; any row can produce palindromes and mirrors when combined with its retrograde and its inversion, and this is what happens in the first and second movements respectively.

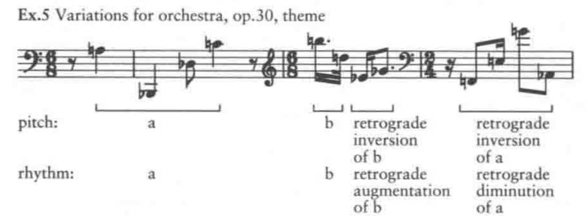
The kind of symmetry that Webern seemed to favour in his last years is the much less obvious but perhaps more comprehensive one that combines inversion and retrograde in one operation: the rows of his opp.28–30 are all identical with their own retrograde inverted forms. This is not a relationship that can be heard, but Webern presumably saw it as a strongly unifying device. The fact that it is not audible he would have found attractive, as one of the idiosyncratic features of his writing is the careful masking – as in the case of the variations movement of the Symphony noted above – of painstakingly constructed symmetries, as if in the end they were a matter of interest to the composer alone.

Ex.4 The SATOR palindrome and eight permutations of the op.24 row



In fact this inclination to conceal is one of Webern's principal traits, and is largely responsible for the listener's difficulty in coming to terms with his 12-note music. The form of these works is clearly delineated by the row structure – reprises use the same rows and the same transpositions as the original – but the musical manifestation of these is so varied as to make aural recognition unlikely. Webern does not work with themes and barely with motifs, except in the rhythmic sense. With the exception of op.30, even his variation movements do not have themes (in spite of the misleading 'Thema' written over the first section of the op.21 variations). These are nevertheless almost certainly the easiest of his structures to identify aurally because of the careful manipulation of secondary features; his penchant for veiling the truth in these instances serves to hide the absence rather than the presence of the traditional content.

The Variations op.30 for orchestra is perhaps the most rigorously motivic of all Webern's 12-note works. Here the entire fabric is woven from a multitude of versions of two rhythmic motifs presented in the opening bars. The motifs are derived from – or reflect – the row (ex.5). This

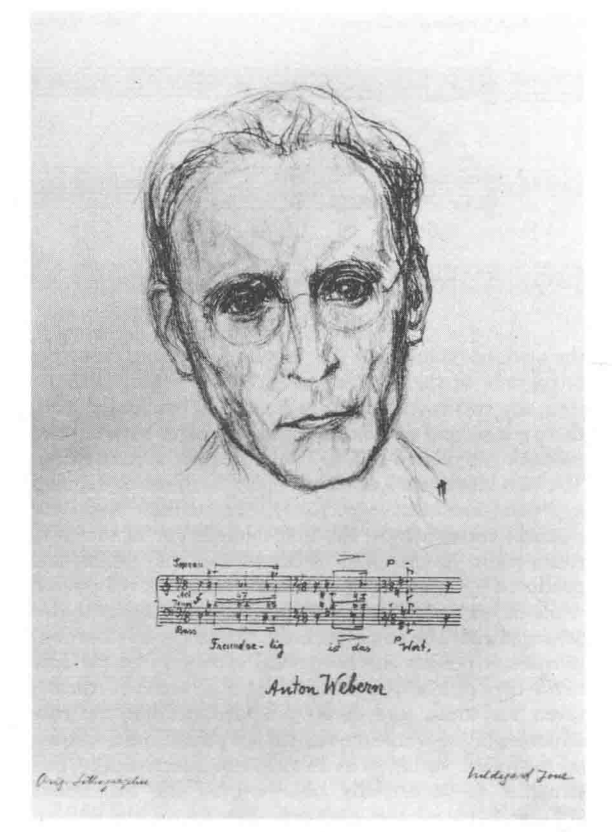


Ex.5 Variations for orchestra, op.30, theme

movement illustrates a problem endemic in 12-note music: the discrepancy between variation as a technique and variation form. Music composed on a row inevitably proceeds through a process of continual variation, and this is true whatever form the movement is cast in. In spite of Webern's description of the first 20 bars of op.30 as the 'theme', the material that is varied throughout the movement unfolds in the first four bars, and the remainder of the 'theme' is already concerned with the variation of this material.

6. 12-NOTE WORKS WITH VOICE, 1933–43. Webern's 12-note vocal works stand as a monument to his friendship with the poet Hildegard Jone. Jone's poetry is strange and mystical, an introverted latter-day version of the lyrical nature poetry that so enchanted Webern as a youth. It is filled with sounds, with lightness and darkness, spring and images from nature, all translated into human emotions and visions of God. Webern felt a great spiritual kinship with Jone, and from the time of their meeting in 1926 he set texts by no-one else.

His first Jone settings were the two groups of songs, opp.23 and 25, whose composition was so closely entwined with that of the Concerto op.24. Not only stylistically, but structurally as well, these songs are similar to the songs of opp.12–13, and thus rather different from the instrumental works surrounding them. This almost certainly represents a response to the texts, which provide occasions for word-painting but suggest nebulous rather than rigorous forms. Canon and symmetry are not concerns in opp.23 and 25, and, although the orchestral and much of the choral music of *Das Augenlicht* op.26 is canonic, imitation is freer there than in the purely instrumental music. In the voice parts of this work canons alternate with sections in chorale style.



5. Anton Webern: lithograph by Hildegard Jone; below is the opening of 'Freundselig ist das Wort' from Webern's Cantata no.2, op.31, composed 1941–3

The two cantatas may be seen as the synthesis Webern no doubt intended them to be: they combine the rigorous use of canonic techniques and symmetry that is fundamental to his 12-note instrumental works with the word-painting that characterizes his song-writing. Of the nine movements they comprise, only one, the first movement of op.31, is not canonic; however, in both works canon is frequently disguised in such sophisticated ways as to be imperceptible. Thus, for example, in 'Leichteste Bürden der Bäume', the fourth movement of op.31, as in the middle section of the following movement, 'Freundselig ist das Wort', groups of notes in the imitating voices are gathered together into chords which, without transgressing the series of durations dictated by the *dux*, do not replicate it. The resulting music in both cases is an aria with sporadic chordal accompaniment which, without Webern's insistence on its canonic roots, no-one would recognize as having anything to do with imitation. The second movement of op.31 has more the appearance of canon, but it is rather thinner-textured than one would expect a good deal of the time, as a result of Webern's practice of omitting pitches dictated by the row from one voice if they are being sung in another. The 'Ausfall', or absent note, was an idea which was fully developed only in the Quartet op.28 and works following it. All the notes are present in the earliest sketches for opp.28–31; in subsequent sketches those Webern felt to be redundant have been encircled and then omitted. In 'Kleiner Flügel, Ahornsamen', the second movement of op.29, Webern sketched all the parts as a canon in four voices, then

introduced a large number of slight rhythmic variations in only one or two voices at a time, the result being a fluid imitation in which voices constantly group and re-group in different combinations. 'Gelockert aus dem Schosse', the sixth movement of the second cantata, is obviously a canon: here imitation, though making use of both inversion and retrograde, is strict, and an archaic notation is used to emphasize the fact.

The texts of about half the movements of the second cantata are overtly religious. In a letter to Jone written shortly after completing it, Webern outlined ways in which he perceived his work to fulfil the requirements of a *missa brevis*. This perception doubtless influenced his decision concerning the final order of movements. There is no reason to suppose that this interpretation had occurred to him during the composition itself.

7. STYLE. Webern's style changed three times: in 1908, when he abandoned tonality altogether and began to write the very brief, pointillistically disposed pieces of opp.3–11; in 1914, when he took up songwriting again and began to connect the scattered parts of his ensembles to form continuities; and in 1926, when he became secure in the 12-note technique and for the first time began to compose successfully in extended instrumental forms. His style emphatically did not change with his adoption of 12-note technique, though it did change as the result of the stability the technique offered him. Certain features of his style, however, were very little affected by any of these changes. The semitone always figures significantly in his music, usually taking the form of 7ths and 9ths and more expanded forms, and his lines tend to be angular and disjunct. Extremes of register are used in close proximity. Silence and near-silence prevail, in the form of rests and very low dynamic levels; louder passages, when they occur, are usually sudden and of very short duration. The juxtaposition of extremes remains a characteristic of Webern's music. Rhythm and metre are never prominent, the one tending to be complex and the other often almost completely obscured.

Ironically Webern, the composer who was seen by many as the originator of the hyperintellectualized serialism of the decades immediately following his death and whose own music most people found thoroughly bewildering upon first hearing, was by nature an ardent romantic who always held feeling and passion – and comprehensibility – to be important above all else in art. Nature, and the Alps in particular, were almost an obsession with him, and his love of the peace and solitude to be found in the mountains, as well as his fascination with the flowers of the alpine meadows, were an influence on his work in many ways, some of which will probably never be understood. Work on many of his seemingly most abstract works was preceded by sketches or outlines in which the various movements, sections and themes were likened to specific alpine places and flowers, to climatic situations ('coolness of early spring' etc.) and to members of his immediate family. A more tangible manifestation of this fascination with alpine flowers is his interest in Goethe's theories of colour and of the *Urpflanze*, the latter being of course another expression of the idea of unity, which to him – as to Schoenberg – was paramount.

A student of Schoenberg early in life and a devoted disciple lifelong, Webern wrote music that is nevertheless quite different from that of his master. Ideas that Schoenberg guarded jealously as his own assumed a greater intensity with Webern: the 12-note row was used both more ingeniously and more rigorously by Webern; *Klangfarbenmelodie* took the form of a shotgun-like dispersal of orchestral elements, embracing both timbre and register; continuous variation proceeded from the smallest units and encompassed all musical parameters. The idea of a musical unity that was to be achieved through the synthesis of the horizontal and the vertical, an idea so often given voice by Schoenberg, was carried out relentlessly by his one-time pupil, whose distillation of material to its very essence resulted in minute masterpieces of such concentration and brevity that they were generally perceived as entirely enigmatic. Theodor Adorno, in contrasting the two composers, wrote of 'the assault that Schoenberg's constructivism launched against the walled doors of musical objectivism' as being, in Webern, 'just a vibration which comes to us from extreme distances'. And, elsewhere: 'In Webern the musical subject grows silent and abdicates'.

WORKS

this list includes all published works, printed in Vienna unless otherwise stated, and a selective list of unpublished works; Moldenhauer (1978) and Meyer (1994) list other unpublished scores, as well as numerous sketches

ORCHESTRAL

op.	
—	Im Sommerwind, idyll after B. Wille, 1904 (New York, 1966)
—	Three studies on a bass ostinato, 1907, unpubd [studies for op.1]
1	Passacaglia, 1908 (1922); arr. 2 pf 6 hands, 1918, lost
6	Sechs Stücke, 1909 (1913), rev. 1928; arr. fl, ob, cl, str qt, perc, hmn, pf, 1920, unpubd
10	Fünf Stücke, chbr orch, 1911–13 (1923); arr. pf qt, hmn, 1919, unpubd
—	Eight fragments, 1911–13, unpubd
—	Orchestral Pieces, 1913 (New York, 1971) [related to op.10]
21	Symphony, 1927–8 (1929)
30	Variations, 1940 (1956)

CHORAL

2	Entflieht auf leichten Kähnen (S. George), SATB, 1908 (1921); rev. pf qt, hmn, 1914, unpubd
19	Zwei Lieder (J.W. von Goethe), SATB, cl, b cl, cel, gui, vn, 1925–6, vs (1928): Weiss wie Lilien, Ziehn die Schafe
26	Das Augenlicht (H. Jone), SATB, orch, 1935 (1956)
29	Cantata no.1 (Jone), S, SATB, orch, 1938–9 (1954), vs, 1944 (1954): Zündender Lichtblitz, Kleiner Flügel, Tönen die seligen Saiten Apolls
31	Cantata no.2 (Jone), S, B, SATB, orch, 1941–3 (1956), vs, 1944 (1951): Schweigt auch die Welt, Sehr tiefverhalten, Schöpfen aus Brunnen, Leichteste Bürden, Freundselig ist das Wort, Gelockert aus dem Schosse

SOLO VOCAL

—	Three Poems, 1v, pf, 1899–1903 (New York, 1965): Vorfrühling (F. Avenarius), Nachtgebet der Braut (R. Dehmel), Fromm (G. Falke)
—	Vorfrühling II (Avenarius), 1v, pf, 1900, unpubd
—	Wolkennacht (Avenarius), 1v, pf, 1900, unpubd
—	Wehmut (Avenarius), 1v, pf, 1901, unpubd
—	Eight Early Songs, 1v, pf, 1901–4 (New York, 1965): Tief von Fern (Dehmel), Aufblick (Dehmel), Blumengruss (Goethe), Bild der Liebe (M. Greif), Sommerabend (W. Weigand), Heiter (F. Nietzsche), Der Tod (M. Claudius), Heimgang in der Frühe (D. von Liliencron)
—	Three Songs (Avenarius), 1v, pf, 1903–4 (New York, 1965): Gefunden, Gebet, Freunde
—	Hochsommernacht (Greif), S, T, pf, 1904, unpubd
—	Five Songs (Dehmel), 1v, pf, 1906–8 (New York, 1966): Ideale Landschaft, Am Ufer, Himmelfahrt, Nächtliche Scheu, Helle Nacht

3 Fünf Lieder aus 'Der siebente Ring' (George), 1v, pf, 1908–9 (1919): Dies ist ein Lied, Im Windesweben, An Bachesranft, Im Morgentaun, Kahl reckt der Baum
4 Fünf Lieder (George), 1v, pf, 1908–9 (1923): Eingang, Noch zwingt mich Treue, Ja Heil und Dank dir, So ich traurig bin, Ihr tratet zu dem Herde
— Vier Lieder (George), 1v, pf, 1908–9 (New York, 1970): Erwachen aus dem tiefsten Traumesschosse, Kunfttag I, Trauer I, Das lockere Saatgefilde
8 Zwei Lieder (R.M. Rilke), 1v, cl + b cl, hn, tpt, cel, hp, vn, va, vc, 1910, rev. [undated], 1921, 1925 (1926), arr. 1v, pf, 1925, unpubd: Du, der ichs nicht sage, Du machst mich allein
— Schmerz immer, Blick nach oben (Webern), 1v, str qt, 1913, unpubd [related to op.9]
— Three Orchestral Songs, S, orch, 1913–14 (New York, 1968): Leise Düfte (Webern), Kunfttag III (George) [reconstructed from sketch by P. Westergaard], O sanftes Glühn der Berge (Webern) [related to op.10]
12 Vier Lieder, 1v, pf, 1915–17 (1925): Der Tag ist vergangen (P. Rosegger), Die geheimnisvolle Flöte (Li Tai Po, trans. H. Bethge), Schien mir's, als ich sah die Sonne (A. Strindberg), Gleich und Gleich (Goethe)
13 Vier Lieder, 1v, chbr orch, 1914–18 (1926), arr. 1v, pf, 1924 (1926): Wiese im Park (K. Kraus), Die Einsame (Wang Seng Yu, trans. Bethge), In der Fremde (Li Tai Po, trans. Bethge), Ein Winterabend (G. Trakl)
14 Sechs Lieder (Trakl), S, cl + E♭-cl + b cl, vn, vc, 1917–22 (1924), arr. 1v, pf, 1923, unpubd: Die Sonne, Abendland I, Abendland II, Abendland III, Nachts, Gesang einer gefangenen Amsel
15 Fünf geistliche Lieder, 1v, fl, cl + b cl, tpt, hp, vn + va, 1917–22 (1924), arr. 1v, pf, 1923, unpubd: Das Kreuz, das musst' er tragen (Rosegger), Morgenlied (Des Knaben Wunderhorn), In Gottes Namen aufstehn (Rosegger), 1921; Mein Weg geht jetzt vorüber (anon. chorale), Fahr hin, o Seel', zu deinem Gott (Rosegger)
16 Fünf Canons nach lateinischen Texten, 1v, cl, b cl, 1923–4 (1928): Christus factus est (Maundy Thursday gradual), Dormi Jesu (Des Knaben Wunderhorn), Crux fidelis (Good Friday hymn), Asperges me (Ordinary antiphon), Crucem tuam adoramus (Good Friday antiphon)
17 Drei Volkstexte, S, cl, b cl, vn + va, 1924–5 (1955): Armer Sünder, du (Rosegger); Liebste Jungfrau, wir sind dein (Rosegger); Heiland, unsre Missetaten (anon.)
18 Drei Lieder, 1v, E♭-cl, gui, 1925 (1927): Schatzerl klein (Rosegger), Erlösung (Des Knaben Wunderhorn), Ave regina coelorum (Marian antiphon)
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AWH – Hilmar (1983)
AWP – Seattle 1962
OAW – Rexroth (1983)
WG – Reich (1961)
WK – Vienna 1972
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KATHRYN BAILEY

Webster, Ben(jamin Francis) (*b* Kansas City, MO, 27 March 1909; *d* Amsterdam, 20 Sept 1973). American jazz tenor saxophonist. He studied at Wilberforce University and worked as a professional jazz pianist before turning to the saxophone around 1930. Despite this relatively late start he was a leading figure on the instrument, playing in such important Southwestern bands as those of Bennie Moten (1931–3) and Andy Kirk (intermittently during the early 1930s). In 1934 he moved to New York, where he was retained for Fletcher Henderson's band. After playing in many swing groups, including Duke Ellington's orchestra (for two brief periods in 1935–6), Webster was offered a permanent engagement in 1940 with Ellington's band, which until that time had lacked an important soloist on the tenor saxophone. Under Ellington's influence Webster's style matured remarkably: his striking, slightly unfocussed tone, great rhythmic momentum and distinctive rasping timbre at moments of tension played a key role in many of Ellington's masterpieces of the period (among them *Cotton Tail*, 1940, Vic., and *Main Stem*, 1942, Vic.), and he soon became established, with Chu Berry and Herschel Evans, as a leading exponent of the style fashioned by Coleman Hawkins.

After leaving Ellington in 1943 Webster worked mainly freelance and with his own groups, excelling in warm renditions of popular ballads, a notable example being his recording with Sid Catlett of *Memories of You* (1944, Com.). He worked with Ellington again in 1948–9, toured with Jazz at the Philharmonic in the 1950s, and made numerous recordings as a studio musician, particularly as an accompanist to such singers as Billie Holiday, Ella Fitzgerald and Carmen McRae. In 1964 he went to the Netherlands and from 1967 was based in Copenhagen; he played frequently on the Continent in clubs and at festivals with local and expatriate American musicians.

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J. BRADFORD ROBINSON

Webster, James (*b* Evanston, IL, 13 Sept 1942). American musicologist. He studied at Harvard (BA 1963), Vienna and Princeton, and took the MFA (1965) and PhD (1974) at Princeton having studied with Strunk, Mendel, Sessions, Cone and Lockwood. After working as assistant (from 1971) and associate professor (from 1977) at Cornell, he was appointed department chair (1980), professor (1982) and Goldwin Smith Professor of Music (1996); he has also been associate visiting professor at Columbia, Brandeis and Freiburg. He has been board member of the Joseph Haydn-Institut, Cologne (from 1979), co-editor (1992–5) and editorial board member (from 1996) of the journal *Beethoven Forum*, and president of the AMS (1997–8).

Webster is a specialist on the music of the Classical era and has written on many aspects of Haydn's works. He uses detailed and searching methods of formal analysis to offer fresh insights into the background and structure of the music he investigates (notably Haydn's 'Farewell' Symphony and Mozart's arias). He has also published writings on Beethoven's chamber music, Schubert, *opera buffa* and Brahms. In addition to formal analysis, Webster's studies include discussions on the theory of tonal music, editorial practices and musical aesthetics.

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PAULA MORGAN

Webster, J(oseph) P(hilbrick) (*b* Manchester, NH, 18 Feb 1819; *d* Elkhorn, WI, 18 Jan 1875). American composer and performer of popular music. He graduated from the Pembroke Academy, New Hampshire, in 1840, and studied music with Lowell Mason in Boston (1840–43). For a year he toured New York and New Jersey giving concerts of popular songs. In 1844 he moved to Connecticut where he managed a singing troupe, the Euphonians, and composed many of their most successful songs. His first published song was *There's a change in the things I love* (Boston, 1844). In 1851 he settled in Madison, Indiana, where he was successful as a piano salesman, teacher, impresario and composer. His opposition to local slavery practices forced him to move to Chicago (1855–6), then to Racine, Wisconsin (1856–7), and Elkhorn (from 1859).

Webster published more than 400 songs, including sentimental ballads, patriotic songs and hymn tunes. His music, simple and restricted in style, is representative of mid-19th-century American popular song. The pieces are strophic. Their harmonies are mostly I–IV–V–I progressions; major keys predominate and modulations are rare. The lyrics are often effusively sentimental and morbid. Webster's most popular works were the ballad *Lorena* (1857) and the hymn *The sweet by and by* (1868). He wrote two cantatas, *The Great Rebellion* (1866) and *The Beatitudes* (1873), and some of his songs appeared in collections entitled *Patriotic Glee Book* (Chicago, 1863) and *Signet Ring* (Chicago, 1868).

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A. Appelstein: *Joseph Philbrick Webster: Nineteenth-Century American Songwriter* (thesis, U. of Wisconsin, 1975)

AARON APPELSTEIN

Webster, Maurice [Morris] (*b* ?Kassel, *c*1600; *d* ?London, aut. 1635). English lutenist, viol player and composer. He was the son of George Webster, a lutenist in a company of English actors and musicians that toured Germany

around 1600. His unusual first name might indicate that he was born in Kassel, being named after the Landgrave Moritz of Hessen-Kassel. He is first recorded at the court of Count Ernst III of Schaumburg-Lippe at Bückeburg, where Thomas Simpson was also employed; Webster contributed four pieces to Simpson's *Taffel-Consort* (1621). The count died in 1622 and soon after Webster travelled to England, probably for the first time, where he was appointed as a royal lutenist by letters-patent dated 9 June 1623, backdated to Lady Day. He received allowances for buying strings for viols as well as for lutes, so he probably played bowed as well as plucked instruments. Three books of divisions, presumably for bass viol, are included among the several 'bookes, and papers that were M[r] websters' listed in an inventory of the possessions of William Cavendish, Duke of Newcastle, who employed Webster. At court Webster was succeeded by the viol player Theodore Steffkin by letters-patent dated 7 April 1636, backdated to Michaelmas 1635, so he probably died around that time.

No lute music by Webster is known to survive, and only two sets of divisions for bass viol are extant. The pieces he contributed to Simpson's *Taffel-Consort*, which include a 'mascarada' in the style of a Jacobean court masque dance, use the novel 'string quartet' scoring apparently developed at Bückeburg by Simpson and others. They are probably intended for violins and are in the Anglo-German idiom established by Brade and Simpson. The ten consort pieces attributed to Webster in English sources are in a similar style, which suggests he had a hand in introducing the idiom to composers at the English court, among them Charles Coleman and William Lawes. They include alman-like pieces entitled 'echo' and a galliard which is a version of a lute piece by Charles Bocquet.

WORKS

see Dodd for sources

Mascarada, g, pavan and galliard, a, corant, G, a 4, bc, 1621[19]; ed. B. Thomas (London, 1988)
Galliard a 3, B♭, *GB-Lbl* [version of a piece by C. Bocquet; ed. M. Rollin and A. Souris, *Oeuvres des Bocquet* (1972), no.17]
Pavan a 2, F, *Lbl*; pavan a 4, d, *Och*
3 almans a 4, F, a, D, *Och*, *Lbl*; alman a 3, d, *Lbl*
2 echo almans a 3, *Och*; echo alman a 4, *Och*
2 divisions, C, a, b viol, *DRc*, *US-NYp*

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PETER HOLMAN

Wechseldominante (Ger.). The dominant of the dominant. *See* APPLIED DOMINANT.

Wechselklang (Ger.). *See* KLANG (ii).

Wechselnote (Ger.). *See* NOTA CAMBIATA.

Weck [Hüssler], **Johann** (*b* Freiburg, *c*1495; *d* Strasbourg, Aug 1536). German organist and composer. From 1510 he studied at Freiburg University and two years later he was appointed organist at the cathedral there. In 1512 he spent a short time in Basle where he took lessons with the organist, possibly Johannes Kotter. In March 1513 he returned to Freiburg. There he was drawn into the lively circle round the Swiss humanist Bonifacius Amerbach, whom he had probably met during his stay in Basle. Weck gave organ lessons to Amerbach and continued the latter's tablature book (*CH-Bu* F.IX.22, ed. in SMd, vi, 1967). The manuscript contains some dances by Weck.

HANS JOACHIM MARX

Wecker, Georg Caspar (*b* Nuremberg, bap. 2 April 1632; *d* Nuremberg, 20 April 1695). German organist, composer and teacher. After lessons with his father, Johann, a 'gold spinner', he developed so successfully under Kindermann that 'at the age of 16 he was allowed to play the clavier in the churches' (Doppelmayr). He was employed throughout his career as an organist in Nuremberg: from the age of 19 at St Walpurg, from three years later (1654) at the Frauenkirche, from 1658 to 1686 at Egidienkirche and from 1686 until his death at the parish church, St Sebaldus, where his successor was Johann Pachelbel.

Wecker and the somewhat older Heinrich Schwemmer are important in the 17th-century teacher–pupil tradition of the Nuremberg school, stemming from Johann Staden through his pupil Kindermann to Schwemmer and Wecker and on to their pupils of the fourth generation, Nikolaus Deinl, J.B. Schütz, Maximilian Zeidler, Johann Krieger and Pachelbel. From Schwemmer they learnt singing and the rudiments of music, after which Wecker taught them keyboard instruments and composition. Other pupils of Wecker were Johann Löhner, the printer W.M. Endter, C.F. Witt and Nicolaus Vetter. Wecker clearly earned a measure of fame as an organist, for Printz (1696 edn, 225) wrote that he travelled from Vienna to Nuremberg, 'where I heard the distinguished organist Georg Caspar Wecker'.

Of Wecker's few extant works, the most important are the five cantatas – the three manuscript ones and the two that survive from the print of 1695. The only other works are a keyboard fugue and one secular and 37 sacred strophic songs. Although Endter wrote in 1719 that Wecker 'was always thinking about the improvement of music' (Mattheson, 392), the extant works contain no innovations. Like most Nuremberg composers, he made little and unimaginative use of musical-rhetorical figures, was a master of concertato technique, showed a gift for writing solo songs and used neither recitative nor unprepared dissonance.

WORKS

printed works published in Nuremberg unless otherwise stated

VOCAL

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Fürst Augustus, dessen gleichen, wir in unserm teutschen Kreiss, 1v, 6 str, bc (1622) [New Year greeting for Duke August of Brunswick-Lüneburg]
Funeral songs: Gute Nacht! es ist vollendt, 4vv (Sulzbach, 1670); Nebel, Schatten, Dampf und Rauch, 1v, 4 str, bc (1672)

1 work, 1647[6]
Lieder, 1v, bc: 4 in J.C. Arnschwanger: Neue geistliche Lieder (1659); 2 in J. Saubert: Nürnbergisches Gesang-Buch (1676), ed. in *ZahnM*, i, iv, 1 ed. in *WinterfeldEK*, ii; 22 in 1680[1], 1 ed. in *ZahnM*, i; 7 in H. Müller: Der geistlichen Erquick-Stunden (2/1691), 1 ed. in *ZahnM*, ii

Allein Gott in der Höh sey Ehr, 6vv, 4 str, 2 tpt, 2 trbn, bn, bc, *D-Bsb*; ed. in DTB, x, Jg.vi/1 (1905/*R*)
Laetatus sum, 5vv, 4 str, bc, *Bsb*
O Herr hilf, 4vv, 4 str, bc, 1702, *Bsb* (score)

INSTRUMENTAL

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HAROLD E. SAMUEL

Wecker, Hans [Johannes] **Jacob** (*b* Basle, 1528; *d* Colmar, 1586). Swiss lutenist, intabulator, physician and university teacher. He matriculated at Basle University in 1543 and at Wittenberg University in May 1544, returning to Basle University in 1546. Here he befriended Christoph Piperinus, teacher of Basilius Amerbach, and the lutenists Johannes von Schallen and Thiebold Schoenauer, teachers of Felix Platter. In about 1550 Wecker travelled to Italy, presumably to complete his medical studies, and may have found his way into the intellectual circle surrounding the physician and theorist Girolamo Cardano. In 1552, at the behest of his friends, Wecker published a collection of lute duets that he had 'recently brought back from Italy', in the *Lautenbuch vonn mancherley schönen und lieblichen Stucken* (Basle, 1552). Platter reported playing from this book while studying medicine in Montpellier and also performed in Strasbourg in 1556 with a 'good lutenist' named 'Wolf'. In that year, 20 of Wecker's duets had been published by Wolff Heckel under a nearly identical title (*Lautten Buch von mancherley schönen und lieblichen Stucken*, Strasbourg, 1556). In 1557 Wecker married and also became professor of dialectics at Basle University; in 1560 he was professor of Latin, and later on became a professor of medicine and dean of the medical faculty. He left Basle in 1566 for the position of city doctor in Colmar, remaining there until his death 20 years later.

A follower of Ramist philosophy, Wecker was a prolific writer whose output ranged from academic works on oratory and medicine to German artisan books (*Kunstbüchlein*). His enduring fame, however, lies in his Latin translation and expansion of a popular 'book of secrets' by 'Alessio Piemontese', otherwise known as Girolamo Ruscelli (*Secreti*, Venice, 1555). His initial Latin publication of 'six books' in 1559, which he also made available in German as the *Kunstbüch ... von ... bewerten Secreten* (Basle, 1570), became the encyclopedic volume known as *De secretis libri XVII* (Basle, 1582). Translated into French and English (*Eighteen Books of the Secrets of Art & Nature*, London, 1660), it was repeatedly published over the next two centuries and was a staple item in libraries throughout Europe. A short section on the 'secrets of music', treated with the other liberal arts, describes physical and legendary aspects of strings, tuning, sympathetic vibration, wind and Flemish bells, apparently using Cardano as its authority.

Wecker's 34 duets (the tenor book was rediscovered in 1989 but the discant book is lost) are partially preserved in Heckel's publication, and include intabulations of vocal works as well as German, French and Italian dances arranged by key into small 'suites'. While both lute parts in the dances are chordal, the discant part is varied with ornamentation; in the intabulations, rearrangement of the voices sometimes results in unusual doublings, inverted harmony and obscured voice-leading. Unlike the unison tunings found in earlier lute duets (including a dance pair in Wyssenbach's print of Italian works, Zürich, 1550), Wecker's tunings between tenor and discant lutes are a major 2nd and a 4th apart (nos.1–14 and 15–34 respectively; Phalèse also published lute duets in 1552 for instruments tuned a 4th and 5th apart). The sonorities could be described as interesting or jarring, and probably bear witness to the experiments of a lively scientific mind.

WORKS

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SARAH DAVIES

Weckerlin, Jean-Baptiste (Théodore) (*b* Guebwiller, 9 Nov 1821; *d* Trottberg, nr Guebwiller, 20 May 1910). French folklorist, bibliographer and composer. Destined by his father for a career in industry he studied chemistry, but in 1843 ran away to Paris to study music. He was accepted at the Conservatoire shortly thereafter despite his lack of musical training and studied composition (with Halévy), harmony and singing. After leaving the Conservatoire he earned his living by teaching music, and from 1850 to 1855 he was the choir conductor of the Société Ste Cécile, founded and directed by F.-J.-B. Seghers; there Weckerlin gained familiarity with major choral works and was able to have his own compositions performed. Several operas and orchestral works also helped to make his name in the 1850s. In 1863 he became librarian and archivist of the Société des Compositeurs de Musique. He was appointed clerk to the librarian of the Conservatoire in 1869 and was named main librarian in 1876, succeeding Félicien David. During his 33-year tenure there, he doubled the library's holdings with carefully selected new books, started collections of autograph scores and letters, and edited a selective catalogue. From his own extensive library, which was sold in Leipzig in 1910, he had transferred to Charles Malherbe in 1908 a collection of French folksongs comprising manuscripts and rare editions of the 16th to 18th centuries; Malherbe, in turn, gave this collection to the Opéra library.

Weckerlin's compositions are little known; he wrote more than a dozen stage works (mostly *opéras comiques*),

only a few of which were presented on the Paris stage, though *L'organiste dans l'embarras* (1853) received over 100 performances. He also left grandiose works for chorus and orchestra, other choral compositions, symphonic and chamber music, numerous piano pieces and hundreds of songs; many of his compositions were never printed. His publications concerning popular and folk music, including his best-known book, *La chanson populaire*, retain their value. He made sensitive harmonizations and accompaniments to several volumes of folksongs and edited *L'ancienne chanson populaire en France: 16e et 17e siècles* and *Chansons populaires de l'Alsace*, collections of early folk music to which he contributed historical commentary. He also edited early French stage works, among them compositions by Cambert, Lully and Gluck. He contributed articles to *Revue et gazette musicale de Paris*, *Le ménestrel* and the *Bulletins de la Société des compositeurs de musique*, and to the supplement to Fétis's *Biographie universelle*.

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J.-B. Lully: Le bourgeois gentilhomme, vs (Paris, 1876)
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L. de Beaulieu and J. Salmon: music for Balthasar de Beaujoyeux' Balet comique de la Royne [1581], vs (Paris, 1881)
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Chansons populaires de l'Alsace (Paris, 1883); ed. G. Klein and R. Schneider (Schirmeck, 1984)
L'ancienne chanson populaire en France: 16e et 17e siècles (Paris, 1887)

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(*selective list*)

harmonized by Weckerlin with piano accompaniment

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Chansons populaires des provinces de France (Paris, 1860); commentary by Champfleury [J. Fleury-Husson] (Paris, 1860)
Chants des Alpes: 20 tyroliennes (Paris, 1863)
Souvenirs du temps passé (Paris, 1863)
Echos d'Angleterre (Paris, 1877)
Bergerettes, romances et chansons du XVIIIe siècle (Paris, 1894)
Pastourelles, romances et chansons du XVIIIe siècle (Paris, 1898)

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Opuscules sur la chanson populaire et sur la musique (Paris, 1874)
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S. Wallon: 'Les acquisitions de la Bibliothèque du Conservatoire de Paris, à la vente de la collection Van Maldeghem', *RBM*, ix (1955), 36–46

ELISABETH LEBEAU/FIONA CLAMPIN

Weckl, Dave [David] **(Joseph)** (*b* St Louis, 8 Jan 1960). American jazz drummer. He began working in New York clubs in the early 1980s, displaying a funk-jazz style reminiscent of Steve Gadd and Billy Cobham, and also showing the jazz influences of Peter Erskine and Buddy Rich. In 1983 he played for the Simon and Garfunkel reunion tour and then did studio work in New York, demonstrating his abilities in a variety of genres. Notable early recordings were *Why not?* (King, 1985), with the Latin-jazz pianist Michel Camillo, and *Step It* (Evidence, 1984) with the fusion guitarist Bill Conners. In 1985 Weckl joined the Chick Corea Elektric Band, which showcased Weckl's emerging personal style that featured absolute metric precision of complex rhythmic subdivisions, even at the fastest tempos. Weckl also performed with the Chick Corea Akoustic Band, displaying a lighter and less technical side of his style. In the early 1990s he released three solo albums on the GRP label containing his own compositions, which featured heavily sequenced music and extremely complex drumming. After leaving Corea in 1992, he worked again with Camillo, and from 1995 to 1997 he played with the guitarist Mike Stern, recording the album *Between the Lines* (Atlantic, 1996). During the early 1990s Weckl and other drummers performed with the Buddy Rich Big Band at several concerts and on the album *Burnin' for Buddy* (Atlantic, 1994). In the mid-'90s Weckl's drumming evolved to a more relaxed, flowing style, evidenced by the 1997 album *Dave Grusin Presents 'West Side Story'* (NZK, 1997). In the following year Weckl released *Rhythm of the Souls* (Stretch, 1998) which featured a loose, New Orleans funk style with more groove and less technical display.

RICK MATTINGLY

Weckmann, Jacob (*b* Dresden, 1643; *d* ?Leipzig, 1680). German musician, son of MATTHIAS WECKMANN.

Weckmann [Weckman, Wegkmann, Weykmann], **Matthias** (*b* Niederdorla, nr Mühlhausen, ?1616; *d* Hamburg, 24 Feb 1674). German composer and organist. His surname appears in almost all autograph documents as Weckman. He probably ranks first among the many carefully trained pupils of Heinrich Schütz who went on to make important contributions to the musical life of Protestant Germany. His relatively few surviving compositions include several exceptionally fine sacred works and impressive sets of chorale variations.

1. Life. 2. Works. 3. The autographs.

1. LIFE. Weckmann was probably born in 1616 or even in 1615 (see Ortgies, 1991), but in any case before April 1619. He was the son of Jacobus Weckmann, an erudite clergyman and poet, and Maria Weckmann (née Cyriacus). Because of his musical inclination, evident at an early age, his father brought him (probably in 1627 or 1628) to Heinrich Schütz, director of the Dresden electoral court chapel, who took charge of supervising his musical education. Weckmann also received instruction from other members of the chapel, including Johann Klemm in organ and Caspar Kittel in singing; his rapid progress soon led to his appointment as discantist. When his voice changed, by 1632, he served as one of the court chapel organists. The following year Schütz took him to Hamburg to study at the elector's expense with the noted organist and Sweelinck pupil Jacob Praetorius (ii). Weckmann also spent time with Heinrich Scheidemann, enabling him, in Mattheson's words, 'to moderate Praetorius's severity with Scheidemann's gentleness'. He returned to the Dresden court in late 1636 or early 1637, but was then sent on a mission to Holstein and Denmark to pick up some musical materials belonging to Schütz. An appointment to the newly founded chapel of the elector's son Johann Georg followed in 1639. During the years 1642–6 he was 'on loan' to the Danish royal chapel

in Nykøbing, and between 1647 and 1648 he once again travelled to the north, visiting Hamburg and Lübeck, where, in 1648, he married Regina Beute, daughter of a town musician. Franz Tunder, organist at the Marienkirche, served as his best man. In 1649 Weckmann was promoted inspector of the electoral chapel.

Weckmann's last years in Dresden marked the beginning of two significant and long-lasting friendships with fellow composers. In 1649 the singer, composer and theorist Christoph Bernhard joined the chapel; he later followed Weckmann to Hamburg, where the two worked together for many more years. J.J. Froberger met Weckmann when visiting the Dresden court, probably in late 1649 or early 1650 (Rampe, 1991, p.328); they continued to exchange letters and Froberger sent Weckmann some of his music to illustrate his special style (see the discussion of the Hintze MS below).

Weckmann's life entered a new phase when, in 1655, he competed for the vacant organ positions at Hamburg's Jacobikirche and the associated Gertrudenkapelle. After a reportedly spectacular audition he received the appointment, and before long he occupied a central place in both the sacred and secular musical life of the city. In 1660 he founded a collegium musicum which, with the aid of Hamburg's élite, provided weekly concerts in the refectory of the cathedral. Some 50 people, including the town's leading musicians, participated, performing 'the best things from Venice, Rome, Vienna, Munich, Dresden etc.'. Beginning in 1663, a dark shadow was cast by an outbreak of the plague; among the victims were old Scheidemann and Thomas Selle, Kantor of Hamburg's churches. Weckmann proposed his old Dresden friend Christoph Bernhard as Selle's successor, and the appointment followed shortly after. In 1665 Weckmann's wife died; at some point during the next couple of years Weckmann visited his former patron in Dresden, and in 1669 he married Catharina Roland, with whom he had at least three children. Five years later Weckmann died and was buried, with the ringing of the 'best' bells, in the Jacobikirche under the organ that he had played for so many years. At the funeral service Bernhard directed a performance of Weckmann's *In te domine speravi*. The following year his widow married Hinrich Frese, Weckmann's successor at the Jacobikirche; she lived on until 1702.

The eight children born to Weckmann's first wife included Jacob Weckmann (*b* Dresden, 1643; *d* ?Leipzig, 1680). He studied at Wittenberg University and in 1672 was appointed organist at the Thomaskirche, Leipzig. Two works are attributed to him (in *D-Bsb* 30293): *Ein Tag in deinen Vorhöfen* and *Herr, warum trittst du von ferne* (see also *Wenn der Herr die Gefangnen zu Zion* in the list of works below).

2. Works. Interest in Weckmann during the early 20th century was motivated at first by the search for a tradition linking Schütz to J.S. Bach. Weckmann, as a major student and follower of Schütz who in turn may have taught or at least had a personal relationship with Buxtehude (as seems probable, although it is not documented), appeared likely to have played a part in this. As the music was made accessible in new editions (and recently also in recordings) and as a number of vexing questions of authorship and text were cleared up, it became evident that the composer was of considerable interest in his own right. Although the surviving works are few in number, they show him as a master of most genres, contributing to each in a uniquely personal manner. Among his compositions are several of impressive originality, richly textured in their sophisticated use of harmony and counterpoint, occasionally quirky but with an expressive intensity matched by few of his contemporaries.

Weckmann's works show a command of a wide range of styles, reflecting the breadth of his training and knowledge of music. From Schütz he learned the Italian tradition of polyphonic writing and expressive text-setting, the legacy of Gabrieli and Monteverdi, and from Praetorius the Sweelinck school of organ-playing and the mastery of intricate, motivically saturated counterpoint. This training was supplemented by his exposure to the works of younger Italian composers performed at the Dresden court and later by the collegium musicum in Hamburg, and by the study of such scores as those of French and German masters obtained from Froberger. Primary evidence of his knowledge of other composers is provided by his many autograph copies of their works (see below).

Some of Weckmann's finest music is contained in the 12 surviving sacred settings for voices and instruments (of another 19 only the titles and, in some cases, the scoring are known; see Ilgner, 1939, p.179 for a list). Unlike many composers of the post-Schütz generation, Weckmann did not incorporate traditional chorales or settings of contemporary poetry, but followed his teacher in choosing most of his texts from the scriptures (except for the Latin hymn settings, *Angelicus coeli* and *Rex virtutum*, both 1665). However, rather than treating the successive phrases in madrigalistic segments, he distributed them over extended sections or movements distinct in form, genre and instrumentation, including dense imitative choruses, some resembling instrumental fugues; declamatory settings for one or several voices in the older monodic style or approaching the newer Italian operatic recitative; triple-time arias, several on quasi-ostinato 'lament' basses (two such arias, both preceded by recitative, appear in *Wie liegt die Stadt*); and purely instrumental preludes and interludes (e.g. the *battaglia* in *Weine nicht*).

In character Weckmann's sacred settings range from the grand, such as *Es erhub sich ein Streit*, scored for three choirs (two vocal and one instrumental) and filled with the sounds of battle and triumph, to the intimate: the charming Annunciation dialogue *Gegrüsset seyst du*, with two flutes accompanying Mary and two violins accompanying the archangel. This last work, from the early 1660s, has interesting references to Monteverdi's *Orfeo* as well as to Schütz's *Christmas Oratorio* (Silbiger, 1991). However, among the most memorable of these works are the four preserved in a 1663 autograph, probably written in response to the plague: *Wie liegt die Stadt so wüste*; *Zion spricht*; *Weine nicht*; and *Herr, wenn ich nur dich habe*. It has been proposed that the first three constitute a cycle, moving from the depth of despair in the opening recitative of *Wie liegt* to the celebration of heavenly bliss in the extended 'Amen' chaconne that concludes *Weine nicht*.

Closely rivalling these works in consummate craftsmanship and in range of form and expression are the nine sets of chorale variations for organ. The individual verses present, and often amplify, almost every variation technique practised by Weckmann's predecessors, from

learned canonic cantus firmus settings (in *Es ist das Heil* and *O lux beata trinitas*) to extended echo fantasias (verse 2 of the first setting of *Gelobet seist du*). Their textures range from thick, six-voice imitative polyphony with double pedal (verse 7 of *Es ist das Heil*) to effusive soloistic figurations over sustained, sensuous backgrounds (verse 2 of *Magnificat secundi toni*). *Es ist das Heil* and *O lux beata trinitas* stand apart from the other sets for their monumental conceptions; each takes approximately half an hour to perform and the number of verses indicates that they could not have been intended for the usual liturgical *alternatim* practice. Davidsson (1991, p.14) suggests that they were played at Saturday Vespers, directly after the sermon.

Questions once raised regarding Weckmann's authorship of many of the free keyboard works have largely been resolved, although doubts linger about a few pieces (Silbiger 1985, 1988). Several toccatas are marked by arresting rhetorical gestures, abrupt stops and starts, capricious figurations, startling harmonies and stretched-out sequences, creating the effect, even more than usual with this genre, of spontaneous improvisation. The canzonas follow the old tradition of the variation canzona, although some of their lengthy subjects resemble those of later Baroque fugues. The dances, all in minor keys, are miniatures that present Weckmann at his most intimate and expressive; their fragmented textures recall Froberger, as does the pervasive mood of brooding melancholy. A lighter tone is set by the ensemble sonatas with their colourful instrumentations, witty motivic play and frequent shifts in character; like all Weckmann's works, they are full of surprises and inventive touches. Even the nine simple songs on occasional texts for weddings and other ceremonies frequently depart from the conventional.

3. THE AUTOGRAPHS. The large number of surviving autographs containing Weckmann's own compositions and works by other composers form a particularly interesting set of documents, not only because they transmit unique copies of many pieces in generally accurate texts and show the wide-ranging repertory in which the composer evidently took an interest, but also for the many annotations he added in the scores and the margins. The annotations to works by others comment (in one case rather scathingly) on the piece, point to contrapuntal irregularities, report changes to the original notation or note the publication from which the copy was made. In the annotations to his own works Weckmann drew attention to unusual dissonances (presumably to confirm that these were intended and not mistakes) and occasionally provided performance instructions, as in *Wie liegt die Stadt*, where he asks that the soprano and bass be positioned at some distance from each other, presumably to enhance the dialogue effect.

A list of confirmed and probable autographs is provided by Ortgies (Nov 1993). The copied repertory includes numerous large-scale choral settings by Italian and German composers including Schütz and Monteverdi (*D-Lr* KN206, completed *c*1647; inventory in Silbiger, 1985), secular cantata and opera excerpts by Carissimi and Cesti (KN145, after *c*1661; inventory in Lassell, 1991), organ works by Jacob Praetorius, Scheidemann, and Sweelinck (*D-CZu* Ze1, *c*1637–44; see Ortgies, 1995) and harpsichord pieces by Chambonnières, Froberger, Kerll and other Frenchmen and Germans (*US-NH* 21.H59, *c*1653; in *Matthias Weckmann: Sämtliche Freie Orgel- und Clavierwerke*, ed. S. Rampe, Kassel, 1991). This last collection, usually known as the Hintze manuscript, evidently includes material Weckmann received from Froberger. The important keyboard anthology Lynar A1 (*D-Bsb*) is no longer thought to be in Weckmann's hand, although some still believe he could be the composer of a piece therein, *Lucidor einss hütt der Schaf*, signed 'MW'. Whether he was responsible for the copy of Sweelinck's *Composition Regeln*, formerly attributed to him, remains unsettled (although it does appear to have been in his possession); the copy, regarded as lost since World War II, has been rediscovered, and preliminary examination has cast doubt on the attribution. Another question still to be investigated is whether he might be the author of a number of pieces copied in his hand without attribution, in particular some of the organ settings in the Zellerfeld Tablature Ze 1 (see Ortgies, 1995).

WORKS

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Matthias Weckmann: Gesammelte Werke, ed. G. Ilgner, EDM, 2nd ser., *Schleswig-Holstein und Hansestädte*, iv (1942) [I]
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Matthias Weckmann: Four Sacred Concertos, ed. A. Silbiger, RRMBE, xlvi (1985) [SI]
Matthias Weckmann: Sämtliche Freie Orgel- und Clavierwerke, ed. S. Rampe (Kassel, 1991) [R]
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VOCAL

Angelicus coeli chorus, S, B, 2 vn, bc, MS dated 1665; ed. in S
Der Tod ist verschlungen, S, T, B, 2 vn, va da gamba, bc; ed. in S
Es erhub sich ein Streit, 5/4vv, 2 vn, 3 trbn, bc; ed. in S
Dialogus: Gegrüsset seyst du, S, T, 2 vn, 2 fl, MS dated 1664; ed. in S
Herr, wenn ich nur dich habe, A, T, B, 2 vn, 3 va da gamba, bc, MS dated 1663; ed. in SI
Ich habe dich einem kleinen Augenblick verlassen, B, 2 vn, bc, MS dated 1662, Freiburg, Altertumsverein, only bc part extant
Kommet her zu mir alle, B, 2 vn, 2 va da gamba, bc, MS dated 1664; ed. in S, SI
Rex virtutum, B, 2 vn, bc, MS dated 1665; ed. in S
Weine nicht, es hat überwunden, A, T, B, 3 vn, 3 va da gamba, bc, MS dated 1663; ed. in S, I
Wenn der Herr die Gefangnen zu Zion erlösen wird, S, A, T, B, 2 vn, 2 va da gamba, bc; ed. in S and in Organum, 1st ser., ii (Leipzig, 1924), incorrectly attrib. J. Weckmann
Wie liegt die Stadt so wüste, S, B, 2 vn, 3 va da gamba, bc, MS dated 1663; ed. in SI
Dialogo von Tobia undt Raguel: Wo willen wir einkehren, A, T, B, 2 vn, bc, MS dated 1665; ed. in Organum, 1st ser., xxi (Leipzig, 1930), incorrectly attrib. J. Rosenmüller
Zion spricht, der Herr hat mich verlassen, A, T, B, 2 vn, 3 va da gamba, bc, MS dated 1663; ed. in SI
9 songs (P. von Zesen): 2 in 1668[7], 2 in 1668[8], 5 in 1670[6]; all ed. in I

Lost: In te Domine speravi, perf. at Weckmann's funeral; 15 works with Lat. and Ger. texts, listed in Seiffert (1907–8)

CHAMBER

Canzonen, 2 vn, bn, bc (Freiberg, 1650–51), lost
8 sonatas a 4, cornettino, vn, trbn/va, bn/bombardo, bc; ed. in I
2 sonatas a 3, cornettino/vn, bn/va da gamba, bc; ed. in I
Sonata a 4, cornettino, vn, trbn, bn, bc, inc.; ed. in I

KEYBOARD

9 chorale variation cycles: Ach wir arme Sünder; Es ist das Heil uns kommen her; Gelobet seist du Jesu Christ (2 cycles); Gott sei gelobet und gebenedeiet; Komm Heilger Geist Herre Gott; Nun freuet euch lieben Christen Gemein; Magnificat secundi toni; O lux beata trinitas; all ed. in B
5 canzonas (C, c, d, C, G); Fantasia (d); Fuga (d); Preambulum primi toni (d); Toccata vel praeludium (d); 5 toccatas (d, e, e, a, C); all ed. in D, R

6 partitas (5 dance suites, d, c, b, e, a; variations on Die liebliche Blicke); ed. in R

Doubtful: Variations on Lucidor einss hütt der Schaf, ed. in R; Praeludium a 5 (G), ed. in D

OTHER WORKS

Canon sine fine a 3, in album of Georg Neumark; facs. in Schieckel (1983), 606

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ALEXANDER SILBIGER

Weede [Wiedefeld], **Robert** (*b* Baltimore, 22 Feb 1903; *d* Walnut Creek, CA, 9 July 1972). American singer and actor. He began his stage career at the Radio City Music Hall in 1933 before making his Metropolitan Opera début as Tonio in *Pagliacci* in 1937. He continued to appear on operatic stages, particularly at the Metropolitan and the San Francisco Opera, for four decades. He created the role of the Emperor of Haiti, Jean Jacques Dessalines, in William Grant Still's *Troubled Island* (1949) for the City Center Opera Company (later New York City Opera). He also appeared in concert and recital, and was a soloist on the 'Great Moments in Music' radio programme from 1942 to 1946. It is as Tony, the lead role in Loesser's Broadway musical *The Most Happy Fella* (1956), that Weede is best remembered; he regarded the vocal technique that it required to be equal to that of any opera. He subsequently appeared on Broadway in *Milk and Honey* (1961) and *Cry for Us All* (1970).

One of the finest American baritones of the century, Weede had the ability and flexibility to adapt his voice successfully to both operatic and musical theatre roles without surrendering to the potential trappings of either style and the high standards which he established have been recognized as signposts for succeeding generations of American singers. With a large, well-trained voice, his diction, articulation and pitch were virtually unequalled. Even in his later years, his voice possessed a strength and quality which has earned him the respect of singers ever since.

WILLIAM A. EVERETT, LEE SNOOK

Weedon, Bert (*b* London, 10 May 1921). English electric guitarist. A former dance band musician and featured soloist with both Ted Heath and Mantovani, Weedon was the first Briton to incorporate into his style the innovations of American country and western, boogie-woogie and rock and roll guitarists. In 1943 he accompanied Stephane Grappelli. During the 1950s he played on recording sessions for almost all of the aspirant British rock singers and made a series of influential recordings between 1959 and 1961, including *Guitar Boogie Shuffle*, *Big Beat Boogie* and *Twelfth Street Rag*. Weedon's example was acknowledged by such younger guitarists as Hank Marvin (of the Shadows) and he influenced many amateur musicians with his best-selling books *Play in a Day Guide to Modern Guitar Playing* (London, 1987) and *Play Every Day, the Bert Weedon Way* (London, 1963) which were translated into several languages. Although his approach became outmoded by the blues-inflected innovations of Eric Clapton and Jimi Hendrix, Weedon continued to make albums of guitar pieces, such as *Rockin' at the Roundhouse* (1971) and *22 Golden Guitar Greats* (1976). He also made more than 5000 radio and television broadcasts during his career.

DAVE LAING

Weelkes, Thomas (*b* ?Elsted, Sussex, ? bap. 25 Oct 1576; *d* London, bur. 1 Dec 1623). English composer. He was one of the most gifted of the madrigalists, and a major composer of English church music.

1. Life. 2. Madrigals. 3. Church music. 4. Assessment.

1. Life. Strong circumstantial evidence suggests that Weelkes was the son of John Weeke, rector of Elsted. The earliest known fact concerning Weelkes is the publication of his first volume of madrigals in 1597, the preface of which reveals that he was a very young man at the time of their composition; this seems to confirm that he was born in the middle or later 1570s. By 1597 he had enjoyed the 'undeserved love, and liberall good will' of George Phillpot, who lived at Compton, near Winchester. He also passed some time in the service of the courtier Edward Darcye before being appointed, towards the end of 1598, organist of Winchester College at a salary of 13s. 4d. a

quarter, with board and lodging. He remained at the college for three or four years, and during this period composed his finest madrigals. These appeared in two volumes (1598, 1600), of which the second (works for five and six voices) is one of the most important volumes in the English madrigal tradition. He also contributed a splendid madrigal to the collection *The Triumphes of Oriana* (RISM 1601[16]). Weelkes freely admitted that he had no gifts other than his musical ones and it seems that he felt unsettled at Winchester. At some time between October 1601 and October 1602 he joined the choir of Chichester Cathedral as organist and *informator choristarum*, being also appointed to one of the lucrative lay-clerkships of Bishop Sherborne's foundation.

Weelkes's early years at Chichester were both prosperous and promising. Besides accommodation and other gratuities, he received £15 2s. 4d. per annum. On 13 July 1602 he was awarded the BMus degree from New College, Oxford, and on 20 February 1603 married Elizabeth Sandham, the daughter of a wealthy Chichester merchant, by whom he had at least three children. On the title-page of his fourth and last volume of madrigals (1608) he described himself as a Gentleman of the Chapel Royal, but his name does not appear in the records of the chapel itself, and he can have been at most a Gentleman Extraordinary. It is possible that by this time Weelkes's personal conduct was giving cause for concern. Though he does not at first seem to have been guilty of the more blatant acts of unruliness, indiscipline and neglect of duty for which certain of his colleagues were periodically reproved, he was charged in 1609 with unauthorized absence throughout the whole of the bishop's visitation. Shepherd (1980) has cautioned against assuming too readily that Weelkes's personal decline had begun as early as 1611, when the cathedral's chapter acts appear to indicate that he was not giving full satisfaction as a choirmaster. Nevertheless, in 1613 he was charged with being drunk in public, and by 1616 his drunkenness had become habitual and was a public scandal, for he was reported to the bishop as being 'noted and famed for a comon drunckard and notorious swearer & blasphemer'. The bishop refused to tolerate this behaviour any longer, and on 16 January 1617 Weelkes was dismissed from his post as organist and *informator choristarum*, though he still retained his Sherborne clerkship. Despite this punishment, there was still no improvement in his conduct, for in 1619 it was reported that he would

> dyvers tymes & very often come so disguised eyther from the Taverne or Ale house into the quire as is muche to be lamented, for in these humoures he will bothe curse & sweare most dreadfully, & so profane the service of God ... and though he hath bene often tymes admonished ... to refrayne theis humors and reforme hym selfe, yett he daylye continuse the same, & is rather worse than better therein.

In September 1622 Weelkes's wife died. By this time he was again employed as organist, though the records make it clear that his service to the cathedral was very erratic. It seems that he was spending a good deal of time in London, and it was at the house of a friend, Henry Drinkwater of St Bride's parish, that he made his will on 30 November 1623. This included a substantial legacy of 50s. to Drinkwater for meat, drink and lodging. The next day he was buried at St Bride's.

2. Madrigals. It is known that Weelkes's musical education began in 1586; thus his style was formed while English music was in transition. From the beginning he would have studied the older polyphonic technique, Flemish in origin, which was still used magnificently by Byrd, but he would also have become increasingly familiar with the Italian madrigal, and have witnessed the subsequent adoption of the form by Morley. Yet, despite the fact that Weelkes was obviously indebted to Morley, he did not in his first collection, *Madrigals to 3. 4. 5. & 6. Voyces* (1597), slip into the facile elegance which Morley commanded so easily. The three-voice madrigals are the most interesting works in the collection and reveal an inclination to organic counterpoint which contrasts sharply with Morley's more decorative network of voices. Weelkes often achieved a far greater sense of growth within each paragraph than Morley. He inserted triple-rhythm sections into some duple-time madrigals to clarify the structural divisions; more important still, he was already employing long-range repetitive procedures for musical integration. Besides using literal repetitions in unconventional places, he also employed varied repetitions, relationships between the main thematic points, and the progressive evolution either of thematic points or whole sections. The newness of this volume is displayed most obviously in *Cease sorrowes now*, whose radical pathos and chromaticism introduced a new expressive experience into English composition. The four-voice works come closer to canzonets, though an admirable work like *Three virgin nimphes* displays a contrapuntal strength owing as much to the native English tradition as to imported Italian manners. The canzonet structure emerges explicitly in the sometimes clumsy five-voice madrigals. Cohen has revealed that the texts and musical ideas of these were drawn from Salamone Rossi's *Primo libro delle canzonette a tre voci* (Venice, 1589). The more controlled and varied counterpoint in some of the six-voice works foreshadows the sonorous vigour of the best of Weelkes's later madrigals.
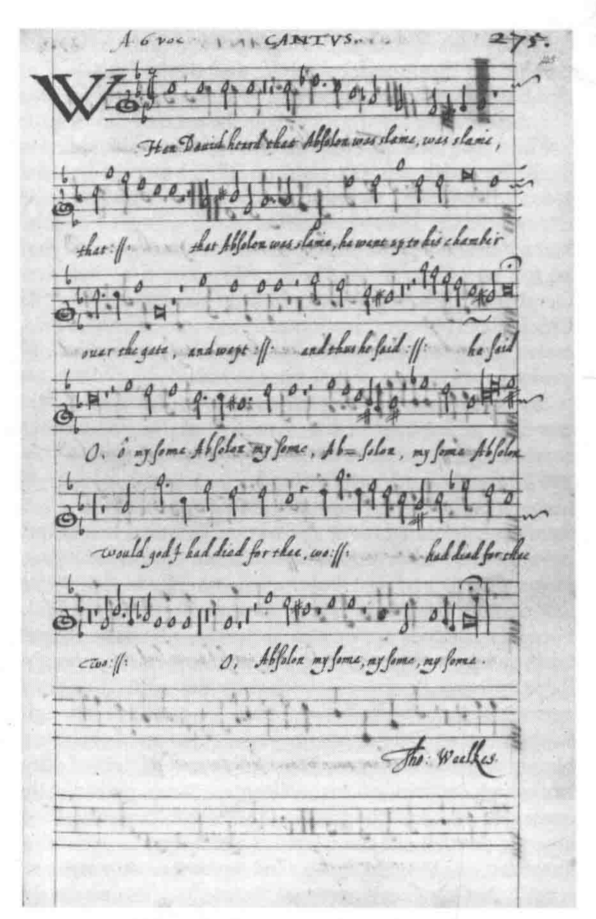
In his second volume, *Balletts and Madrigals to Five Voyces* (1598), Weelkes turned to the other closed madrigalian form that Morley had introduced into England. Weelkes lacked Morley's light touch and capacity for fleet counterpoint; instead he brought to the ballett a more studied brilliance, sharper contrasts, a higher thematic concentration and wider expressive range, shown at its best in *Harke all ye lovely saints above*, one of the most attractive pieces in the English madrigal repertory. The more expansive balletts are generally less successful, for the form's epigrammatic wit was undermined by the substitution of amiable canzonet-like counterpoint for the pithiness of the typical homophonic ballett verse. Weelkes confessed that the volume had been 'not a little hastened', and this is apparent in the variable quality of the balletts. The madrigals are more consistent works in which Weelkes further developed his contrapuntal style, though employing thematic relationships less than in the earlier volume. Instead, an orderly balancing of sections, each clearly defined in manner, was frequently used to shape structures which are more taut than those of the rather sprawling three-voice works of the 1597 volume. One madrigal, *Sweet hart arise*, is founded upon the main thematic points of Byrd's *Laudate pueri*, further evidence of Weelkes's association with the native English tradition in his madrigalian compositions.

The trends of Weelkes's first two volumes find splendid fulfilment in his *Madrigals of 5. and 6. Parts* (1600). Here his counterpoint shows further concentration and

enrichment, and is purged of its more facile imitations of Morley. The peak of contrapuntal concentration is reached in the concluding sections of *Like two proud armies* and *When Thoralis delights to walke* (and also of the 'Oriana' madrigal, *As Vesta was, from Latmos hill descending*), each of which employs a melodic point so constructed that, if deployed at the unison or octave, it produces a point-saturated texture, requiring little or no free melodic material; in addition, in a gigantic augmentation in the bass, the point determines the harmonic structure. Weelkes's recognition of the strongly instrumental idiom of his counterpoint is confessed on his title-page: 'apt for the viols and voices'. His various textural and repetitive devices for structural articulation are now supplemented by embryonic ritornello procedures. Some pieces, notably *Lady the birds right fairely* and *A sparow-hauck proud*, seem to recall an earlier English manner, but others, such as *Like two proud armies*, with its elaborate bass roulades on 'thund'ring' and its monolithic harmonic manner, have an almost Baroque extroversion. Yet the finest madrigals are those in which Weelkes's vivid imagination is fired by a text of contrasting images or feelings. This happens pre-eminently in *O care thou wilt dispatch mee* and *Thule the period of cosmographie.* The former is a kind of tragic ballett where the juxtaposition of sharply contrasting musical material matches the daring combination of opposing imagery in the poems of Weelkes's contemporary, John Donne; the latter madrigal sets a text whose catalogue of wonders reported from the newly discovered parts of the world prompts a kaleidoscopic succession of musical images which are contrasted with the even greater miracle of the poet himself 'whose heart with fear doth freeze, with love doth fry'.

Weelkes's last volume, *Ayeres or Phantasticke Spirites for Three Voices* (1608), is a disappointment. There is little genuine organic counterpoint in it; often two of the three voices move in 3rds or 6ths, and the melodic interest is, as the title 'ayre' suggests, firmly in the top voice. To compensate for the loss of natural growth that counterpoint affords, Weelkes made much use of extended sequences, often on very short melodic fragments. Even so, all these ayres are short, and many are simple binary structures. While the two Italian-texted works and *Aye me alas* (the best piece in the volume) are completely madrigalian, others, like *Strike it up tabor* and *Come sirrah Jacke hoe*, have a strongly English flavour in the sturdy vigour both of their music and their lyrics, which sometimes have clear topical references; indeed, some may have been occasional pieces. Weelkes appended to the volume a fine six-voice elegy on Morley, *Death hath deprived me of my dearest friend*; two other elegies had appeared in his earlier volumes.

3. CHURCH MUSIC. It is impossible to date any of Weelkes's church music precisely, though it seems reasonable to assume that most, if not all of it, was composed after he had moved to Chichester. Apart from two pieces included in Leighton's *Teares or Lamentacions* (RISM 1614[7]), none of it was published in Weelkes's lifetime. One of the Leighton pieces is, in fact, a consort song, and two of Weelkes's full 'anthems', *O Jonathan* and *When David heard*, are really sacred madrigals, the latter ranking among his finest compositions (see illustration). The range of Weelkes's full anthems, both in style and quality, is very wide. The outstanding ones among the



Cantus part of Weelkes's sacred madrigal 'When David heard', for six voices (GB-Lbl Add.29372, f.143r)

more overtly polyphonic are *O Lord, arise* and Weelkes's only setting of a Latin text, *Laboravi in gemitu meo*. In their consistent counterpoint, leisurely unfolding, more archaic approach to dissonance, and absence of internal structural relationships, these contrast sharply with the three anthems that combine an English text with a recurring Latin acclamation, set to identical or related music. Brett has reinforced the point that a number of Weelkes's full 'anthems' were almost certainly composed for extra-liturgical, even secular occasions, and this may well be true of these three. In two, *Gloria in excelsis Deo. Sing, my soul, to God* and *Alleluia. I heard a voice*, this produces a ternary structure, but in the third, *Hosanna to the Son of David*, the acclamation also appears in the middle of the piece, thus recalling the developing ritornello techniques of certain of Weelkes's madrigals of 1600, notably *Like two proud armies*. In these three works he aimed at a special brilliance and forcefulness which achieves maximum cogency in the concentrated paragraphs of *Hosanna*, one of the most sonorous and powerful pieces in the English repertory. *Alleluia* is unique in that it is the only anthem of the time to have survived in both a full and a verse form.

Weelkes appears to have devoted more energies to the verse anthem, perhaps because the form permitted extended composition with smaller and less expert vocal forces than were required for his best full anthems; thus the verse anthem would have suited well the limited

resources of the Chichester Cathedral choir. In general Weelkes's choruses are briefer and simpler than those of either Byrd or Gibbons, and rarely incline, except in some verses for tenor or bass soloists, to the more mobile declamation that Gibbons exploited. His real model was Byrd, and his most tangible debt is heard in the measured tread of most of his solo lines, with their tendency to expand a duple-time opening into a triple-rhythm continuation. Despite the normal expressive restraint of Weelkes's verse anthems, their structural practices are markedly progressive, developing further the integrating techniques already noted in his other music. In addition to using common material in two consecutive sections, and relating the openings of two or more other sections, Weelkes often established particularly strong relationships between his choruses. Sometimes he used variation procedures, as in *Give ear, O Lord*, which is perhaps the most successful exploration in all his anthems of a personal emotional expression; at other times he exploited literal repetition, as in the identical first and last of the three choruses of *Give the king thy judgements, O God*, one of his finest verse anthems. The most wide-ranging in expression of all is *Christ rising*, which owes a material debt to Byrd's setting of the same text, yet paradoxically is the only one that reflects something of the world of the madrigal.

Among the major composers of the time, Weelkes wrote the greatest number of Anglican services. Most are for Evensong, though both of the first two include an offertory, the only services of the time to do so. Six are verse services, the other four are full. Like Weelkes's verse anthems, they are restrained in expression, yet show marked variety both in character and in the deployment of the forces required for each. Most of Weelkes's services relate their separate movements by head-motifs and/or tail-motifs, sometimes making an entire Gloria common to two canticles. In the First Service such identities also occur in the main body of each movement in an intricate network of relationships which makes this the most intensively integrated of all Weelkes's works. The most attractive service is the fourth, 'for Trebles', which uses the Latin acclamation from Weelkes's anthem *Alleluia. I heard a voice* to set the second half of the Gloria of *Nunc dimittis*. Other services also have material relationships with anthems, notably the five-voice Service, which has brief sections in common with *O how amiable* and *All people clap your hands*, and the seven-voice service which shares two passages with *O Lord, grant the king a long life*. This last service is the most expansive of all, and owes a clear debt to Byrd's Great Service, which it emulates in both scale and achievement. The only other service to approach it in size is that 'in medio chori', for which Weelkes composed some three-voice sections for a group of singers placed between the choir stalls in addition to the normal soloists and chorus.

4. Assessment. Weelkes's few instrumental works are of little importance. The consort music is consistently grave in character; the most important pieces are the two In Nomine settings for five viols, one of which is specially notable for its highly dissonant opening imitation.

As a vocal composer Weelkes's main deficiencies were a lack of response to the sound of words themselves, and uneven melodic invention. As a madrigalist he could not match Wilbye's ability for making his individual lines grow around the verbal phrase, and he lacked that composer's sensitive ear for the textural variety which may enhance the poetic shadings of the text; nor did he share Gibbons's mastery of vocal declamation. Weelkes's great strength lay in the vivid inventiveness of his very calculated musical imagery, and the commanding brilliance of a fully developed contrapuntal technique whose roots are more English than Italian. These features were evolved in his madrigals and were extended in the best of the full anthems, even though the more sensational imagery of the madrigals is absent. Despite the more restrained manner of the services and verse anthems, the structural enterprise of his other music is equally evident in them, and there is constant resourcefulness in the way each work is laid out. For imaginative brilliance, sonorous counterpoint applied to majestic utterance, and capacity for broad musical thinking, Weelkes is unsurpassed by any of his English contemporaries.

WORKS

SERVICES

all incomplete

The First Service to the Organs in Gamut (TeD, Jub, Off, Ky, Cr, Mag, Nunc), ?/4vv, org, *GB-Ob*, *Och*, *WB*; Mag, Nunc ed. D. Brown (London, 1974)
The Second Service to the Organs in D-sol-re (TeD, Jub, Off, Ky, Cr, Mag, Nunc), ?/4vv, org, *Ob* (Tenbury)
Service to the Organs in F-fa-ut (Mag, Nunc), ?/?vv, org, *Ob* (Tenbury)
Service for Trebles (TeD, Mag, Nunc), 5/5vv, org, *Cp*, *DRc*, *Ob* (Tenbury); ed. E.H. Fellowes (London, 1931), P. le Huray (London, 1962)
Service in medio chori (Mag, Nunc), ?/3/5vv, org, *Ob* (Tenbury); ed D. Brown (Borough Green, 1973)
Service in Verse for Two Counter-tenors (Mag, Nunc), ?/4vv, org, *WB*, *US-NYp*; ed. M Walsh (Oxford, 1990)
Short Service (Ven, TeD, Jub, Mag, Nunc), 4vv, *GB-Cp*, *DRc*, *Lbl*, *Och*, *Ojc*; Ven, TeD, Jub ed. D. Brown (London, 1969)
Service for Five Voices (TeD, Jub, Mag, Nunc), 5vv, *Ob* (Tenbury); ed. E.H. Fellowes (London, 1937, 2/1965 by D. Wulstan)
Service for Seven Voices (Mag, Nunc), 7vv, *Cp*, *DRc*
Jubilate, ?vv, *Ob*
Responses to the Commandments, 5vv, lost: see *The Choir and Musical Record* (1864), nos.47–8 [incl. musical examples]

OTHER SACRED VOCAL

anthems unless otherwise stated

Edition: *Thomas Weelkes: Collected Anthems*, ed. D. Brown, W. Collins and P. le Huray, MB, xxiii (1966, rev. 2/1975) [incl. incipits of lost and doubtful works, list of sources]

Alleluia. I heard a voice, 5/5vv, org, MB 1
All laud and praise, 4/4vv, org, MB 17
All people clap your hands, 5vv, MB 2
An earthly tree (inc.), ?/?vv, org, MB App.II
Behold how good and joyful (inc.), ?/?vv, org, MB App.II
Behold, O Israel (inc.), ?/?vv, org., MB App.II
Blessed be the Man (inc.), ?/?vv, org., MB App.II
Blessed is he (inc.), ?/?vv, org., MB App.II
Christ is risen: see Christ rising
Christ rising (2p. Christ is risen) (inc.), ?4/?6vv, org, MB App.II; ed. D. Brown (Borough Green, 1973)
Deal bountifully (inc.), ?/?vv, org, MB App.II
Deliver us, O Lord (inc.), ?5vv, MB 3; authenticity doubtful
Give ear, O Lord, 6/5vv, org, MB 18
Give the king thy judgements, 3/6vv, org, MB 19
Gloria in excelsis Deo. Sing, my soul, to God, 6vv, MB 4
Hosanna to the Son of David, 6vv, MB 5
If King Manasses, 6/6vv, org, MB 20
If ye be risen again with Christ (inc.), ?/?.vv, org, MB App.II
I lift my heart to thee (inc.), ?/?vv, org, MB App.II
I love the Lord (2p. The Lord preserveth) (inc.), ?/?vv, org, MB App.II
In thee, O Lord (Ps xxxi; inc.), 1/?4vv, org, MB 21
In thee, O Lord (Ps lxxi; inc.), 6/6vv, org; spurious version of If King Manasses
Laboravi in gemitu meo (inc.), ?6vv, MB 6

Let us lift up, ?/?vv, org; only text survives
Lord, to thee I make my moan, 5vv, MB 7
Most mighty and all-knowing Lord, consort song, 4vv, MB 25
O happy he, 5vv, MB 8
O how amiable, 5vv, MB 9
O Jonathan, woe is me, sacred madrigal, 6vv, MB 10
O Lord, arise, 7vv, MB 11
O Lord God almighty (inc.), ?5vv, MB 12
O Lord, grant the king a long life, 7vv, MB 13
O Lord, how joyful is the king (inc.), ?4/?5vv, org, MB 22
O Lord, preserve thee; only title survives
O Lord, rebuke me not, 5vv; authenticity doubtful, MB App.I
O Lord, turn not away thy face (inc.), ?/?vv, org, MB App.II
O mortal man, 5vv, MB 14
O my son Absalom (i): see When David heard
O my son Absalom (ii), 4vv; authenticity doubtful, MB App.I
Plead thou my cause (inc.), ?5/5vv, org, MB 23
Rejoice in the Lord (inc.), ?4vv, MB 15
Sing unto the Lord, O ye princes, full anthem; only text survives
Successive course (inc.), ?/?vv, org; 1st chorus begins 'That mighty God that humble spirits raises', MB App.II
Teach me, O Lord, full anthem (inc.), MB App.II
The Lord is my shepherd (inc.), ?/?vv, org, MB App.II
The Lord preserveth: see I love the Lord
Thy mercies great, full anthem; only text survives
What joy so true, 4/5vv, org, MB 24
When David heard (2p. O my son Absalom), sacred madrigal, 6vv, MB 16
Why art thou so sad (inc.), ?/?vv, org, MB App.II
Ye people all (inc.), ?/?vv, org, MB App.II

MADRIGALS

Madrigals to 3. 4. 5. & 6. Voyces (London, 1597); ed. in EM, ix (1916, 2/1967) [1597]
Balletts and Madrigals to Five Voyces, with One to 6. Voyces (London, 1598); ed. in EM, x (1921, 2/1968) [1598]
Madrigals of 5. and 6. Parts, apt for the Viols and Voices (London, 1600); ed. in EM, xi, xii (1913, 2/1968) [1600]
Ayeres or Phantasticke Spirites for Three Voices (London, 1608); ed. in EM, xiii (1916, 2/1965) [1608]
A cuntrie paire, 3vv, 1597; Alas O tarry but one halfe houre, 3vv, 1608; All at once well met faire ladies, 5vv, 1598; As deadly serpents lurking, 3vv, 1608; A sparow-hauck proud, 6vv, 1600; As Vesta was, from Latmos hill descending, 6vv, 1601; As wanton birds, 5vv, 1600; Aye me alas hey hoe, 3vv, 1608; Aye mee my wonted joyes, 4vv, 1597 (reprinted in 1605[16]); Cease now delight (An elogie, in remembrance of the Hon: the Lord Borough), 6vv, 1598; Cease sorrowes now, 3vv, 1597; Cold winters ice is fled, 5vv, 1600; Come clap thy hands (2p. Phyllis hath sworn), 5vv, 1598; Come, lets begin to revel't out, 3vv, 1608; Come sirrah Jacke hoe, 3vv, 1608; Death hath deprived me (A remembrance of my friend M. Thomas Morley) (John Davies of Hereford), 6vv, 1608; Donna il vostro bel viso, 3vv, 1608; Fa la la, O now weepe, 3vv, 1608; Farewell my joy adue my love, 5vv, 1598; Fowre armes two neckes, 3vv, 1608
Give me my hart, 5vv, 1598; Grace my lovely one, 5vv, *GB-Lbl* Add.17786–9, 17791, ed. D. Brown (Reigate, 1969); Ha ha this world doth passe, 3vv, 1608; Harke all ye lovely saints above (?Barnabe Barnes), 5vv, 1598; I bei ligustri e rose, 3vv, 1608; If beautie bee a treasure, 6vv, 1597; If thy deceitfull lookes, 5vv, 1597; I love, and have my love regarded, 5vv, 1598; In pride of May, 5vv, 1598; Jockey thine horne pipes dull, 3vv, 1608; Ladie, your eye my love enforced, 5vv, 1598; Lady the birds right fairely, 5vv, 1600; Lady, your spotlesse feature, 5vv, 1597; Late in my rash accounting, 3vv, 1608; Like two proud armies, 6vv, 1600; Loe cuntrie sports, 4vv, 1597; Lord when I thinke, 3vv, 1608; Make hast yee lovers, 5vv, 1597; Mars in a furie, 6vv, 1600; My flocks feede not (2p. In black mourn I, Clear wells spring not), 3vv, 1597; My Phillis bids mee pack, 6vv, 1597; My teares doe not availe mee, 6vv, 1597; No, no though I shrinke still, 3vv, 1608; Noell, adew thou courts delight, 6vv, 1600; Now everie tree renewes, 4vv, 1597; Now is my Cloris fresh as May, 5vv, 1598; Now is the bridalls of faire Choralis, 5vv, 1598; Now let us make a merry greeting, 5vv, 1600
O care thou wilt dispatch mee (2p. Hence, Care, thou art too cruel), 5vv, 1600; On the plaines Fairie traines (Barnabe Barnes), 5vv, 1598; Our cuntrie swaines, 4vv, 1597; Phillis goe take thy pleasure, 5vv, 1598; Retire my thoughts, 6vv, 1597; Say daintie dames shall wee goe play, 5vv, 1598; Say deere, when will your frowning, 6vv, 1597; Say wanton will you love me, 3vv, 1608; See where the maides are singing, 5vv, 1600; Since Robin Hood, 3vv, 1608; Sing sheperds after mee, 5vv, 1598; Sing wee at pleasure, 5vv, 1598; Sit downe and sing, 3vv, 1597; Some men desire spouses, 3vv, 1608; Strike it up tabor, 3vv, 1608; Sweet hart arise, 5vv, 1598; Sweete love, I will no more abuse thee, 5vv, 1598
Take heere my heart, 5vv, 1600; Tan ta ra ran tan tant, cryes Mars, 3vv, 1608; The ape, the monkey, 3vv, 1608; The gods have heard my vowes, 3vv, 1608; The nightingale the organ of delight, 3vv, 1608; Those spots upon my ladies face, 6vv, 1597; Those sweet delightfull lillies, 5vv, 1597; Though my carriage be but carelesse, 3vv, 1608; Three times a day, 6vv, 1600; Three virgin nimphes, 4vv, 1597; Thule the period of cosmographie (2p. The Andalusian merchant), 6vv, 1600; Thus sings my dearest jewell, 3vv, *GB-Lbl* Add.18936–7, 18939, ed. in Monson; To shorten winters sadnesse, 5vv, 1598; To morrow is the marriage day, 3vv, 1608; Unto our flocks sweet Corolus, 5vv, 1598; Upon a hill, the bonny boy, 3vv, 1608; Wee shepherds sing, 5vv, 1598; Welcome sweet pleasure, 5vv, 1598; What hast faire lady, 5vv, 1597; What have the gods (2p. Me thinks I hear), 6vv, 1600; When Thoralis delights to walke, 6vv, 1600; Whilst youthfull sports, 5vv, 1598; Why are you ladyes staying (2p. Harke, I hear some dancing), 5vv, 1600; Yong Cupid hath proclaim'd, 4vv, 1597; Your beautie it alureth, 5vv, 1597

OTHER VOCAL

The Cries of London, 5vv; ed. in MB, xxii (1967, 2/1974)
I cannot eat my meat (a round), 3vv, ed. in Monson, 361, is not by Weelkes

INSTRUMENTAL

For keyboard: 2 voluntaries, *GB-Lcm*, *US-NYp*; Pavane, *NYp*; Galliard, *GB-Lbl*; facs. and ed., D. Hunter: *Thomas Weelkes: Keyboard Music* (Clarabricken, 1984)
For viols: [Fantasia] for 2 basses, a 6, *Lbl* (ed. in *ReeseMR*); In Nomine [no.1], a 4, *Ob*; 2 In Nomines [nos.2 and 3], a 5, *Ob*; Lachrimae, a 5, *Lbl*; Pavane [no. 1], a 5, *Lbl*, *Lcm*; Pavane [no.2], a 5, *Lbl*; [?Pavane], (inc.), *Lcm* (In Nomine no.2, a 5, Pavane no.2 ed. in MB, ix, 1955, 2/1962; In Nomine nos.1 and 3 ed. in MB xlv, 1988)

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DAVID BROWN

Weerbeke [Werbeke, Werbeck], **Gaspar** [Jaspar, Gaspart] **van** (*b* Oudenaarde, *c*1445; *d* after 1516). Franco-Flemish composer. He is one of the main representatives of the Franco-Flemish school associated with Josquin des Prez, although Weerbeke's work clearly shows Italian influence.

1. LIFE. Born out of wedlock in the diocese of Tournai in eastern Flanders, Weerbeke was presumably educated in the Franco-Flemish area, possibly at the *maîtrise* of St Walburga at Oudenaarde. On stylistic grounds it seems likely that he was connected with Du Fay and his circle, especially with Johannes Regis. The Italian career of the 'clerico tornacense' started at the latest in winter 1471–2 when he arrived at the Sforza court at Milan. His name is first mentioned in the court registers on 29 April 1472 when Duke Galeazzo Maria Sforza (1444–76) sent him back to Flanders and Burgundy to recruit singers for his court choir. A second journey for the same purpose is documented in January 1473. The addition of 20 new members doubled the size of the Sforza choir to 40 musicians and made it one of the most important ensembles in Italy. The choir registers of 15 July 1474 show a division into 18 *cantori di camera*, led by Weerbeke as *vice-abbate*, and 22 *cantori di cappella*, led by the *abbate*, Antonio Guinati. Among the singers were Compère and Johannes Martini, who for a few years together with Weerbeke formed something akin to a musical workshop. Holding a position of trust and appreciation, Weerbeke was granted several benefices by the duke, including a pension of 40 ducats on the *prepositura* of S Lorenzo in Lodi (1473).

After the murder of the Duke of Milan on 26 December 1476, musicians started to leave the Sforza court in great numbers, several of them going to Ferrara. Weerbeke, however, stayed on for four years until he moved to Rome in winter 1480–81. For the next eight years he belonged to the papal choir of Sixtus IV (1471–84) and Innocent VIII (1484–92), turning down a tempting proposal to return to Milan in spring 1482. Like many other papal singers Weerbeke joined the Roman Fraternita di Santo Spirito e S Maria in Saxia (19 May 1483). In Rome he was a colleague of Josquin and also Marbriano de Orto, whom he may already have known from his time as a student before leaving for Italy.

In mid-April 1489 Weerbeke left Rome and returned to Milan, to the court of Ludovico Sforza 'il Moro'. Seven months later, on 14 November 1489, he was received with honours in his home town Oudenaarde as 'sanckmeester van den herthoge van melanen'. Another journey in spring 1493 brought him to Florence, possibly again in order to recruit singers for the Milanese court. During this second period at the Sforza court he was awarded benefices in the dioceses of Utrecht and Thérouanne. Up to 1495 Weerbeke's life was dominated by a longstanding connection with the court choir of Philip the Fair, Archduke of Austria and Duke of Burgundy. From 1495 to 1498 he is also recorded as a canon at the collegiate church of St Donatian at Bruges, one of the prebends awarded to singers of the papal chapel. It may have been during this period that he made contact with the French music circle and with Crétin, who mentioned Weerbeke in his *Déploration* on the death of Ockeghem (*d* 1497). However, it seems that his connection with the Sforza court was never completely broken. Towards the end of his service with Philip, Weerbeke once more recruited singers for the Duke of Milan and presumably returned to Milan in autumn 1498. On 28 November 1499, shortly after the conquest of Milan by King Louis XII, Duke Ercole d'Este tried unsuccessfully to engage him for the court chapel at Ferrara.

Weerbeke returned to Rome, where he is documented in the registers as a papal singer from 1500 to 1509. By February 1509 his name was in second place in a list of 17 singers, but after a gap in the registers he is no longer mentioned there. In another document, however, dated 26 December 1514, he is still called 'Cantor Capellae papalis'. At that time he entered the Fraternità del Campo Santo dei Teutonici e Fiamminghi in Rome, perhaps in order to secure himself a burial place in the cemetery next to S Pietro, but since his name is not recorded in the register of deaths of the fraternity he probably died away from Rome. The latest surviving evidence of his life suggests that he may have returned to the north: he was appointed next in succession in the dioceses of Cambrai and Tournai on 1 November 1515 by Pope Leo X, who offered him a benefice of 200 gold ducats a year in reward for his longstanding services as a 'cantor et capellanus' in the papal choir. Two years later, on 1 November 1517, he is mentioned as canonicus of S Maria ad Gradus in Mainz. Weerbeke was probably not the 'Gasparo fiamengo' who was one of the *cantores secreti* of Leo X in 1520–21. If Weerbeke was still alive then, he would have been about 75, surely too old to be accepted for the pope's private choir.

2. WORKS. Sacred music, both liturgical and non-liturgical, is clearly central in Weerbeke's works. Masses

and motets predominate. Of the eight mass Ordinaries and the two Credos which have survived, all but two masses (*Missa brevis* and *Missa 'Princesse d'amourettes'*) were printed by Petrucci, who devoted a whole volume to Weerbeke (*Misse Gaspar*, 1507). For the motet cycles the central sources are the Gaffurius Codices (*I-Mcap*), a group of manuscripts written in Milan at the turn of the 16th century. All his other known motets were printed in collections by Petrucci in Venice between 1502 and 1508. In *Motetti A*, Petrucci's first volume of motets, the compositions of Weerbeke outrank those of all the others, even Josquin, in number. Altogether about two-thirds of his extant works are found in contemporary editions, all from the first decade of the 16th century, demonstrating the high esteem in which he was held in Italy during his lifetime, but also how soon his fame faded.

Among Weerbeke's earliest mass compositions are the *Missa 'Ave regina caelorum'* and the *Missa 'O Venus bant'*. These two masses are similar in layout and may both originate from a time even before his arrival in Milan (Fiedler, 1997). In their structure, disposition of voices and general compositional technique they are reminiscent of the late masses of Du Fay, which may have served as models. But Weerbeke's works lack the symmetry and balance of Du Fay's, and show a stronger tendency to work out the outer voices in detail by sequence and sequential repetition. Especially in sections where the cantus firmus is not in the tenor, imitation is used frequently, mainly between discantus and tenor. Canonic duos occur in sections where the number of parts is reduced, and the mass sections are linked by head-motifs. The *Missa 'O Venus bant'*, based on a Flemish song melody, is mentioned in Gaffurius's theoretical writings; it seems to have been Weerbeke's most popular composition (Wegner, 1940). In the *Missa 'Princesse d'amourettes'* the outer voices make greater use than usual of material from the tenor, based on a chanson that has not survived. Introductory duets replace the head-motifs, and a considerable variety of imitation and a free treatment of the material generally indicate a more modern style. The *Missa 'Et trop penser'* seems to have connections to Florence, especially to Isaac's mass on the same chanson melody. In this composition and again in the *Missa 'Se mieulx ne vient'* Weerbeke used the technique of hybrid cantus firmus parody, in which not only the tenor but also parts of the other voices are taken quite unsystematically from a chanson. The *Missa 'N'as tu pas'* is a much later work than the masses just mentioned and may have been composed in Rome between 1504 and 1508. For this new type of mass composition Weerbeke abandoned the use of the chanson melody as a model for the tenor, taking instead motifs from the chanson setting as a whole. Unusual for him is the four-part texture throughout, but paired imitations are typical. The *Missa octavi toni* and the *Missa brevis* originate presumably from his second stay in Milan. They show a strong relationship to masses by Compère and Gaffurius and are written in a typically 'Italian' style in which sectional structure, alternation between homorhythmic declamation and free polyphony, frequent duos in paired imitation and extensive syllabic texting are characteristic.

The motets use a wide variety of compositional techniques. Croll (1952) classified them in five groups: motet cycles, polyphonic settings, mixed settings, homophonic settings and tenor motets. The motet cycles belong to the early period of Weerbeke's work and are typical of the Milanese repertory. They are designed to replace parts of the Mass and are orientated towards a mixed Ambrosian and Roman liturgy, like many other works written for the Sforza court. These motets are to a large extent composed in loose and simple polyphony. Shorter sections with different numbers of voices follow one another, separated by internal cadences. Paired imitation, the use of two voices moving in parallel, and textural contrast achieved by abrupt changes from polyphony to homophony support the impression of a shortwinded layout. The form in general is clearly organized and based on the structure of the text, which tends to be delivered syllabically. Occasional emphasis of a single word and early signs of attempts to express the meaning of the text in music are typical of this 'Italian motet style' (Finscher, 1964). Strict homophony prevails in the motets for the Elevation of the Host. Within the motet cycles little use has been made of liturgical chant models. Among the polyphonic motets, *Ave mater omnium* is of particular interest; it shows both a tightly woven four-part texture with free counterpoint in each voice and changing combinations of parts with sequences and repetitions of motifs. A fine example of a mixed setting is the motet *Mater digna Dei*, in which specific words, composed in breves, are given emphasis partly by fermatas on each syllable. The homophonic motets are closest to the Italian *laude* tradition in their declamatory style. Two anonymous arrangements of motets by Weerbeke from *Motetti B* in Petrucci's second book of *laudi* (RISM 1508[3]) show how perfectly some of his motets fitted Italian ideals. The Franco-Flemish motet is here blended with the popular sacred music of Italy. In contrast, Weerbeke's two five-voice tenor motets, *Dulcis amica Dei digna/Da pacem Domine* and *Stabat mater dolorosa/Vidi speciosam*, as well as the four-voice motet *Ave regina caelorum* and the *Magnificat*, are firmly in the Franco-Flemish tradition. The two five-voice tenor motets owe something to the model of Regis, and the two four-voice works seem to follow Du Fay directly. *Stabat mater dolorosa/Vidi speciosam* survives only in a Franco-Flemish presentation manuscript, the Chigi Codex (*I-Rvat*); all the other compositions in this group are transmitted in a Roman source (*I-Rvat* C.S.15) dating from 1495–1500.

Identification of all Weerbeke's secular works is hindered by conflicting ascriptions and possible confusion with his contemporary Johannes Japart (from whom only secular music survives). The rondeau *Sans regretz veul entretenir/Allez regretz* is ascribed 'Jaspar' in its only source (*I-Fc* 2439) and could be by either composer. The four-voice songs *Vray Dieu quel paine esse*, *Bon temps/Adieu mes amours* and *Que faict le cocu au bois* appear together in *I-Fc* 2442, all ascribed 'Gaspart'; these are close enough to Weerbeke's four-voice motets to be accepted with a certain confidence, even though *Vray Dieu* has contrary ascriptions to Compère and Pipelare (firmly rejected by Atlas). The three-voice *O Venus bant* has ascriptions to 'Gaspar' and Josquin; the editors of the New Josquin Edition observe details that make it unlikely to be by Josquin and note similarities in *La stangetta*. But *La stangetta* is ascribed 'Uuerbech' only in the first edition of Petrucci's *Odhecaton*, and in any case Petrucci otherwise marked Weerbeke's works with 'Gaspar'; elsewhere it is more plausibly ascribed to Obrecht or Isaac (but see Kämper, 1980).

Weerbeke's special position in the circle of Franco-Flemish composers around Josquin lies in his extraordinary readiness to assimilate the native Italian music. He succeeded in combining the Franco-Flemish polyphonic tradition with the new Italian *laude* style, thus forging a new, individual style that built on the best traits from both strands of its musical heritage.

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all for 4 voices unless otherwise stated: full list in Lindmayr (1992)

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Milan, Archivio della Veneranda Fabbrica del Duomo, sezione musicale, librone 1 (olim 2269), Renaissance Music in Facsimile, xii*a* (New York, 1987) [M]
Selections from Motetti A numero trentatre (Venice, 1502), ed. R. Sherr, SCMot, i (1991) [P i]
Selections from Motetti libro quarto (Venice, 1505), ed. R. Sherr, SCMot, iii (1991) [P ii]

MASSES AND MASS MOVEMENTS

[5] Misse Gaspar (Venice, 1507) [1507]

Missa 'Ave regina caelorum', 1507, T
Missa brevis, *D-Ju* 21
Missa 'Et trop penser', 1507
Missa 'N'as tu pas', 1509[1]
Missa octavi toni, 1507
Missa 'O Venus bant', 1507; ed. in EDM, 1st ser., xxxiii (1960)
Missa 'Princesse d'amourettes', *I-Rvat* C.S.35, S (Ky only); ed. in EMN, viii (1974)
Missa 'Se mieulx ne vient', 1507

Credo, 1505[1]
Credo cardinale, 1505[1]
Missa 'Une mousse de Biscaye' (doubtful work; see Fiedler, 1995)

MOTET CYCLES

Ave mundi domina; Ave mater gloriosa; Salve virgo virginum; Anima mea liquefacta est (2 versions: see Lindmayr, 1993); Ave regina caelorum, ave (= Ave domina angelorum); Quem terra pontus aethera; O virginum praeclara; Fit porta Christi: T, W iii, M
Quam pulchra es; Alma redemptoris mater; Salve virgo salutata; O pulcherrima mulierum; Ave regina caelorum, mater; O Maria clausus hortus; Mater patris filia mulierum; Tota pulchra es anima mea: T, W iii, M
Spiritus Domini replevit orbem; Veni Sancte Spiritus; Beata gens cuius est Dominus; Confirma hoc Deus; Loquebantur variis linguis; Factus est repente de caelo ('Gaspar in honorem sancti spiritus'): W, P ii

OTHER MOTETS

Adonai sanctissime Domine Deus, P i; Anima Christi sanctifica me, 1503[1]; Ave domina sancta Maria, P i; Ave mater omnium, P ii; Ave regina caelorum, *I-Rvat* C.S.15; Ave stella matutina, T, M; Ave verum corpus, 1503[1]; Christi mater ave sanctissima, T, M; Dulcis amica Dei digna/Da pacem Domine, 5vv, 1508[1]; Ibo mihi ad montem mirrhe, P i
Mater digna Dei, T, M; O beate Sebastiane, P ii; O pulcherrima mulierum, P i; Panis angelicus, 1503[1], ed. in Jeppesen (1935); Salve sancta parens, 1505[1]; Stabat mater dolorosa/Vidi speciosam, 5vv, ed. in Vander Straeten, vi (1882); Tenebrae factae sunt, S; Verbum caro factum est, 1503[1], S; Vidi speciosam sicut columbam, P i; Virgo Maria, non est tibi similis, ed. A.W. Ambros, *Geschichte der Musik*, v (Leipzig, 1882, rev. 3/1911 by O. Kade)

Ave panis angelorum, 1508[3] (anon.), ed. in Jeppesen (1929–30) (adaptation of Panis angelicus)
O inextimabilis/Ave nostra salus, 1508[3] (anon.), ed. in Jeppesen (1935) (adaptation of Verbum caro factum est)

OTHER SACRED WORKS

Magnificat octavi toni, *I-Rvat* C.S.15
Lamentationes et orationes Jeremiae, ed. in GMB

Sancti Spiritus adsit nobis gratia, *Md* 3 (anon.); see Lindmayr, 1992

SECULAR

Bon temps/Adieu mes amours, *I-Fc* 2442, inc.
Que fait le cocu au bois, *Fc* 2442, inc.
Vray Dieu quel paine esse (= Quam diu che pena), ed. in Atlas (1975)

La stangetta (= Ortus de celo flos est), 3vv, *RISM* 1501 (attrib. 'Uuerbech'), ed. H. Hewitt: *Harmonice musices odhecaton A* (Cambridge, MA, 1942, 2/1946/*R*); ? by Obrecht or Isaac; see Kämper (1980)
O Venus bant, 3vv, *E-Sc* 5–1–43 (attrib. Gaspar), *RISM* 1501 (attrib. Josquin); see Fiedler (1986)
Plaine d'ennuy/Anima mea (B derived from T of Anima mea liquefacta est: see MOTET CYCLES); see Finscher (1964)
Sans regretz veul entretenir/Allez regretz, 3vv, *I-Fc* 2439 (attrib. 'Jaspar')

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Wegelius, Martin (*b* Helsinki, 10 Nov 1846; *d* Helsinki, 22 March 1906). Finnish educationist and composer. He studied music first in Helsinki with Gabriel Linsén, Emil Zechin and Richard Faltin, then in Vienna (1870–71) with Rudolf Bibl, in Leipzig (1871–3) with Richter, Reinecke and Jadassohn and in Munich (1877–8) with Rheinberger. In the early part of his career he was active in Helsinki as a pianist and critic, and from 1878 to 1879 he was conductor of the Finnish Opera. His chief significance, however, derives from his pioneering role in Finnish music education: he founded a number of important institutions, most notably the Helsinki Music Institute (now the Sibelius Academy) in 1882, which he directed until his death, planning its curriculum, choosing its staff of distinguished teachers (including Busoni) from the whole of Europe and writing many of the theory textbooks (some of which are still used in revised form). He was diligent in keeping abreast with pedagogical developments on the Continent. Among his many pupils were such leading Finnish composers as Sibelius, Melartin, Kuula and Palmgren. Besides orchestral and chamber music he wrote many vocal works in a characteristically lyrical style. He became a member of the Swedish Royal Academy of Music in 1904.

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ERIK WAHLSTRÖM

Wegener, Emmy (Frensel) (*b* Amsterdam, 14 June 1901; *d* Laren, 11 Jan 1973). Dutch composer, daughter of Bertha Frensel Wegener-Koopman. She studied the violin with Felice Togni at the Amsterdam Conservatory, graduating in 1925. She then studied composition for three years with Sem Dresden and clarinet with Willem Brohm. She developed multiple sclerosis in the early 1930s, at which point she stopped composing and turned to writing poetry. Both Rosy Wertheim and Anna Mesritz van Velthuysen set her poems to music. She wrote in a dissonant, linearly conceived neo-classical style, and favoured short pieces.

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HELEN METZELAAR

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Wegman, Rob C(ornelis) (*b* Emmen, Netherlands, 26 Jan 1961). Dutch musicologist. He studied at the University of Amsterdam with Chris Maas and Frits Noske (1979–86) and the University of Manchester with David Fallows (1988–9). He took the doctorate at the University of Amsterdam in 1993 with a dissertation on the life and masses of Obrecht. He was a research fellow at Oxford University from 1991 to 1995 and became assistant professor at Princeton University in 1995.

Wegman's research focusses on many aspects of 15th-century polyphony. It includes studies on the development of the polyphonic mass, tempo and mensuration, the genesis of sources and the aesthetic opinions of the period, research on the attribution and genesis of works and archive research relating to musicians, compositions and performing practice. His work shows a deep knowledge and understanding of these areas, and an ability to combine them in a fruitful way. His dissertation provides new biographical information, particularly on Obrecht's youth, and describes the chronology and development of his masses.

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'Who was Josquin?', *The Josquin Companion*, ed. R. Sherr (forthcoming)

EDITIONS

Choirbook of the Burgundian Court Chapel: Brussel, Koninklijke Bibliotheek, MS.5557 (Peer, 1989)

JOOST VAN GEMERT

Wegwanowsky, Paul Joseph. *See* VEJVANOVSKÝ, PAVEL JOSEF.

Wehrli, Werner (*b* Aarau, 8 Jan 1892; *d* Sonnmatt, nr Lucerne, 27 June 1944). Swiss composer, conductor and writer. He studied with Hegar and Kempter at the Zürich Conservatory and in 1913 began studies in musicology and art history at Basle University. In 1914 he won the Mozart Prize for his First String Quartet, and the conditions of acceptance necessitated a two-year course at the Frankfurt Conservatory. There he studied with Sekles and Knorr, and became friendly with Hindemith, a fellow student. Wehrli returned to Basle University in 1916, and in 1918 accepted a post at the Women's Teachers' Training College in Aarau, where he taught until his death and where he conducted the Cäcilienverein (1920–29). His teaching and conducting activities are reflected in his output, which is essentially tonal, though often strongly contrapuntal. The Romanticism of his early works gives way to a more experimental approach influenced by Hindemith and the works of Schoeck of the 1920s; in his settings of Hesse op.23, for example, Wehrli employs polytonality.

WORKS
(*selective list*)

STAGE AND VOCAL

Das heisse Eisen (comic op, H. Sachs), op.5, Berne, 1918; Der Märchenspiegel (Spl, C. Günther), op.21, 1923; Weltgesicht (dramatic cant., E. Brüllmann), op.26, 1930; Das Vermächtnis (W. Wehrli), op.29, Lucerne, 1934; Auf dem Mond (school op, Wehrli), op.33, Aarau, 1933
Festspiele: Die Schweizer, 1924; Die Brücke, 1927; Schweizer Festspiel, 1928; O userwelte Eidgnoss'schaft, 1939
Choral: Lebenslauf (H. Hölderlin), op.15, mixed/male vv, orch, 1920; 4 Gesänge (C.F. Meyer), op.22, Bar, chorus, chbr orch (1926); Ein weltliches Requiem (Wehrli), op.25, 4 solo vv, chorus, children's chorus, orch, 1928–9; Allerseele (S. Haemmerli-Marti), op.30, 1v, female chorus, 2 tpt, pf, 1932; Festlied (H. Kaeslin), op.31, male vv, brass, timp, dbs, op.52, 1932; Wallfahrt (J.G. von Salis-Seewis), Bar, female vv, chbr orch, 1939; a cappella madrigals, motets, canons, etc.
Solo vocal: Vom jüngsten Tag, op.9/1, S, ob, str qt, org, 1917; 4 Gesänge, Bar, chorus, 9 insts, 1926; 5 Gesänge (H. Hesse), op.23, A/B, vn, pf, 1928; lieder

INSTRUMENTAL

Orch: Sinfonietta, 1915; Chilbizite, ov., 1917; Sinfonietta, 1921; Variationen und Fuge über einen lustigen Sang, op.18, 1927; Romanze, op.34, vc, orch, 1932; Serenade, op.39, 1933
Chbr: Str Qt, 1912; Sonata, op.1, vc, pf, 1913; Str Qt, op.8, 1916–18; Trio, op.11/1, vn, hn, pf, 1921; Trio, op.11/2, fl, vn, va, 1920; Suite, op.16, fl, pf, 1921; Tafelmusik, op.32, 3 rec, 1932; Str Qt, op.37, 1933; Christgeburt, op.40, fl, vn, 1935; Sonata, op.47, vc, pf, 1938; Sonata, op.54, fl, pf, 1941
Pf: Von einer Wanderung, op.17, 1921; Kleines musikalisches Spielzeug, op.24, 2 pf, 1927–8; 6 sonatinas
Org: 8 Choralvorspiele, op.14, 1924; other pieces
Principal publisher: Hug

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'Das musiktheoretische System Johannes Keplers', *SMz*, lxix (1929), 213–21
Ein unstillbares Sehnen: das dichterische Schaffen, ed. K. Ericson and M. Schneider (Aarau, 1994)

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S. Ehrismann, K.Ericson and W. Labhart: *Werner Wehrli: Komponist zwischen den Zeiten* (Aarau, 1992)

PETER ROSS/CHRIS WALTON

Weibliche Endung (Ger.). *See* FEMININE ENDING.

Weichenberger [Weichenberg], **Johann Georg** (*b* Graz, bap. 11 Dec 1676; *d* Vienna, inquest 2 Jan 1740). Austrian amateur composer and lutenist. He worked in the book-keeping department of the Austrian exchequer and described himself as registrar and dispatcher (*Expeditor*). He was also a skilled lutenist. Though described as 'officer of the exchequer' in a document of 1712, he is called 'lutenist' in one dated 1708 and 'cavalry officer' in another. He had a wide range of interests and left a considerable collection of paintings (see Koczirz, 63). He wrote a number of pieces for lute solo and concerto-like works for lute and strings. He was a complete master of both polyphonic and chordal writing and in his later music cultivated the French *galant* style. His music enjoyed widespread popularity at the time, and he was highly regarded in Austria and Bohemia in particular, even though he was only an amateur.

WORKS

Lauthen Concert, lute, str, *SK-BRhs*; ed. in DTÖ, 1, Jg.xxv/2 (1918)
Concerto, lute, str, *PL-Wu*
Parthia, lute, vn, b, *A-KR*; Parthie, lute, lost, formerly Berlin, Staatsbibliothek Preussischer Kulturbesitz
Other lute pieces, *A-GÖ*, *CZ-Bm*, *POm*; 11 ed. in MAM, xxv–xxvi (1970); 4 ed. in EDM, 2nd ser., *Alpen-Donau Reichsgaue*, i (1942)

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W. Boetticher: *Studien zur solistischen Lautenpraxis des 16. und 17. Jahrhunderts* (Berlin, 1943), 159–60, 170, 376
J. Klima: 'Die Paysanne in den österreichischen Lautentabulaturen', *Jb des österreichischen Volksliedwerkes*, x (1961), 102–5
R. Flotzinger: *Die Lautentabulaturen des Stiftes Kremsmünster: thematischer Katalog* (Vienna, 1965), 11, 14–15, 35, 46, 49, 51, 254
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J. Tichota: *Loutnová tabulatura psaná Mikulášem Šmalem z Lebendorfu* (Prague, 1969), 163ff
J. Klima, ed.: *Die Lautenhandschriften der Benediktinerabtei Göttweig* (Maria Ehzersdorf, 1975)

WOLFGANG BOETTICHER

Weichlein, Romanus [Andreas Franz] (*b* Linz, 20 Nov 1652; *d* Kleinfrauenheid, Burgenland, 8 Sept 1706). Austrian composer and violinist. He came from a family in which his father and at least one of his brothers, Franz, were also musicians. He entered the monastery at Lambach as a novice and at the profession of his vows on 6 January 1671 received the monastic name of Romanus.

On 30 December 1671 he enrolled at the Benedictine University of Salzburg, gained the bachelor's degree in 1672 and became a doctor of philosophy in 1673. He must then have returned to Lambach. He had doubtless begun his musical education at home. Later the high standard of musical life at the monastery at Lambach, which was certainly comparable with that of the Viennese court, was to offer him ample stimulation. Not least, his student years in Salzburg considerably extended his musical horizons, for it can be assumed that his first meeting with Biber, which took place there, spurred him on to mastery of the violin. Almost every aspect of his musical achievement was influenced by Biber, who gave concerts at Lambach in 1681 before the Emperor Leopold I. When he was chaplain and musical director of the Benedictine convent of Nonnberg in Salzburg, Weichlein could study Biber's work at close range from about 1688 to 1691. In 1688 he achieved success with a performance in Passau Cathedral of a sonata of his own for solo violin.

In 1691, preceded by a good reputation as a musician, Weichlein was appointed chaplain of Nonnberg's daughter house at Sabione, near Bressanone. Here he modernized the practice of *a cappella* singing by introducing instrumental playing into the church, produced plays and, according to the convent's chronicle, succeeded in bringing 'musical perfection' to the inmates through his industry as their composer. In 1705 the election of a new abbot at Lambach resulted in his being transferred to a quite different kind of position, that of parish priest at Kleinfrauenheid, in a border area of eastern Austria that in 1692 had been given by Prince Pál Esterházy to the Benedictines for recultivation; it had been devastated in the Turkish wars and was rife with looters. When famine compelled Weichlein to write to the abbot asking to be relieved of his ministry, his request was refused, and he died of typhus after being there for only about a year.

Weichlein's op.1, dedicated to the Emperor Leopold I, is a set of 12 sonatas for several instruments, stylistically interesting and equally suitable for performance in church or in a secular setting. Unlike Muffat, who modelled himself on Corelli, Weichlein fused the style of Biber's solo sonatas with that of the orchestral canzona, which had been cultivated in Austria since the beginning of the 17th century: his sonatas thus approach the solo concerto in style, an impression reinforced by their themes, cadenza-like passages for the first violin and the fact that they are suited to performance by a chamber orchestra. A striking use of popular melodies also characterizes Weichlein's style, which is truly Austrian and offers intimations of the early Classical style.

Weichlein's brother, Franz (*b* Linz, 4 Oct 1659; *d* Graz, 30 July 1727) was an organist and composer. He attended the Jesuit Gymnasium at Linz from 1668 to 1674. He was organist of the collegiate churches at Zwettl (up to 1681) and Garsten (up to 1688) and of the parish churches of Linz (to 1690) and Graz (until his death). He wrote a certain amount of vocal and instrumental music, all of which is lost. It included music for a Jesuit play performed at Graz in 1701 and *Musico-instrumentalisches Divertissement* for three instruments (Augsburg, 1705).

WORKS

Canon über das Post-Hörnl a violinis (Lambach, 1686); copper-plate in *A-LA*

Encaenia musices ... cum 5 et pluribus instrumentis, op.1 (Innsbruck, 1695), ed. in DTÖ, cxxviii (1979)

Parnassus ecclesiastico-musicus cum ... 7 missis musicalibus, 4–5vv, 5 insts, op.2 (Ulm, 1702)

Masses and other sacred works, *A-KR*, *LA*, *Sn*

1 vn sonata, ?1688, lost

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H. Wessely-Kropik: 'Romanus Weichlein: ein vergessener österreichischer Instrumentalkomponist des 17. Jahrhunderts', *Musikwissenschaftlicher Kongress: Vienna 1956*, 689–707

HELENE WESSELY

Weichmann, Johann (*b* Wolgast, Pomerania, 9 Jan 1620; *d* Königsberg, 24 July 1652). German composer. After musical studies in Wolgast and Hameln, Weichmann spent three years in Danzig, where he was an organist at St Peter in 1639 and 1640. From 1640 to 1643 he studied in Königsberg and then went to Wehlau for his first regular appointment as organist. He returned to Königsberg in 1647 as Kantor and director of music at the Altstadt church, where he remained until his death.

Weichmann was a prolific composer of vocal and instrumental music, both sacred and secular. While a member of the distinguished Königsberg school of song composers that included Albert and Neumark, he composed his most important collection of songs, *Sorgen-Lägerin*, which consists of 65 strophic lieder, sacred and secular; here and elsewhere he set texts by Opitz and Johann Franck among others. His requirements for the performance of his songs are a good voice, clear diction and an instrument capable of chordal realization of the figured bass.

Among his sacred works, most of them now lost, his lost setting of Psalm cxxxiii was a specially impressive cantata for five soloists, four-part choir, trombones or bassoons, clarinos or cornetts, violins and organ, beginning with an orchestral sinfonia followed by sections for various combinations of voices and orchestra. (H. Güttler: *Königsbergs Musikkultur im 18. Jahrhundert*, Königsberg, 1925/*R*)

WORKS

Neue geistliche und weltliche Lieder (Königsberg, 1643)

Die fünff Haupt-Stück der christlichen Lehre, 5vv (Königsberg, 1646)

1. Theil neuer Tänze, 5 insts (Königsberg and Frankfurt, 1646)

Musica, oder Singekunst (Königsberg, 1647)

Sorgen-Lägerin, das ist Etliche Theile geistlicher und weltlicher ... Lieder, 1–3vv, bc (Königsberg, 1648)

Erste und Ander Theil Neuer Ballett, Couranten, Alemanden und Sarabanden, 2 insts (Königsberg, 1649)

A few songs in 17th-century collections including 1651^{4}, 1653^{5}, 1657^{3}

Mass settings, motets, cantatas and occasional pieces (mostly lost), some in *D-Lm*, *RUS-KA*

JOHN H. BARON

Weichsel [Weichsell], **Charles** [Carl] (*b* Soho, London, 26 Jan 1767; *d* Hammersmith, 3 April 1850). English violinist and composer. The son of Carl Friedrich Weichsell, an oboist from Saxony, and a Vauxhall singer Fredericka, he studied the violin with Wilhelm Cramer and made his début in 1774, with his sister Elizabeth (*see* BILLINGTON, ELIZABETH). He played standing on a stool and was sketched by the artist Rowlandson. He and his sister frequently appeared together, and played in Dublin during the 1780s, after which he travelled to Italy and Germany. On his return to London in 1790 he led the Pantheon concerts; according to Burney he had 'a great hand, [and] sweet tone, but wanted force and personal weight'. He divided his time between London and Dublin, but in 1794

returned to Italy with his sister. By 1801 he was back in London, leading the band at the King's Theatre, Haymarket, and also at Covent Garden and Drury Lane whenever his sister sang. Later he led the Philharmonic concerts for three years, but in 1819 he moved to Venice, returning only in 1828; he led the Philharmonic for the last time in 1837.

Sketches of violin concertos in his hand survive (*GB-Lbl* Add.29295), dating from the 1790s; only the solo line is fully notated, with occasional indications of scoring, but the variation finales in particular suggest a virtuosic performing style. Technical brilliance and clarity of execution seem to have stayed with him throughout his career, to judge by press reports and the published editions of his violin pieces, which include a solo (*c*1795), two sets of violin duets (*c*1805, *c*1830) and other miscellaneous pieces; he also wrote numbers for an adaptation of Gluck's *Orfeo ed Euridice*.

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Calendar of London Concerts 1750–1800 (Goldsmiths College, U. of London; S. McVeigh) [restricted-access database]

RACHEL E. COWGILL

Weichsel [Weichsell], **Elizabeth.** *See* BILLINGTON, ELIZABETH.

Weichsell [Weichsel], **Frederika** (*b c*1745; *d* London, 5/6 Jan 1786). English soprano. She was a pupil of J.C. Bach. As Miss Weirman she made her début on 18 October 1764 at Covent Garden in *Perseus and Andromeda*, a pantomime with no speaking parts. That season she had a few minor singing roles and in the summer of 1765 she married the German-born Carl Friedrich Weichsell, who since 1757 had been oboist and, more recently, clarinettist at both the King's Theatre and Drury Lane. Mrs Weichsell is remembered as the mother of Mrs Billington and as the singer in Thomas Rowlandson's famous watercolour of Vauxhall Gardens. She sang very little at the playhouses but was outstandingly popular at Vauxhall. In 1766 J.C. Bach wrote a set of English songs for her to sing there, and a year later a similar set for her and Mrs Pinto. By the time she died 'she had performed in the gardens of Vauxhall 22 seasons' (*Gentleman's Magazine*, 1786, p.84). Mrs Weichsell also sang in Handel oratorios at the Gloucester Three Choirs Festival of 1769, but in the seasons that followed Elizabeth and Mary Linley were preferred.

Mrs Weichsell's daughter Elizabeth, later Mrs Billington, was probably born in 1766 or 1767. Years later Lady Morgan suggested in her *Memoirs* (London, 1862) that her own father, the Irish singer Robert Owenson, was in fact also Mrs Billington's father. (*BDA*)

ROGER FISKE/R

Weidberg, Ron (*b* Tel-Aviv, 23 Oct 1953). Israeli composer. After studying composition with Schidlowsky and Sadai at the Rubin Academy at Tel-Aviv University (BM 1979), he studied the piano at Northwestern University (MM 1980). He started teaching at the Open University, Tel-Aviv, in 1979, and the Rubin Academy, Tel-Aviv, in 1994. Weidberg initiated and organized 'Music Now', a series of Israeli music concerts at Tel-Aviv Museum of Art (1988–95), chaired the Israeli Composers' League (1995–7); he became the musical director of Musica Nova Consort in 1997. Influenced by Schidlowsky, Weidberg began his career as an avant-garde composer, but in 1980 he changed his style radically and adopted a witty and richly tonal style, influenced by Poulenc, Weill, Prokofiev and the neo-classical works of Stravinsky, epitomized in his *Variations on a Theme by Mozart* (1991). His gift for orchestration and contrapuntal skills are particularly evident in the concertos for piano (1985) and violin (1994).

WORKS
(*selective list*)

Ops: Dracula (3), 1981; Waiting for Godot (chbr op, S. Beckett), 1986; Die Verwandlung (F. Kafka), 1996

Inst: Pf Conc., 1985; Sym. no.1, 1991; Variations on a Theme by Mozart, cl, va, vc, pf, 1991; Sym. no.2, 1993; Vn Conc., 1994; Voyage to the End of the Millennium: 24 Preludes and Fugues, pf, 1998

Vocal: The Story of Rabbi Amnon of Mainz (cant.), solo vv, chorus, vc, hpd, org, 1994

Principal publishers: Israel Music Centre, Israel Music Institute

RONIT SETER

Weideman [Weidemann, Weidmann, Wiedeman], **Carl Friedrich** [Charles Frederick] (*b* Germany, ?early 18th century; *d* London, 1782). German flautist and composer. He spent the greater part of his career in England; the date of his arrival is not known, but he was in London by spring 1725 when he took part in a performance of Handel's opera *Tamerlano* at the New Theatre in the Haymarket. This information derives from a handwritten note on Weideman's own copy of a set of trio sonatas ascribed to Handel: 'Tamerlan 1725. which was the first Opera I play'd in . . . C:W:' (see Deutsch, p.174). By the time Quantz visited England in 1727 Weideman was firmly established as one of London's leading flautists. He is also remembered as a co-founder, with Festing and Thomas Vincent, of a charitable 'Fund for the Support of Decayed Musicians and their Families'. This institution, later known as the Royal Society of Musicians of Great Britain, was founded in April 1738 and attracted widespread support from eminent members of the profession, Handel included. Weideman's activities in London musical circles were many and varied: he engaged in fund-raising concerts for the newly formed society, was in frequent demand as an instrumentalist, produced a succession of compositions, and composed minuets for the court balls. In 1778 he was a member of the King's Band of Musicians with an annual income of £100.

Weideman's chamber and orchestral works, though a little unenterprising, are neatly constructed and show a sympathetic understanding of woodwind techniques; stylistically, they reflect his known admiration for Handel's works. The occasional music is in a lighter vein. His songs are charmingly simple, and one at least proved extremely popular with audiences at Vauxhall Gardens. According to G.C. Lichtenberg, Weideman was the flautist depicted by Hogarth in the fourth picture of *Marriage à la mode*.

WORKS
all pubd in London

op.	
1	12 Sonatas or Solos, fl, bc (*c*1737)
2	6 Concertos in 7 Parts, 1/2 fl, str (*c*1746)
3	6 Sonatas, for fl, vn, bc; 2 for 3 fl; 2 for 2 fl, bc (1751)
4	6 Duets, 2 fl (*c*1751)

5 Second Set of 12 Solos, fl, bc (*c*1760)
6 6 Duets, 2 fl (*c*1765)
7 6 Concertos, 2 fl, 2 hn ad lib, str (*c*1766)
8 6 Quartets, fl, vn, va, vc (1773)

Single songs: Damon and Flavella (1749), The Garland (1750), Joy enlightens all my senses (1750), When beauty we enjoy (1750)
Minuets for Her Majesty's Birth-Day, fl/vn, hpd (1764)
Second Book of 18 Minuets, vn/fl, hpd (1769)
Single minuets (*c*1760, *c*1770)
The Old Buffs March, 2 ob/vn, 2 hn, b (*c*1770)
Other miscellaneous pieces in 18th-century collections: see RISM

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O.E. Deutsch, ed.: *Handel: a Documentary Biography* (London, 1955/*R*)
I. and G. Herdan, trans.: *Lichtenberg's Commentaries on Hogarth's Engravings* (London, 1966), 115
W.C. Smith and C. Humphries: *A Bibliography of the Musical Works Published by the Firm of John Walsh during the Years 1721–1766* (London, 1968), 342ff

PIPPA DRUMMOND

Weidenaar, Reynold (Henry) (*b* East Grand Rapids, MI, 25 Sept 1945). American composer, film maker and video artist. He worked with Moog at the Independent Electronic Music Centre in Trumansburg, New York (1965–9) and studied composition at the Cleveland Institute with Erb (BMus 1973) and at New York University with Fennelly (MA 1980, PhD 1989). His earliest awards include first prize in the Sonavera International Tape Music Competition (New York, 1979). Weidenaar has received widespread recognition in the USA and abroad for his films and videotapes, which integrate variations of texture and colour developed parallel to analogue tape music. His *Love of Line, of Light and Shadow: the Brooklyn Bridge* (1982, for clarinet and stereo and colour video), realized for the centenary of the Brooklyn Bridge, was chosen for inclusion in the Eastman School's International Computer Music Conference (1983) and the second annual New York City Experimental Video and Film Festival. He has received the Special Distinction Award from the Tokyo Video Festival (1987) and a gold from the International Communication Film & Video Festival (1996). He was appointed an assistant professor of film and television at New York University (1986–93) and has been artist-in-residence at the center for computer music at Brooklyn College, CUNY (1983–4). In 1993 he became assistant professor of communication at William Paterson University in Wayne, New Jersey. Most of Weidenaar's work involves magnetic audiotape, film or videotape. *The Tinsel Chicken Coop, for your Usual Magnetic Tape* (1973) and *Wiener, your Usual Magnetic Sequel* (1974) use vast arrays of electronic, vocal, and acoustic resources. The *Wavelines* series (1978–9) integrates electronic tape and 16 mm colour film images as does *Pathways III* (1980). Since 1985, his works have consistently involved the use of videotape, very often in conjunction with solo acoustic instruments, as in *Swing Bridge* (1997) for clarinet and videotape.

WORKS
(*selective list*)

Fanfare, tape, 1973; The Tinsel Chicken Coop, for your Usual Magnetic Tape, 1973; Out of C (Weidenaar, L. Baker, D. Pealle), tape, 1974; Wiener, your Usual Magnetic Sequel (Weidenaar, after jingle), tape, 1974; Twilight Flight, tape, 1978; Wavelines II: 3 Visual-Musical Compositions, 16mm sound-film, 1978–9; Close Harmony, tape, 1979; How to Protect your Home from Frequency Modulation! (Weidenaar), 16mm sound-film, 1979; Pathways II: 7 Sonic Variations, tape, 1980; Pathways III: Visualmusical Variations, videotape, 1980; Pathways IV: Fibonacci loci, tape, 1980; Between the Motion and the Act falls the Shadow, videotape, 1981; Imprint: Footfalls to Return, tape, 1981; Twilight Flight, videotape, 1981; Love of Line, of Light and Shadow: the Brooklyn Bridge, cl, videotape, 1982; Night Flame Ritual, cl, videotape, digital delay, 1983; Southern Fantasy, film score, tape, 1983; The Stillness, a sax, videotape, elecs, 1985; The Thundering Scream of the Seraphim's Delight, db, videotape, 1987; Bass Bars, videotape, 1988; Long River, pf, videotape, 1993; Long into the Night, Heavenly Electrical Music Flowed Out of the Street (Weidenaar), pf, videotape, 1996; Magic Music from the Telharmonium, videotape, 1997; Swing Bridge, cl, videotape, 1997

WRITINGS

'Down Memory Lane: Forerunners of Music and the Moving Image', *Ear* [New York], ix/5–x/1 (1985), 3 only
'Live Music and Moving Images: Composing and Producing the Concert Video', *PNM*, xxiv/2 (1986), 270–79
Magic Music from the Telharmonium (Metuchen, NJ, 1995)

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T. Rhea: 'Reynold Weidenaar – the Telharmonium: a History of the First Music Synthesizer, 1893–1918', *Computer Music Journal*, xii/3 (1988), 59–63
R. Oakes: 'Magic Music from the Telharmonium', *Journal SEAMUS*, x/2 (1995), 9–10

STEPHEN RUPPENTHAL/DAVID PATTERSON

Weidinger, Anton (*b* Vienna, 9 June 1766; *d* Vienna, 20 Sept 1852). Austrian trumpeter. Because of his skill and diligence his training period was shortened, and he was pronounced to be well qualified for service at court, or in the army as a field trumpeter. Having served in some regimental bands, he joined the court opera in Vienna in 1792. Here he began to experiment with the keyed trumpet by about 1793.

In 1796 Joseph Haydn wrote his Trumpet Concerto for Weidinger, but it was not performed until 28 March 1800. In 1803 he made a concert tour in Germany, France and England; his playing was praised in Leipzig and London. On New Year's Day 1804 he played Hummel's Trumpet Concerto in E at Eszterháza, a work demonstrating the virtuosity he had achieved. Neukomm wrote a part for him in his requiem for Louis XVII (Congress of Vienna, 21 January 1815). From then on, Weidinger demonstrated his instrument frequently in concerts in Vienna. Although critics admired his playing, by 1820 his instrument was no longer popular.

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R. Dahlqvist: *Bidrag till trumpetens och trumpetspelets historia: från 1500-talet till mitten av 1800-talet, med särskild hänsyn till periden 1730–1830* (diss., U. of Göteborg, 1988) [with Eng. summary]

REINE DAHLQVIST

Weidt, Lucie [Lucy] (*b* Troppau [now Opava], Silesia, 11 May 1876; *d* Vienna, 28 July 1940). Austrian soprano of German birth. She studied with her father, Heinrich Weidt, a minor Kapellmeister and composer, and with Rosa Papier. Most of her career was spent at the Vienna Staatsoper, of which she was a regular member from 1903 to 1926, first in succession to the retiring Sophie Sedlmair, and soon sharing the major Wagner roles with Anna Bahr-Mildenburg. She became a famous Leonore in

Fidelio and was the first Viennese Marschallin in *Der Rosenkavalier*; she was also the first to sing the role of Kundry in Milan. She appeared in Munich between 1908 and 1910, for a few Metropolitan performances as Brünnhilde and Elisabeth in the season of 1910–11, and at Buenos Aires in 1912. Janáček much admired her Kostelnička at the Viennese première of *Jenůfa* in 1918. At the première of Strauss's *Die Frau ohne Schatten* (1919, Vienna) she sang the part of the Nurse. Her recordings show a well-trained and strong voice of marked dramatic intensity.

DESMOND SHAWE-TAYLOR/R

Weigel [Waigel]. German family of engravers and publishers.

(1) **Christoph Weigel (i)** [*der Ältere*] (*b* Marktredwitz, bap. 30 Nov 1654; *d* Nuremberg, 5 Feb 1725). He learnt the craft of copper engraving in Augsburg (1673–81) and worked in Vienna, Frankfurt and Regensburg before settling in Nuremberg, where he married in 1698. He founded an art publishing firm which, through the heirs Tyroff and later Schmidt, existed into the 19th century; in it he also engraved and published music. His *Ständebuch* of 1698 follows very closely in its sections on music Michael Praetorius's *Organographia* of 1618 and Kircher's *Musurgia* of 1650. But it contains interesting details of the instrumental practice of the time, and stresses 'the predominance of the organ among instruments and the leading role of Nuremberg in the construction of wind instruments' (Krautwurst).

(2) **Johann Christoph Weigel** (*b* Marktredwitz, bap. 15 July 1661; *d* Nuremberg, bur. 3 Sept 1726). Brother of (1) Christoph Weigel (i). Like his brother he settled in Nuremberg and worked there as an engraver and art dealer. Notable among the works he published are Pachelbel's *Erster Theil etlicher Chorale* (*c*1700) and above all his own *Musicalisches Theatrum* (*c*1722). The latter is a collection of folio plates illustrating various instruments being played with a conductor, and is closely related to Mattheson's *Das neu-eröffnete Orchestre* (Hamburg, 1713). After Weigel's death his wife continued the business.

(3) **Christoph Weigel (ii)** [*der Jüngere*] (*b* 1703; *d* Nuremberg, bur. 19 June 1777). Son of (2) Johann Christoph Weigel. He took over the business from his mother in 1734. The most important work published by the 'jüngere Weigelsche Handlung' (which survived with A.G. Schneider's bookshop until 1807) was book 2 of Bach's *Clavier-Übung* (1735/*R*).

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WOLFGANG SPINDLER

Weigh House Chapel, Eastcheap. London Presbyterian chapel. *See* LONDON, §I, 7(iii).

Weigl. Austrian family of musicians.

(1) **Joseph (Franz) Weigl (i)** (*b* Bavaria, 19 May 1740; *d* Vienna, 25 Jan 1820). Cellist. On Haydn's recommendation he was appointed a cellist at the Eisenstadt court of Prince Paul Anton Esterházy on 1 June 1761. In 1764 he married the daughter of the household accountant in Eisenstadt, (Anna Maria) Josepha Scheffstoss, who had been a 'choral and chamber singer' at the Esterházy court since 1760. In 1769 Weigl became principal cellist to the Italian opera at the Kärntnertortheater in Vienna. Meanwhile his wife was engaged at the Burgtheater, where she appeared primarily in Gluck's operas. Weigl's expressive cello playing soon won him entry into the highest circles: in 1773 Burney heard Haydn quartets played by Starzer, d'Ordonez, Count von Brühl and Weigl at the home of Lord Stormont, the English ambassador to Vienna. In 1792 Weigl entered the Hofkapelle, and the Kapellmeister Salieri frequently suggested him as a soloist for music at court banquets. He is supposed to have written pieces for the *csakan*, a Hungarian recorder.

(2) **Joseph Weigl (ii)** (*b* Eisenstadt, 28 March 1766; *d* Vienna, 3 Feb 1846). Composer and conductor, son of (1) Joseph Weigl (i). In 1769 he moved to Vienna, where his musical talent was quickly recognized by F.L. Gassmann. He studied singing and thoroughbass in 1775 with the Korneuburg choirmaster and schoolmaster Sebastian Witzig. In 1776 he entered the grammar school and studied music with Albrechtsberger until 1782. He began, but did not complete, courses in medicine and law. At the age of 16 Weigl wrote his first opera *Die unnütze Vorsicht* for a marionette theatre; it met with the approval of Gluck and Salieri, who were responsible for arranging a performance at the Burgtheater in 1783. Every Sunday Baron Gottfried van Swieten invited him to his musical matinées. There Weigl came into contact with Mozart, Salieri, Teyber and Starzer and works by Bach, Handel and Graun were played and studied, with Mozart accompanying at the fortepiano. 'To hear a Mozart playing through the most difficult scores with his unique fluency, and at the same time singing and correcting the mistakes of others', reported Weigl in his autobiography, 'could not but excite the greatest admiration'. Salieri convinced Weigl's father of his son's talent, and himself gave the 19-year-old instruction in composition and introduced him to theatrical life at the court theatre. There Weigl had to accompany and take the singers through their parts. Among the works he rehearsed were Mozart's *Le nozze di Figaro* (1786) and *Don Giovanni* (1788); at later performances of these operas he himself was the conductor. He probably also rehearsed *Così fan tutte*.

By 1790 Weigl was deputy Kapellmeister at the court theatre, and in July 1791 he was made Salieri's successor by Leopold II. His first great success in the theatre came with *La principessa d'Amalfi* in 1794. Haydn (who was his godfather) congratulated him with the words: 'not for a long time have I enjoyed any music as much as I did your *La principessa d'Amalfi* yesterday: it is novel in conception, noble, expressive – in short, a masterpiece'. During the 1790s Weigl composed not only Italian but also German operas (including *Das Petermännchen* and *Das Dorf im Gebirge*). After the creation of a court ballet company in 1791 Weigl began a fruitful collaboration with the dancers Antonio Muzzarelli, Salvatore Viganò and Giuseppe Traffieri. From Peter von Braun, who had taken over the court theatre as a lessee in 1794, Weigl received a special commission to compose an opera and two ballets every year. Among his most successful ballets were *Pigmalione* (33 times, 1794–5), *Riccardo cor di*

Leone (32 times, February–August 1795), *Il ratto d'Elena* (38 times, 1795–6), *L'incendio e la distruzione di Troja* (20 times, 1796), *Alonso e Cora* (73 times, 1796–1800), *Alcina* (66 times, 1798–1801), *Alceste* (32 times, 1800–01), *I spagnoli nell'isola Cristina* (44 times, 1802–3) and *La ballerina d'Athene* (51 times, 1802–4). His first great operatic success abroad was *L'amor marinaro* (1797), which was played in all the larger theatres of Europe. Beethoven made use of the closing section of its terzetto 'Pria ch'io l'impegno' (no.12) as a theme for the variations of his Clarinet Trio in B♭, op.11.

In 1802 Weigl married Elisabeth Bertier, a maid-servant at the court; there were three children of the marriage (Leopold, Theresia and Leopoldine). In 1802 he was summoned to the Stuttgart Opera, but declined on account of his life appointment at the Viennese court. He had a special patroness in the Empress Marie Therese, the second wife of Emperor Franz II; it was for her that he wrote the opera *L'uniforme* (1800) and at its première in the theatre at Schönbrunn Castle she herself sang the principal role. In the 1807–8 season Weigl composed *Cleopatra* and *Il rivale di se stesso* for La Scala. The latter was an enormous success and had 111 performances in three years. He was offered an appointment as director of the Milan Conservatory but turned it down and in July 1808 returned to Vienna. The Singspiel *Das Waisenhaus* (1808) and *Die Schweizerfamilie* (1809) are highpoints in his dramatic output. The former had over 100 Viennese performances within ten years, and *Die Schweizerfamilie* was performed throughout the world during the 19th century. Weigl was one of the chief participants in the musical preparations for the Council of Vienna, where his opera *Die Jugend Peter des Grossen* (1814) was given as a festival performance. In 1815 he was once more called to Milan, where he composed the opera *L'imboscata* (1815) for La Scala and the cantata *Il ritorno d'Astrea* (1815) for the arrival of the Austrian Emperor Franz I. In February 1816 he returned to Vienna, where he finished his second commissioned opera for Milan *Margaritta d'Anjou*. The première, however, did not take place in Milan but in Vienna in 1819. His series of stage works ended in 1823 with *Die eiserne Pforte*, after which he composed principally sacred music. A decree of 22 January 1827 appointed him vice-Kapellmeister at court, and he held this position until 1838. At his retirement in 1839 he was awarded the gold Civil-Ehrenmedaille. Weigl was buried in the cemetery at Währing, but later a memorial was erected at the central cemetery in Vienna. He was an honorary member of the Milan Conservatory (1812) and the Gesellschaft der Musikfreunde in Vienna (1826) as well as several other musical associations; in 1828 he was given the freedom of the city of Vienna. Two manuscript autobiographies (one containing a list of works) are in the Vienna Nationalbibliothek.

Weigl's Italian operas span from 1788 to 1816. Initially modelling his work on Mozart's operas on the one hand and Neapolitan *opera buffa* on the other, Weigl achieved a stylistic blend that eventually developed into a mature style of his own. The *semiseria* genre allowed him to experiment with expanded forms and unusual orchestration. In their rescue opera *L'uniforme* Weigl and Carpani anticipate *Fidelio* not only in subject matter, but also in the active role of the chorus and the predominance of ensembles. In his last two Italian operas, *L'imboscata* and *Margaritta d'Anjou*, Weigl's use of Romantic dramatic language can be seen in the chromaticism, preference for the mediant, large forms, symmetrical disposition of tonalities, interweaving of motifs, instrumental solos and independent part-writing, even for the viola.

Weigl's sacred works belong to the tradition of post-Classical Viennese church music. They show a thorough contrapuntal skill; an essential feature of his fugal writing is the use of sequence, and protracted pedal points do not appear. In his masses the cello is freed from the bass line by being given broken chords and frequent solo passages. Weigl used unison passages to heighten tension, and his choral writing scrupulously observes the limitations of the voices.

WORKS

SACRED

all in A-Wn; thematic index in Grasberger, 1938

Masses, E♭, 1783; F, 1784; C, 1827, with grad Felix es sacra virgo Maria, F, off Beata est virgo Maria, E♭; D, 1828, with grad Suscepimus Deus misericordiam tuam, B♭, off Maria mater gratiae, A; E♭, 1829, with grad Diffusa est gratia, C, off Sancta Maria mater Dei, A♭; B♭, 1830, with grad Propter veritatem et mansuetudinem, G, off Assumpta est Maria in coelum, D; D, 1831, with grad Benedicta et venerabilis, F, off Te matrem Dei laudamus, B♭; F, 1832, with grad Benedicta et venerabilis, F, off Ave Maria gratia plena, A; G, 1833; A, 1834; E, 1837

Orats: La passione di Gesù Cristo (G. Carpani), 1804, *A-Wgm*, *D-Dl*; La resurrezione di Gesù Cristo (Carpani), 1804, *A-Wgm*, *Wn*

Other sacred: Francisce pauper humilis, C, off

OPERAS

principal sources: A-Wgm, Wn, D-Bsb, Dl, DS

WB – *Vienna, Burgtheater*

WK – *Vienna, Kärntnertortheater*

Die unnütze Vorsicht, oder Die betrogene Arglist (1, F.L. Schmidel), WB, 23 Feb 1783 [for marionette production]

Il pazzo per forza (dg, 2, C. Mazzolà), WB, 14 Nov 1788

La caffettiera bizzarra (dg, 3, L. da Ponte, after C. Goldoni), WB, 15 Sept 1790

Der Strassensammler (Lumpensammler) oder Ein gutes Herz ziert jeden Stand (komische Oper, 1, P. Weidmann), Vienna, Leopoldstadt, 13 Oct 1792

La principessa d'Amalfi (dg, 2, G. Bertati), WB, 10 Jan 1794; ov., arr. hpd (Vienna, ?1795)

Das Petermännchen (Schauspiel mit Gesang, 8, H. Spiess, rev. K.F. Hensler), Vienna, Leopoldstadt, 8 April 1794 [pt 1], ?April/May 1794 [pt 2], songs (Brunswick, n.d.)

Giulietta e Pierotto (dg, 2, G. De Gamerra), WB, 16 Oct 1794, excerpts (Offenbach, n.d.)

I solitari (dramma tragi-comico, 3, De Gamerra), WK, 15 March 1797, excerpts (Vienna, n.d.)

L'amor marinaro ossia Il corsaro (dg, 2, De Gamerra), WB, 15 Oct 1797, vs (Vienna, n.d.; Bonn, n.d.); also as Der Korsar aus Liebe

Das Dorf im Gebirge (Schauspiel mit Gesang, 2, A. von Kotzebue), WB, 17 April 1798, vs (Breslau, n.d.)

L'accademia del maestro Cisolfaut (2, De Gamerra), WK, 14 Oct 1798

Die Herrenhuterinnen (Spl, L.B. Picard), WK, 26 Nov 1804, notturno (Vienna, n.d.)

L'uniforme (heroisch-komische Oper, 3, G. Carpani), Schönbrunn; as Die Uniform, WK, 15 Feb 1805, vs (Vienna n.d.)

Vestas Feuer (heroische Oper, 2, J.E. Schikaneder), Vienna, An der Wien, 7 Aug 1805

Il principe invisibile (4, ?after F. Foignet), Laxenburg, 4 Oct 1806

Kaiser Hadrian (grosse Oper, 3, P. Metastasio and J. Sonnleithner), WK, 21 May 1807

Ostade oder Adrian von Ostade (1, G.F. Trietschke), WK, 3 Oct 1807, vs (Bonn, n.d.)

Cleopatra (os, 2, L. Romanelli), Milan, Scala, 19 Dec 1807

Il rivale di se stesso (2, Romanelli), Milan, Scala, 18 April 1808, excerpts (Milan, n.d.); as Liebhaber und Nebenbuhler in einer Person, Vienna, 1812

Das Waisenhaus (Spl, 2, Treitschke), WK, 4 Oct 1808, vs (Vienna, n.d.); Fr. trans., *B-Bc*

Die Schweizerfamilie (lyrische Oper, 3, I.F. Castelli, after C.G. d'Aucour de Saint Just), WK, 14 March 1809 (Vienna, n.d.); as

Emmeline, ou La famille suisse, Paris, 1827, arr. Crémont (Paris, 1827)
Die Verwandlungen (Operette, 1, after Viscount de Ségur), ?Berlin, Feb 1810
Der Einsiedler auf den Alpen (1, Treitschke), WK, 13 June 1810
Franziska von Foix (heroisch-komische Opera, 3, Castelli), WK, 7 Feb 1812
Der Bergsturz (Spl, 3, A.F. Reil), WK, 19 Dec 1813, vs (Leipzig, n.d.)
Die Jugend (Jugendjahre) Peter des Grossen (3, Treitschke, after J.-N. Bouilly), WK, 10 Dec 1814, vs (Mainz, n.d.)
L'imboscata (2, Romanelli), Milan, Scala, 8 Nov 1815, excerpts (Milan, n.d.)
Margaritta d'Anjou ossia L'orfana d'Inghilterra (melodramma eroicomico, 2, Romanelli), WK, 16 March 1819 (in Ger. trans.)
Die Nachtigall und der Rabe (1, Treitschke), WK, 20 April 1818, vs (Vienna, n.d.)
Daniel in der Löwengrube, oder Baals Sturz (heroische Oper, 3, Reil), WK, 13 April 1820
König Waldemar, oder Die dänischen Fischer (Spl, 1, Castelli), WK, 11 May 1821
Edmund und Caroline (1, Treitschke after B.-J. Marsollier des Vivetières), WK, 21 Oct 1821
Die eiserne Pforte (grosse Oper, 2, J. Ritter von Seyfried, after E.T.A. Hoffmann: *Das Majorat*), WK, 27 Feb 1823

Doubtful: La sposa collerica, 1786, unperf.

OTHER STAGE

WB – *Vienna, Burgtheater*
WK – *Vienna, Kärntnertortheater*

Ballets (all pubd kbd arrs. Vienna, n.d.; MSS in *A-Wgm*, *Wn*, elsewhere): Il simbolo della vita umana (A. Muzzarelli), WB, 10 May 1794; I molinari (Muzzarelli), WB, 16 June 1794; Pigmalione (Muzzarelli), WK, 1 Aug 1794; Riccardo cor di Leone (S. Viganò), WK, 2 Feb 1795; Il ratto d'Elena (Muzzarelli), WB, 16 May 1795, pubd kbd arr.; L'incendio e la distruzione di Troja (Muzzarelli), WK, 2 Jan 1796, pubd kbd arr.; Alonso e Cora (G. Traffieri), WK, 30 March 1796, pubd kbd arr., str qt arr. (Vienna, n.d.); Alcina (Traffieri), WK, 25 Jan 1798, pubd kbd arr.; I bacchanti, Vienna, 1799; Rolla oder Die Spanier in Peru (Traffieri), WK, 13 March 1799; Clothilde, Prinzessin von Salerno (Viganò), Vienna, 1799; Die Waise der Höhle (F. Clerico), WB, 14 March 1800, collab. P. Wranitzky, pubd kbd arr.; Alceste (G. Gioja), WK, 6 Aug 1800, kbd arr. (?Vienna, 1802); Zulima und Azem (Gioja), WK, 29 Nov 1800; Das närrische Wesen, Vienna, 29 Nov 1800; La ballerina d'Athene (Muzzarelli), WK, 31 Aug 1802, pubd kbd arr.; I spagnoli nell'isola Cristina (Viganò), WK, 16 March 1802, arr. wind insts, *D-DS*; I giuochi istmici (Viganò), WK, 13 July 1803; Caio Marzio Coriolano (Viganò), Milan, 1804; Die vier Elemente, Vienna, 6 June 1806; La parodia dei 4 elementi, Vienna 1806; Orientalisches Divertissement (Taglioni), ?1807; Prometeo (Viganò), Milan, 1813; Wilhelm Tell, collab. A. Gyrowetz
Incidental music in: Fürstengrösse (F.W. Ziegler), 1791; Die Pilger (Ziegler), 1791; Die Sonnenjungfrau (von Kotzebue), 1791; Die Weiberehre (Ziegler), 1792; Die Hochzeit im Reich der Toten
Allerley (Liederspiel), *A-Wn*
Amletto (melodrama, 2), 1791
Many pieces added to operas by Paisiello, Zingarelli, Mozart, Cimarosa, Mayr, Winter and others

OTHER VOCAL

Cantatas (first perf. in Vienna unless otherwise stated, MSS in *A-Wgm*, *Wn*, *D-DS*): Flora e Minerva, 1791; Venere ed Adone, Eszterháza, 1791; Diana ed Endimione, 1792; Auf Erzherzog Karls Rückkunft, 1797; Die Gefühle der Dankbarkeit oder Die Gefühle meines Herzens, 1797; L'amor figliale, 1800; La festa di Carolina negli Elisi (De Gamerra), 1801; Il giorno di nascità, 1801; Il miglior dono, 1801; Le pazzie musicale, 1802; Der gute Wille, 1803; Die Musen, 1805; Il riposo dell' Europa (L. Prividale), 1806; I sacrifizio, 1806; Der Sieg der Eintracht (Castelli), 1811; Die Pilgerreise (M. von Collin), 1812; Venere e Marte, Raudnitz [now Roudnice], 1812; Die Kraft der Weihe oder Die Weihe der Zukunft (Sonnleithner), 1814; Il ritorno d'Astrea (V. Monte), Milan, 1815; Des Volkes Wunsch (Castelli), 1826; others
Landwehrlieder (H.J. von Collin), chorus, orch (Redoutensaal, Vienna, 1809)
Many other lieder pubd separately

INSTRUMENTAL

all MSS in A-Wn

Orch: Hpd Concertino, D, 1801; 12 minuets, 2 vn, 2 ob, 2 cl, 2 bn, fl, pic, 2 hn, 2 tpt, timp, triangle; Marcia carouselle; 4 quadrilles; others
Other inst: Concertino, fl, ob, cl, bn, hp, *c*1815, ed. in Mw, xlvi (1972); Opus symphonicum, eng hn, fl d'amore, va d'amore, tpt, hpd, vc, 1799 [? same as Sonata a 7 for same insts, except glock substituted for hpd]; 6 trios, ob, vn, vc; March, 2 ob, 2 cl, 2 bn, 2 hn

(3) Thaddäus Weigl (*b* 8 April 1776; *d* Vienna, 29 Feb 1844). Composer, conductor and publisher, son of (1) Joseph Weigl (i). He studied music theory with Albrechtsberger, who acquainted him with the works of Bach and Handel; (2) Joseph Weigl (ii) introduced him to the music of Haydn and Mozart. From 1795 he worked as an arranger (especially of piano scores) for the court theatre's music publishing house, and in 1796 the firm sent him on a business journey that took him all over Europe. In 1801 he was granted a licence for a publishing firm of his own, which he founded in 1803. From that time he often stood in for his brother as vice-Kapellmeister at the Kärntnertortheater, and in 1806 he was granted the title of composer to the court theatre. Between 1799 and 1805 he had five operettas (including *Idoly* and *Die Marionettenbude*) and 15 ballets (including *Bacchus et Ariane*, *Cyrus und Tomyris* and *Die Vermählung im Keller*) performed. As vice-Kapellmeister of the court theatre he took over the direction of the musical archives and thoroughly reorganized them. Later he resigned from practical music-making to devote himself entirely to his work as a publisher. Apart from works by his brother, he chiefly published works by Viennese contemporaries and operatic arrangements. Several songs by Schubert first appeared under his imprint. In 1832 the firm's inventory and publishing rights were put up for auction and were acquired in part by the firms of Diabelli, Artaria and M.J. Leidersdorf.

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RUDOLPH ANGERMÜLLER/TERESA HRDLICKA-REICHENBERGER

Weigl, Johann Baptist (*b* Hahnbach, Bavaria, 26 March 1783; *d* Regensburg, 5 July 1852). German composer. He received his musical and academic education at the monastery of Prüfening (near Regensburg) and (from 1803) Amberg. In 1806 he was ordained priest, taught for a short time at the Gymnasium and later at the lyceum in Amberg; he then taught church history and canonic law at the lyceum in Regensburg, where he was also chancellor, inspector of the seminary of St Paul and leader of the choir. In 1837 he became a member of the cathedral chapter, the cathedral scholar and the inspector of the diocesan school of Regensburg. Weigl was a keen defender of church music with instrumental accompaniment and was opposed to the reform which was beginning in Catholic music around 1840, led by Karl Proske.

WORKS
all sacred vocal

Melodien, for the Catholic prayer- and hymnbook (Sulzbach, 1817); 2 lits, chorus, orch, org (Munich, n.d.); TeD, chorus, orch, org, *D-Mbs*; 8 grads, chorus, orch, org, *Rp*; Off, chorus, insts, *Rp*

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AUGUST SCHARNAGL

Weigl, Karl (*b* Vienna, 6 Feb 1881; *d* New York, 11 Aug 1949). Austrian composer, naturalized American. After graduating from the Vienna Music Academy in 1902, he studied composition with Zemlinsky and musicology with Adler at the University of Vienna (where he received the PhD in 1904). He served as a rehearsal conductor for Mahler at the Vienna Hofoper (1904–06) and taught at the Vienna City Conservatory (1918–28), before becoming professor of theory and composition at the University of Vienna in 1930. In 1938, with the annexation of Austria by Hitler, Weigl, who was Jewish, found that his works could no longer be performed. He left Vienna for the USA, where, after considerable difficulty, he obtained teaching positions at the Hartt School of Music (1941–2), Brooklyn College (1943–5), the Boston Conservatory (1946–8) and the Philadelphia Musical Academy (1948–9) among other institutions. He became an American citizen in 1943.

Weigl was a respected composer in both Austria and the USA; his music was admired by Strauss, Mahler, Schoenberg, Walter, and Furtwängler. Representing the best of Viennese tradition in the melodiousness and clarity of design of his works, he was a particularly prolific composer of lieder in the tradition of Wolf and Mahler. The instrumental works combine a Brahmsian emphaticism with a profusion of polyphony. A Karl Weigl Memorial Fund, established for the perpetuation of his music through study, performance and recording, was set up at Mannes College in New York; its administration was transferred to Indiana University in 1979. He was married to the music therapist and composer Vally Weigl.

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(selective list)

Orch: Rhapsodie, str, 1905; Sym. no.1, E, 1908; Bilder und Geschichte, 1909; Phantastisches Intermezzo, 1922; Sym. no.2, d, 1922; Pf Conc., E♭, left hand, 1925; Vn Conc., D, 1928; Sym. no.3, B♭, 1931; Pf Conc., f, 1931; Sym. Prelude to a Tragedy, 1933; Komödienouvertüre, 1933; Vc Conc., g, 1934; Sym. no.4, f, 1936; Festival Ov., 1938; Music for the Young, 1939; Old Vienna, 1939; Rhapsody, pf, orch, 1940; 3 Intermezzi, str, 1942; Sym. no.5 'Apocalyptic', 1945; Sym. no.6, a, 1947
Chbr: Str Qt no.1, c, 1903; Str Qt no.2, E, 2 vn, va d'amore, vc, 1906; Str Qt no.3, A, 1909; Sonata no.1, C, vn, pf, 1922; Sonata, G, vc, pf, 1923; Str Qt no.4, d, 1924; Str Qt no.5, G, 1933; Sonata no.2, G, vn, pf, 1937; Sonata, va, pf, 1939; Str Qt no.6, C, 1939; Pf Trio, 1939; Pictures from Childhood, fl, vn, pf, 1942; Str Qt no.7, f, 1942; 2 Pieces, vc, pf, 1942; Str Qt no.8, D, 1949
Vocal: Stelldichein, 1v, 6 str, 1906; Weltfeier, T, Bar, chorus, orch, 1912; 3 Songs, Bar, orch, 1915; 3 Songs, S, orch, 1916; Der Rattenfänger von Hameln, children's operetta, 1932; 3 song cycles, 1v, str qt, 1934; *c*1950 lieder, duets, qts, choruses
Inst: Many pf pieces incl. Nachtphantasien, 1911; org works

MSS in *US-NYp*, *Wc*

Principal publishers: American Music Publishers, Arrow, Boosey & Hawkes, Breitkopf & Härtel, Leuckart, J. Markert, Mercury, Presser, MCA, Schott (Mainz), Universal

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CHARLOTTE ERWIN/MICHAEL MECKNA

Weigl, Vally [Valerie] (*b* Vienna, 11 Sept 1889; *d* New York, 25 Dec 1982). American music therapist, composer and teacher, of Austrian birth. She studied the piano in Vienna with Richard Robert and, at Vienna University, musicology with Guido Adler and composition with Karl Weigl, whom she later married. She taught for a period as Robert's assistant and also worked with Karl Weigl at the Musicological Institute of Vienna University. In 1938 she and her husband moved to New York, where she continued to compose and perform and took up teaching appointments at the Institute for Avocational Music and the American Theater Wing. After receiving the Master's degree from Columbia University in 1955, she pursued a lifelong interest in music therapy by becoming chief music therapist at the New York Medical College. She contributed many papers to music therapy literature and lectured widely in the USA and abroad. In addition she devoted much of her time to the preservation of the considerable musical legacy of Karl Weigl, a portion of whose output, though well known in Europe, had not yet been introduced to the USA.

In 1964 Weigl became chairperson of the Friends' Arts for World Unity Committee, for which she organized international cultural programmes. She was awarded many grants, including ones by the ACA and by the Mark

Rothko Foundation as well as the 1976 NEA Fellowship grant. Her music has been widely performed and published.

WORKS
(*selective list*)

Chbr and solo inst: Bagatelle, pf 4 hands, 1953; Mood Sketches, ww qnt, 1953–4; New England Suite, cl/fl, vc, pf, 1955; Five Occurrences, ww qnt, 1977; other works and pf pieces for children

Vocal-chbr: Songs of Remembrance (E. Dickinson), Mez, fl/cl, pf, opt. cl/va, 1952; Songs beyond Time (song cycle, F. Blankner), S/T, vn/fl, pf, 1956; Dear Earth (Blankner), Mez, hn, pf, vn, vc, 1956; Lyrical Suite from 'All my Youth' (Blankner), Mez, fl/cl, pf, vc, 1956; Nature Moods (H. Woodbourne), S/T, fl/cl, vn, 1956; Songs from 'Do not Awake me' (M. Edey), A, fl/vn, pf, 1957; Songs from 'No Boundary' (L. Marshall), Mez, va/cl/vn, pf, 1963; 5 songs from 'Take my Hand' (E. Segal), Mez, fl, cl, b cl/vc, pf, 1975; Revelation, S, str qt, 1982

Choral: Prayer of St Francis of Assisi, women's vv, fl, pf, 1945; The Nightwind (R.L. Stevenson), unacc. mixed vv, 1956; Fear no more (W. Shakespeare), SATB, pf, 1958; Let there be Music, unacc. women's vv, 1960; Let my Country Awake (R. Davidson), S, A, T, B, chorus, pf, 1967; 3 Choral Songs of the South-West (P. Benton), SATB, pf, 1967; Shelter for All (K. Boulding), S, A, T, B, pf, 1967; The People, Yes! (C. Sandburg), S, A, T, B, chorus, tpt, trbn, timp, pf, str qt, 1976

Also numerous solo songs

Principal publishers: BMI, Jelsor Music, Theodore Presser, E.C. Schirmer

ROSARIO MARCIANO

Weihnachtslied [Weihnachtlied, Weihnachtsgesang] (Ger.: 'Christmas song'). In a general sense, any song for Christmas (similarly, *Weihnachtskonzert* means 'Christmas concerto', *Weihnachtsmusik* 'Christmas music' or 'Christmas piece' etc.). It is often used in the same loose sense as 'Christmas carol' is in English.

The term was applied particularly to the simplest type of 18th-century PASTORELLA: a simple song, often strophic, often for one or two voices accompanied by two violins and continuo (or by the organ alone), sung in central European rural churches at Christmas, often at Midnight Mass. Other more or less equivalent terms, which probably cannot be precisely differentiated, are *aria de Nativitate*; *aria pastoralis* or *aria pastoritia* (possibly translations of *Hirtenlied*, 'shepherd song'); *Krippellied*, *Krippenlied* or *Krippelgesang* ('crib song'); and *Weihnacht Aria* and so on. Some Weihnachtslieder, noted down in 1819 when their popularity had already declined, are in the folksong collection of the Gesellschaft der Musikfreunde in Vienna; an informant from Maria-Taferl gave some details of their use (reproduced in Klier, i, 45–7; Klier also printed many of the songs), though these do not apply to all Weihnachtslieder. Many survive in manuscript in, for example, local parish churches and others were printed as broadsides at Vienna, Steyr, Linz, Innsbruck and elsewhere.

Michael Haydn (*Heiligste Nacht*, 1786) and F.X. Gruber (*Stille Nacht*, 1818) used the term for a type of Christmas song similar in scope and form to the older Weihnachtslied and still set for a small number of voices, but now evocative and romantic rather than unsophisticated, direct and often comic as the songs in the older tradition had been. In the 19th century the meaning of the term was extended: it was used by folksong collectors in a general sense (e.g. Weinhold, Pailler and Klier), and was applied also to art songs with subject matter relating to Christmas (e.g. the *Weihnachtslieder* op.8 by Peter Cornelius).

See also PASTORAL, §§4–5.

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K.M. Klier: *Schatz österreichischer Weihnachtslieder aus den ältesten Quellen mit den Weisen herausgegeben* (Klosterneuburg, n.d.)

G.A. Chew: *The Christmas Pastorella in Austria, Bohemia and Moravia* (diss., U. of Manchester, 1968)

W. Deutsch and G. Hofer: *Die Volksmusiksammlung der Gesellschaft der Musikfreunde in Wien (Sonnleithner-Sammlung)* (Vienna, 1969)

GEOFFREY CHEW

Weikert, Ralf (*b* St Florian, 10 Nov 1940). Austrian conductor. He studied the piano and conducting at the Bruckner Konservatorium in Linz, followed by studies with Hans Swarowsky (conducting) and Hanns Jelinek (composition) in Vienna. In 1965 he gained first prize in the Malko Competition in Copenhagen. In 1966 he became first Kapellmeister and two years later chief conductor at the Theater der Stadt Bonn, a post he held until 1977, and from 1977 to 1981 he was deputy General Musikdirector of the Frankfurt Opera. In 1981 Weikert was appointed principal conductor of the Mozarteum Orchestra and musical director of the Salzburg Landestheater, and in 1984 he became musical director of the Zürich Opera, a post he held until 1992. He has also made many guest appearances in leading opera houses, including the Vienna Staatsoper, the San Francisco Opera, the Metropolitan Opera and the Staatsoper in Munich. His recordings include Rossini's *Tancredi* and Zemlinsky's *Kleider machen Leute*.

MARTIN ELSTE

Weikl, Bernd (*b* Vienna, 29 July 1942). Austrian baritone. He studied in Mainz and Hanover, where he made his début in 1968 as Ottokar (*Der Freischütz*). He was engaged at Düsseldorf (1970–73) and sang Melot (*Tristan und Isolde*) at Salzburg in 1971. He first appeared at Bayreuth as Wolfram in 1972, and has subsequently sung there Amfortas, the Herald (*Lohengrin*) and Hans Sachs. He made his Covent Garden début (1975) as Rossini's Figaro and his Metropolitan début (1977) as Wolfram, returning as Orestes (*Elektra*), John the Baptist and Hans Sachs. He sings regularly in Berlin, Hamburg, Munich and Vienna, where he created Ferdinand in von Einem's *Kabale und Liebe* (1976), repeating the part in Florence. Weikl's huge repertory of over 100 roles ranges from Guglielmo, Count Almaviva, Don Giovanni, Belcore, Luna, Posa, Boccanegra and Ford to Onegin, Tomsky, Golaud, Eisenstein and Morone (*Palestrina*). Weikl's powerful voice, warm and resonant, and his dramatic gifts are particularly well displayed in his Wagner and Strauss roles, notably Hans Sachs, the Dutchman, Mandryka, Orestes and John the Baptist. He has recorded many of his operatic roles and such works as *Winterreise* (of which he is a sensitive interpreter), Brahms's *German Requiem* and Schoenberg's *Gurrelieder*.

ELIZABETH FORBES

Weil, Bruno (Kurt) (*b* Hahnstätten, 24 Nov 1949). German conductor. He studied conducting with Hans Swarowsky from 1972 to 1974 and Franco Ferrara (1974) and in 1975 made his début at the Wiesbaden Opernhaus, where he was shortly afterwards appointed Kapellmeister, a post he held until 1977. After a period as Kapellmeister in Brunswick (1977–81) he was Generalmusikdirektor in

Augsburg from 1981 to 1989, during which time he deputized for Karajan at the Salzburg Festival. From 1989 to 1992 he conducted regularly at the Staatsoper in Vienna, and in 1994 he became Generalmusikdirektor of the symphony concerts in Duisburg. Weil also works as guest conductor with leading orchestras around the world and at opera houses such as Bologna and Hamburg. He frequently conducts the Canadian ensemble Tafelmusik on period instruments. In 1992 he made his début at Glyndebourne with *Così fan tutte*. He is music director of the Carmel Bach Festival, California, and artistic director of the Festival Klang und Raum at Irsee, Allgäu. Weil's recordings have been widely admired for their vitality and vivid sense of instrumental colour. They include works by Haydn (*The Creation*, symphonies and masses), Mozart's *Die Entführung aus dem Serail* and Schubert's complete masses.

MARTIN ELSTE

Weiland, Julius Johann (*d* Wolfenbüttel, 2 April 1663). German composer and musician. From the prefaces to his first two collections we learn that he was a pupil at Brunswick Gymnasium in 1642 and also that, for almost five years at the same period or a little later, he belonged to the Brunswick-Wolfenbüttel Hofkapelle. He went to Minden for further training. He published his *Erstlinge* (1654) from nearby Petershagen, signing himself as 'Küchenschreiber to Count Wittgenstein'. At Easter 1655 he returned to the service of Duke August the Younger of Brunswick-Wolfenbüttel and Duchess Sophie Elisabeth. He played a decisive part in the musical life of the court under the direction of Johann Jakob Löwe von Eisenach. In 1660 he was appointed vice-Kapellmeister. He was almost exclusively a composer of church music. His compositions, which include small-scale sacred concertos, are clearly influenced by Schütz. The majority are dedicated to Duke August.

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Erstlinge musicalischer Andachten, 1–4vv, 2 vn, bc (Bremen, 1654); 1 ed. in NM, xiv (1928); 1 ed. F. Saffe (Kassel, 1933); 1 ed. Längin (Kassel, 1966)
Deuterotokos: hoc est Sacratissimarum odarum partus, 1–3vv, 2 vn, bc (Bremen, 1656)
Zweyer gleich-gesinnten Freunde Tugend- und Schertz-Lieder, auff die jtzige neueste Art in die Sing- und Dicht-Kunst verfasset, 1–3vv, 2 vn, va, bc (Bremen, 1657), collab. J.J. Löwe von Eisenach
Billich ist es, dass wir preisen, aria, 1v, bc (Wolfenbüttel, 1658)
Grosser Fürst wer kan doch recht, aria, 1v, bc (Wolfenbüttel, 1660)
Nun dancket alle Gott, 4vv, 4 vn, bn, bc (Wolfenbüttel, 1661); ed. in Brauer
Lob- und Danck-Lied, aus dem 89. Psalm, 5vv, 5 insts, bc (Wolfenbüttel, 1661)
Psalmus CXVII, 6vv, 2 vn, bc (Wolfenbüttel, 1662)
Uns ist ein Kind gebohren, 8vv, 2 vn, 2 va, bc (Wolfenbüttel, 1663)
Ich rufte zu dem Herrn, 3vv, 2 vn, bc, *D-W*
Wer wälzet uns den Stein, 5vv, 2 vn, 2 va, db, bc, *Bsb*, doubtful (see Krummacher)
3 motets, from Deuterotokos, *S-Uu* (in tabulature)
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J.L. Brauer: *Instruments in Sacred Vocal Music at Braunschweig-Wolfenbüttel: a Study of Changing Tastes in the Seventeenth Century* (diss., CUNY, 1983), 406–10, 231–6
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HORST WALTER

Wei Liangfu [given name, Shangquan] (*fl* 1522–72). Chinese composer, singer and theorist. He played a central role in developing the *Kunshan qiang*, a regional singing style of the Kunshan area of Jiangsu province that had first emerged in the middle decades of the 14th century, into a national genre of operatic music known as *Kunqu* that came to dominate the Chinese theatre from the late 16th century and the 17th.

Details of Wei's biography are vague, but available data describe him as a singer of 'northern arias' (*beiqu*) from Jiangxi province who, after moving to Taicang in Jiangsu province, devoted himself to the development of *Kunshan qiang*. Finding the original *Kunshan qiang* bland and lacking in interest, he yet realized its expressive potential, and refined it by incorporating aspects from other contemporary vocal styles. His new version of the *Kunshan qiang* style featured melismatic melodies perfectly matching the linguistic tones of the lyrics, floating around the accompaniment of *qudi* flute, *sheng* mouth organ, *pipa* lute and other instruments; the melismatic melodic style, described as unfolding like smooth waves, is called 'water mill melody' (*shuimo diao*).

The new style soon became widely known, reaching beyond non-theatrical venues to become an integral component of *chuanqi* operas by the late 1560s. Wei's refinement of *Kunshan qiang* benefited from the advice of many contemporary musicians: it is reported that Wei would only finalize a musical expression with the approval of master musician Guo Yunshi. Wei's theories on the singing and composition of *Kunshan qiang* melody are preserved in a short treatise entitled *Qulü* [Principles of arias].

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JOSEPH S.C. LAM

Weill, Kurt (Julian) (*b* Dessau, 2 March 1900; *d* New York, 3 April 1950). German composer, American citizen from 1943. He was one of the outstanding composers in the generation that came to maturity after World War I, and a key figure in the development of modern forms of musical theatre. His successful and innovatory work for Broadway during the 1940s was a development in more popular terms of the exploratory stage works that had made him the foremost avant-garde theatre composer of the Weimar Republic.

1. Life. 2. Early works. 3. European maturity. 4. American works. 5. Posthumous reputation. 6. Influence.

1. Life. Weill's father Albert was chief cantor at the synagogue in Dessau from 1899 to 1919 and was himself

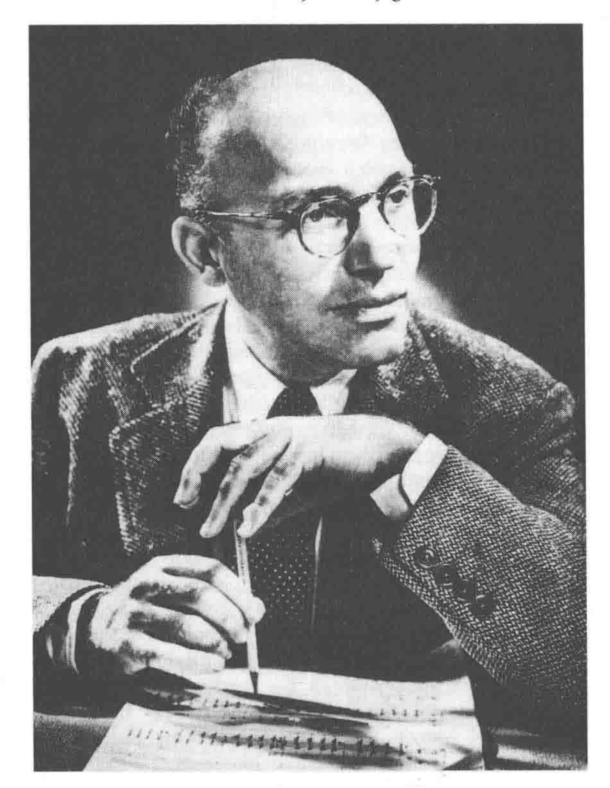
a composer, mostly of liturgical music and sacred motets. Kurt was the third of his four children, all of whom were from an early age taught music and taken regularly to the opera. Despite its strong Wagnerian emphasis, the Hoftheater's repertory was broad enough to provide the young Weill with a wide range of music-theatrical experiences which were supplemented by the orchestra's subscription concerts and by much domestic music-making.

Weill began to show an interest in composition as he entered his teens. By 1915 the evidence of a creative bent was such that his father sought the advice of Albert Bing, the assistant conductor at the Hoftheater. Bing was so impressed by Weill's gifts that he undertook to teach him himself. For three years Bing and his wife, a sister of the Expressionist playwright Carl Sternheim, provided Weill with what almost amounted to a second home and introduced him a world of metropolitan sophistication. Later, in 1917, Bing also found him volunteer work as a coach at the opera.

In April 1918, at Bing's suggestion, Weill enrolled at the Berlin Musikhochschule where he studied with Humperdinck (composition), Friedrich Koch (counterpoint) and Rudolf Krasselt (conducting). Although he had won a bursary from the Hochschule for the following year, he found its musical climate stifling and applied to Schoenberg to study privately with him in Vienna. Financial situations intervened, however, and Weill returned in the summer of 1919 to Dessau, where he worked for three months under Knappertsbusch and Bing at the Hoftheater before taking up a post as a conductor of a tiny municipal opera company in Lüdenscheid. He remained with the company until the early summer of 1920, when the announcement that Busoni had been invited to direct a masterclass in composition at the Akademie der Künste, Berlin, encouraged him to apply for membership. The last and youngest of the applicants, Weill was duly accepted for a three-year period, officially beginning in July 1921 but in practice earlier.

Busoni had a special regard for Weill's musical gifts. Recognizing some technical shortcomings, he referred the young man to his disciple Philipp Jarnach for some rigorous training in counterpoint. Weill progressed rapidly, and in the summer of 1922 Busoni and Jarnach encouraged him to provide a score for a ballet-pantomime entitled *Zaubernacht*, which was successfully staged in Berlin in November 1922 and presented three years later in New York. The 1922–3 season also witnessed premières of no fewer than four concert works by Weill, including the *Sinfonia sacra* op.6 and the Divertimento op.5, both by the Berlin PO. At the end of his three years in the masterclass Busoni recommended him wholeheartedly to Universal Edition in Vienna, who were to become Weill's exclusive publishers for the next ten years.

Some weeks before Busoni's death in July 1924 Weill entered an association with the leading Expressionist playwright Georg Kaiser that was to remain close until Weill left Germany nearly ten years later. The première, under Fritz Busch, of the Weill–Kaiser opera *Der Protagonist* in Dresden in 1926 made Weill's name known beyond specialist circles and was hailed by Oskar Bie and others as the first genuine operatic success achieved by a German postwar composer. Largely on the strength of that success, Weill was invited to write a short opera for Hindemith's chamber music festival in Baden-Baden. At



1. *Kurt Weill*

first he vacillated between two classical texts, but having already begun his collaboration with Bertolt Brecht in March 1927, he arranged instead to set the five *Mahagonny-Gesänge* from Brecht's recent verse collection *Die Hauspostille*. The result, the 'Songspiel' *Mahagonny*, was presented in Baden-Baden in July 1927 to great effect, and encouraged the two men to proceed with their full-length opera project *Aufstieg und Fall der Stadt Mahagonny* (1927–9).

Weill and Brecht had thus laid the foundations of a collaboration that, however short-lived, can be numbered among the most fruitful in 20th-century music. It did not undermine the collaboration with Kaiser, however, and in 1928 a one-act *opera buffa* by Weill and Kaiser, *Der Zar lässt sich photographieren*, was launched on its highly successful career. A few months later Weill's and Brecht's *Die Dreigroschenoper* had its historic première in Berlin, with the part of Jenny played and sung by Weill's wife Lotte Lenya, whom he had married in 1926. Other Brecht projects followed in short order: *Das Berliner Requiem* (1928), *Der Lindberghflug* (1929), *Happy End* (1929) and *Der Jasager* (1930), as well as cantatas, workers' choruses and incidental music for *Mann ist Mann* (1931).

The international triumph of *Die Dreigroschenoper* ensured that after years of financial hardship Weill was now free to devote himself entirely to composition. Since 1923 he had been giving private lessons in theory and composition to various young musicians, among them Claudio Arrau, Nikos Skalkottas and Maurice Abravanel; and beginning in 1925 he was also a prolific contributor to the radio weekly *Der deutsche Rundfunk*, providing previews and reviews on a regular basis and occasionally offering essays on larger cultural issues. By the spring of 1929, however, he was able to withdraw from all such

work, and for the remaining 20 years of his life he depended entirely on his earnings as a freelance composer, primarily for the stage.

Weill was now the most successful theatre composer to have emerged in the Weimar Republic. This fact, quite apart from his Jewish ancestry and leftist political associations, ensured that he and his works became exposed targets when the tide turned against the republic in 1929. The riotous première of *Aufstieg und Fall der Stadt Mahagonny* in Leipzig in 1930 was the prelude to a concerted campaign to drive his works from the state-subsidized theatres. By the start of the 1932–3 season this campaign had largely achieved its ends: despite the critical and public acclaim for his opera *Die Bürgschaft* (1930–32), the most ambitious of his pieces for the German stage, the work was shunned by most theatres. The enthusiastic reception given to a concert of his music at the Salle Gaveau in Paris (December 1932) confirmed his feeling that he should do more to promote his works outside Germany.

Although Weill's last work for Germany, the musical play *Der Silbersee* (also with Kaiser), was warmly received at its triple première in Leipzig, Magdeburg and Erfurt in February 1933, the emergency decrees and rigorous censorship that followed upon the Reichstag fire a fortnight later put paid to his further possibilities in Germany. In circumstances of some danger he fled to Paris on 14 March 1933, taking with him only a few belongings and the sketches of his Second Symphony. Soon after his arrival he was commissioned to compose a score for Les Ballets 1933 and reluctantly renewed his collaboration with Brecht, which had ended, none too amicably, almost three years earlier. The resultant work, *Die sieben Todsünden*, choreographed by Balanchine and sung by Lenya, was hardly more than a succès d'estime in Paris and London. By the end of 1933 Weill realized not only that the political situation in Germany was no temporary aberration (as the suspension of his contract with Universal in the summer had already implied), but that it would be very difficult to consolidate his position in France. Shocked by a pro-Nazi demonstration at a concert performance of *Der Silbersee* in Paris, he withdrew to the village of Louveciennes in 1934 and began to focus his attention on the commercial theatres of Paris, London and Zürich.

The first result of this new focus was *Marie galante* (1934), a stage play to which Weill contributed songs and incidental music. Despite the immediate popularity of some of its songs the play itself was poorly received. Hardly more successful was the operetta *Der Kuhhandel*, which reached the stage only in an English adaptation entitled *A Kingdom for a Cow* (1935) and failed utterly in London.

These two disappointments were somewhat alleviated by a major collaboration with Max Reinhardt and Franz Werfel which had begun in the summer of 1934 and occupied much of Weill's attention for the next 18 months. The result, a vast historical spectacle of the Jewish people from Abraham's time until the destruction of Solomon's temple, was originally set to music in German as *Der Weg der Verheissung*, but planned for production in New York in December 1935 as *The Eternal Road*. Weill, accompanied by Lenya, travelled to New York in September of that year as a member of the production team. When the production had to be postponed he chose to remain in the United States, where he had already begun to form new contacts with the theatre scene.

Weill's first work for the American stage came about at the instigation of the Group Theatre, which invited him to collaborate with the playwright Paul Green on an anti-war musical play entitled *Johnny Johnson*. The piece was duly staged in New York in November 1936, only eight weeks before the resuscitated première of *The Eternal Road*. Although the score of *Johnny Johnson* won Weill some important new friends and supporters, and *The Eternal Road* was lauded by press and public alike before succumbing to financial mismanagement, neither work brought the composer the triumph he so desperately needed. Nevertheless, with new prospects in Hollywood and little to tempt him back to Europe, he took the first steps towards American citizenship in May 1937. His material problems were partially solved by *Knickerbocker Holiday*, a political satire composed in 1938 to a book by Maxwell Anderson, the first in an impressive list of American collaborators that was to include Ira Gershwin, Moss Hart, Langston Hughes, Alan Jay Lerner, S.J. Perelmann and Ogden Nash. *Knickerbocker Holiday*, though often unmistakably European in idiom, introduced Weill to a much wider audience and produced, in 'September Song', what was soon to become his first fully-fledged American hit song.

After the demise of the government-sponsored Federal Theatre in July 1939 and the failure of his attempts to find a sponsor for a series of radio operas, Weill now strengthened his links with Broadway, to which, and its Hollywood annexes, he devoted himself for the remaining ten years of his life. During the early 1940s he produced two resounding successes, the formally innovative *Lady in the Dark* (1940) and *One Touch of Venus* (1943). He also contributed patriotic pieces to the war effort, culminating in his first and only musical film, *Where do we go from here?* (1943–4). Less fortunate was *The Firebrand of Florence* (1944), an operetta based on the memoirs of Benvenuto Cellini and his only box-office failure of the 1940s.

Weill's first new venture of the postwar years was a boldly conceived 'American opera' for Broadway based on Elmer Rice's prize-winning drama *Street Scene* (1946). Though only moderately successful at the time, *Street Scene* marked, in Weill's widely publicized view, a culmination in his career as a theatre composer. It was followed by the equally innovatory 'vaudeville' *Love Life* (1947–8) and the less ambitious but politically and socially controversial *Lost in the Stars* (1949), a musical adaptation of Alan Paton's anti-apartheid novel *Cry, the Beloved Country*.

If none of Weill's three postwar musicals could match the success of their predecessors of the early 1940s, the same cannot be said of his sole venture into the non-Broadway musical stage, the college opera *Down in the Valley* (1945–8), which far outstripped his other American works in number of productions and performances. Plans to develop a series of such works, with Alan J. Lerner as his collaborator, occupied Weill during the last weeks of his life. Eventually the strain of his workload proved too great for his constitution, and shortly after he and Maxwell Anderson had started work on a musical adaptation of *Huckleberry Finn* he died of a longstanding heart ailment.

2. EARLY WORKS. In 1983, 14 items of Weill juvenilia resurfaced in the estate of his sister-in-law, and revealed a lack of precocity surprising in a composer whose two previously known early works, the B minor String Quartet (1918) and the Sonata for cello and piano (1919–20), were remarkable precisely for their individuality. In the quartet particularly, the composer's distinctive profile is already discernible. But despite the characteristically unsettling transformation of popular waltz idioms which interrupts the fugal finale, the quartet still belongs to a relatively stable world where the later and lighter Reger is the principal modern influence and Mendelssohn the classical model.

The Cello Sonata is already heading in quite another direction, away from classical ideals and towards the ferment which had begun in pre-war Vienna. Schreker has replaced Reger as the main influence, and there are signs of some fleeting acquaintance with the Schoenberg of opp.7 and 9. After the first movement, key signatures are dispensed with, and the last ties with functional tonality loosened. The surviving fragments of the cantata *Sulamith* (1920) reveal further developments on these same lines, reaching at times an almost Skryabinesque luxuriance.

The remarkable one-movement Symphony of 1921 is, in contrast, clearly transitional. Whereas in the first two sections Weill adapted a basically late Romantic language to new harmonic and motivic purposes, in the third he attempted to check the flow by reverting to a post-Regerian fugal texture, but without the tonal constraints observed in the quartet. For reasons partly technical and partly programmatic, the fuguing soon peters out and the impassioned rhetoric is resumed. Whatever the programmatic justification, the awkwardness reflects the kind of technical shortcomings that necessitated Weill's subsequent studies with Jarnach.

Less than a fully-fledged composition, yet more than a promising student piece, the Symphony is in a sense explained, amplified and corrected by the two major achievements of the following year: the *Chorale-Fantasy* for large string orchestra with horn, trombones and unison male chorus (it became the finale of the Divertimento op.5) and the *Sinfonia sacra*. Already in the *Fantasy*, technical lessons learned from Jarnach are made subservient to a strikingly personal vision. The idea of following a sequence of divertimento-style movements with a massive finale envisaging the Last Judgment is one that could have occurred only to the future composer of *Mahagonny*.

Zaubernacht (1922), a ballet-pantomime for young audiences, clearly offered Weill an opportunity to return to the vein of simple lyricism so winningly uncovered in the B minor Quartet. Several ideas from the quartet are woven into the narrative sections of the score and developed in the set dances. Among the latter are a waltz and a cortège based on a foxtrot that Weill had written while working as house pianist and composer in a Berlin cabaret. Without realizing it, he had laid the foundations for the song style that would make him world famous.

Zaubernacht prepares us for the instrumental song cycle *Frauentanz* (1923) and the alla marcia section of the op.8 String Quartet of the same year. In the latter work Weill tries to resuscitate the final section of his Symphony, but to formally and texturally inappropriate ends. Unlike the two movements which he discarded, the Quartet as it stands adds little to what he had achieved in the earlier orchestral piece. Their true successor is the *Recordare* op.11 (1923), a setting for large mixed chorus and children's voices of verses from the Lamentations of Jeremiah. Modelled on Bach's motets and related to the modern north German choral tradition that leads from Reger to Distler, the *Recordare* has claim to be considered Weill's early masterpiece. The fact that it remained unpublished, whereas op.8 was accepted by Universal on Busoni's recommendation, is attributable only to the technical demands it places on even the most experienced choirs.

The Concerto for violin and wind instruments which Weill composed in the early summer of 1924, shortly before Busoni's death, is the first work in which he consciously declares his independence from his beloved teacher. Despite its elements of harlequinade and its apparent leanings towards an Italianate style, its home is the Expressionist vein of the early Hindemith. The leap from the free-tonal classicism of the *Recordare* to a largely non-tonal harmonic language risks some loss of coherence in the immediate formal context, but acquires justification as a step toward the one-act opera *Der Protagonist* (1924–5).

It says much for Weill's powers of self-criticism that the critical and public acclaim of *Der Protagonist* at its prestigious Dresden première in 1926 did not deflect him from the exploratory path he pursued in his next two works, the significantly titled cantata *Der neue Orpheus* (1925) and the one-act ballet-opera *Royal Palace* (1925–6), both to texts by the Expressionist poet Yvan Goll. The excitement and sense of discovery Weill associated with these two works were surely inseparable from his renewed encounter with certain vernacular and tonal elements. Although still attracted by the lonely example of Schoenberg, Weill had realized that his own talents and responsibilities lay elsewhere. Just as the cantata, with its concertante solo violin, can be heard as a critical reply to the hermetic attitudes of the Violin Concerto, so may *Royal Palace* be viewed as a plea for stylistic diversity as opposed to the more uniform compositional fabric of *Der Protagonist*.

The fact that in *Royal Palace* Weill made use of syncopated dance idioms for the first time is less important in itself than in relation to a new concept of style: unity is no longer sought through the dominance of any one idiom, but through a personal view of a multiplicity of idioms, with a particular emphasis on those which are discredited or out of fashion (notably those associated with his early admiration for Schreker). In this work, and in its successor *Der Zar lässt sich photographieren* (1927), Weill also sheds most of his inhibitions regarding popular and jazz materials, although his guide in this matter would seem to be Krenek rather than Milhaud and Stravinsky. Largely unappreciated at its first performance, *Royal Palace* is the work in which Weill's originality as a theatre composer first manifests itself. Its failure influenced the rejection of his next work, a full-length opera provisionally titled *Na und?*, by publishers and opera houses alike. The few sketches of this work to have survived are sufficient to indicate that, in its clearcut number form and range of styles, *Na und?* was the necessary link between *Royal Palace* and the radically pluralist *Mahagonny* opera.

2. Autograph MS of the opening of Act 1 of Weill's 'Aufstieg und Fall der Stadt Mahagonny', composed 1927–9

3. EUROPEAN MATURITY. Stylistically *Mahagonny* has three main musical levels: the neo-classical, the neo-Verdian, and the popular (coloured by cabaret and popular song). Melodically and motivically these are interlinked, as were the analogous levels in *Royal Palace*. But in *Mahagonny* the fundamental integrating factor is the harmony. Whereas in *Royal Palace* and, apparently, in *Na und?* the harmonic terms of reference had changed from level to level – non-tonal, free tonal and tonal – in *Mahagonny* they are constant throughout and merely subject to changes of emphasis (for instance, the submediant emphasis characteristic of the popular level).

It is the new consistency and sharper focus of the harmony, and not the influence of popular music or even of Brecht, that distinguishes Weill's works of 1927–33 from most of his earlier ones up to and including the *Mahagonny* Songspiel. The juxtaposition of tonal songs and non-tonal interludes in the Songspiel had been his last contribution to the formal experiments of the postwar avant garde. In transferring the Songspiel material to the opera, he not only removed most of the non-tonal passages but also clarified the harmony at those points in the songs where elements from the 'free' style had been allowed to intrude. The introductory verses of the 'Alabama-Song', for instance, were divested of their Bartók-like dissonances and recomposed in an ostensibly simpler though actually more personal harmonic idiom.

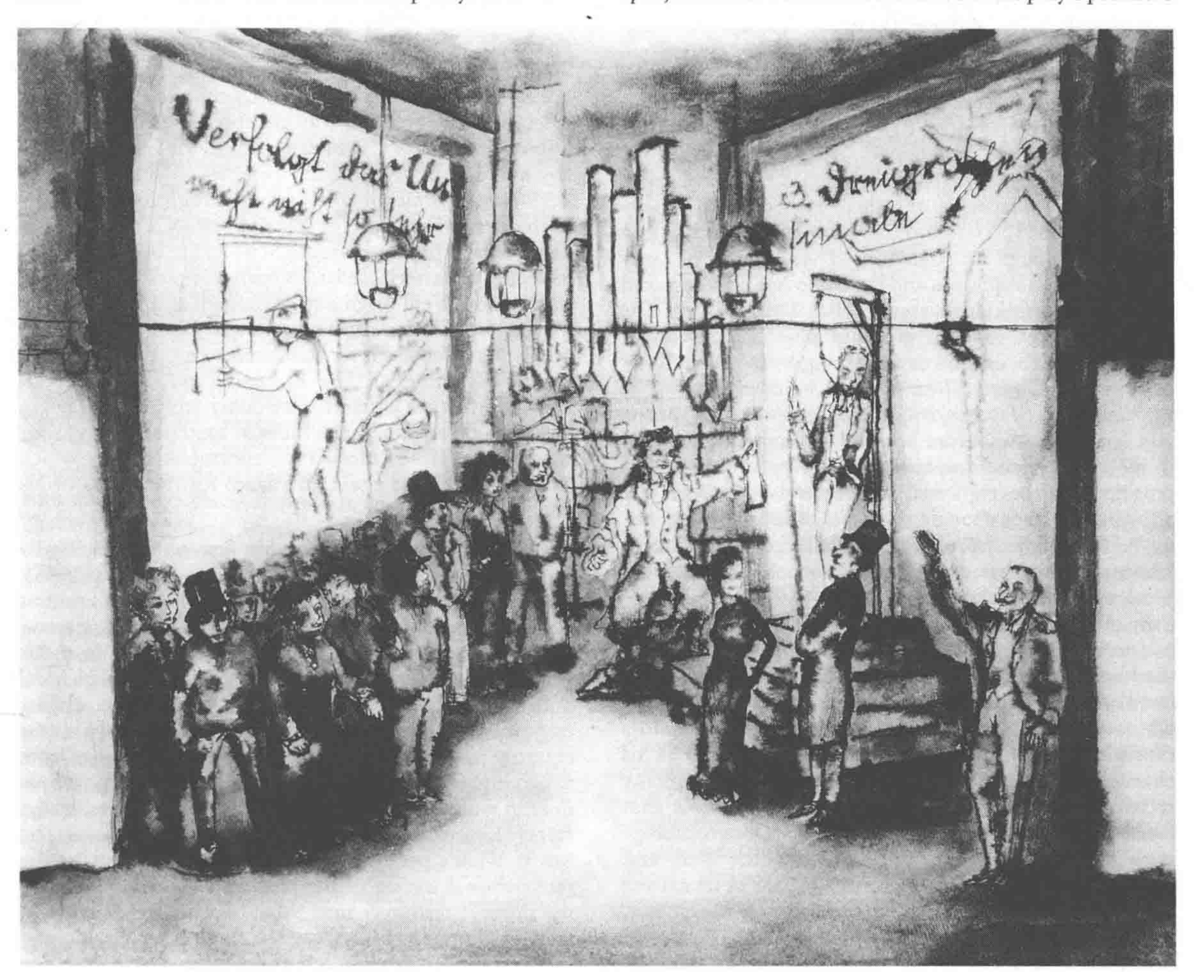
In the midst of its two-and-a-half-year gestation *Mahagonny* suffered two interruptions – for *Die Dreigroschenoper* and *Das Berliner Requiem* (both 1928) – that left their mark on the opera's third act, which is structurally the weakest of the three and relies on a last-minute borrowing from *Das Berliner Requiem* to shore up its finale. Equally damaging to the opera's unity were the squeamishness of publishers and opera directors towards some of its scenes (especially the Act 2 brothel scene), which had to be revised, cut or replaced accordingly, and the deterioration of Weill's relations with Brecht, which prevented him as late as 1931 from putting the opera into definitive form. Yet however insoluble the problems of its text, this uncomfortable and thought-provoking work continues to maintain an uneasy place in the opera repertory and to deliver its polemical barbs against consumer society and the cultural establishment.

If the *Mahagonny* opera is likely to remain the best-known of Weill's full-length through-composed works from the Weimar period, its historical impact pales beside that of *Die Dreigroschenoper*, the most frequently

performed piece of musical theatre of the 20th century. Here Weill alluded to an astonishing range of musical *objets trouvés*, from broadside ballads and sanctimonious parlour tunes to operatic recitative and ensemble-finales. The 'song' forms, for which the work has become justly famous, are merely one strand in a score which thrives as much on the manifold contrast of stylistic levels as on its carefully controlled mixture of the sentimental and the sardonic. Weill's handling of the band was immediately recognized as definitive for jazz orchestration in art music, and his pseudo-tonal harmonizations came to be identified not only with his own inimitable voice but with the Weimar jazz age as a whole. Yet for all the diversity of its material, the *Dreigroschenoper* score, composed against the clock in one broad sweep of passion and amusement, has the benefit of a few sharply delineated motifs that impart a satisfying if fully intuitive sense of unity to the entire work.

Weill was momentarily taken aback by the acclaim *Die Dreigroschenoper* won in intellectual circles as well as from the general public, and a self-protective withdrawal may be sensed in his two radio cantatas of 1928–9, *Das Berliner Requiem* and *Der Lindberghflug*. Both are austere in mood, and rely for the most part on a radically simplified and concentrated neo-classical idiom partly beholden to Busoni's view of Bach and partly forced on Weill by the primitive radio technology of the time. Although in theory addressed to a mass audience, neither work makes more than an incidental allusion to the *Dreigroschenoper* manner which numerous composers throughout Europe were already trying to emulate, and both take their bearings from the more introspective passages of *Mahagonny*. Not until the second cantata is there a hint of the impression which Stravinsky's *Oedipus Rex* had made on Weill.

Although Weill was rightly proud of *Die Dreigroschenoper* and of his discovery that a 'serious' modern composer could still reach a large audience without sacrifice of originality or contemporaneity, he recognized that the new song style was not, at that stage of its development, a suitable basis for the continuous musical structures which were his main concern. Nevertheless, not wishing to abandon his new audience, he felt called upon to develop and refine the song style, whether by enlarging it into scenas or by diversifying its expression. If the former is apparent in such sections of *Mahagonny* as the 'Anglers' Quartet' (no.8), the latter is the main impetus behind his collaboration on *Happy End* (1929), a 'play with music' to which Brecht supplied apposite song texts. The resultant set of songs and choruses, though they greatly expanded the range of possibilities opened up by *Die Dreigroschenoper*, could not counteract the fiasco of the play's première



3. Design by Caspar Neher for the Act 3 finale of Weill and Brecht's 'Die Dreigroschenoper' in a production at the Stadttheater, Cologne, 1930: pen and ink with watercolour (Institut für Theaterwissenschaft, University of Cologne)

and earned Weill a gentle reprimand from his Viennese publishers to return to the straight path.

In fact Weill had already resolved to do so, as was evident in his next Brecht collaboration, the 'school opera' *Der Jasager* (1930). In this extraordinary work the classical economy practised in the two radio cantatas is applied with extreme, almost self-effacing rigour; and yet the restrictive pressure, related to the stern morality of the libretto no less than to practical exigencies of non-professional performance, serves to intensify the lyricism that had begun to make itself heard in parts of *Mahagonny* and then, more clearly, in the radio cantatas. Although *Der Jasager* was conceived by its librettist as a *Lehrstück* to instruct audiences and performers alike in collective morality, there is some indication that Weill took the work's didactic element in his own special sense, and produced what was in effect a *vade mecum* for young composers aspiring to write modern opera. Adopted for use in the Prussian school system, the work quickly achieved a huge number of performances (exceeding even those of *Die Dreigroschenoper* at the time) and spawned a great many imitations, thereby laying the groundwork for a 'Weill underground tradition' which persisted even during the Third Reich and into the postwar era.

The idea of a dialectical relationship between words and music, and between the ingredients of the music itself, had already been fundamental to the *Mahagonny* Songspiel, and is one of the reasons why at this time Weill favoured texts in which affirmative views are indicated by negative examples. The principle, widely misunderstood or misrepresented by those who castigated the 'immorality' of the *Mahagonny* opera or applauded the 'morality' of *Der Jasager*, and is again fundamental to *Mahagonny*'s successor, the three-act opera *Die Bürgschaft* (1930–31). Here too there is a triple stratification of styles, although the popular level has become less jazzy (there are no saxophones and the banjo has been replaced by two Stravinskian pianos). Like *Der Jasager*, *Die Bürgschaft* is a modern morality play in consciously antiquated garb, and owes something to the example of Stravinsky's *Oedipus Rex* without imitating its music. But unlike *Der Jasager*, it criticizes the prevailing order, and is actively supported both by a commenting chorus in the classic Handelian tradition and by a stage chorus representing the exploited and oppressed masses. By allowing the stage chorus to emerge, at decisive moments, as the drama's true protagonist, Weill created a modern 'chorus opera' that drew historical consequences from Verdi and Musorgsky.

By now it was beyond question that whatever his genius as a writer of songs, Weill's finest inventions depended on the kind of dramatic momentum that could be accumulated only in a continuous musical structure. Weill himself was well aware of this; indeed, it was one of the factors that led eventually to his rupture with Brecht. But as his chances of mounting a full-length opera in Germany receded, he decided to return to the 'play with music' that had been successfully established in *Die Dreigroschenoper*. The 'winter's tale' *Der Silbersee* which Weill and Kaiser wrote in the second half of 1932 is, in its subject matter, an almost direct continuation of *Die Bürgschaft*, being an undisguised response to the political, cultural and economic crisis in the last year of the Weimar Republic. The Weillian seven-piece jazz band of *Die Dreigroschenoper* and *Happy End* has now been replaced by a medium-sized opera orchestra, and the song style has branched out towards both opera and cantata in a manner that aspires to a modern version of 18th- and early 19th-century Singspiel.

Expelled from Germany at the height of his powers, Weill wrote two complementary works in 1933 which have some claim to be considered his European masterpieces: the Second Symphony (begun before his flight to Paris and completed in 1934) and the choral ballet or cantata *Die sieben Todsünden*. While the former, championed and first performed by Bruno Walter, releases the neo-Mendelssohnian symphonic energy latent in the upper levels of *Die Bürgschaft*, the latter accomplishes with the song style something that would not have been feasible at any stage in its evolution before *Der Silbersee*. Thanks in some degree to Brecht's tightly structured text and his new-found understanding of Weill's musical and aesthetic needs, the song style now evolves into a continuous and developing musical structure to produce a unique and unrepeatable mixture of cantata and ballet, half song cycle, half madrigal play.

The symphony and the ballet-cantata were the last pieces Weill wrote for the audience he had left behind in Germany. Although the two main works of 1934–5, the political operetta *Der Kuhhandel* and the biblical drama *Der Weg der Verheissung*, still have the advantage of a text in his native language, they are already the works of an expatriate searching for another audience and therefore anxious to make himself understood. Different as they are in style and aim, both seek to conceal their German origins – the operetta by way of Latin American inflections appropriate to its Caribbean setting, the biblical drama by the use of synagogue melodies – and both are harmonically much milder and more traditional than any of the German works. Yet *Der Kuhhandel*, a light-handed satire on war profiteering, might well have been acclaimed as a minor masterpiece had it been completed and staged in the form Weill originally envisaged; and *Der Weg der Verheissung* promised, in scope and stylistic variety, to be a legitimate successor to *Mahagonny* before it underwent drastic rewriting as *The Eternal Road*. In the event, another 60 years lapsed before either work was heard in its original form, and the musical material amassed for these two failures formed an enormous quarry which Weill was to mine again and again for the works of his American years.

4. American works. For his first work specifically written for the American stage, *Johnny Johnson* (1936), Weill attained a diversity of style that far exceeds that of even the most pluralistic of his earlier works. To a certain extent this resulted from extensive borrowings from his preceding failures (including *Happy End*, *Der Kuhhandel* and *Marie Galante*), but it also reflects an almost encyclopedic urge to capture the musical ethos of his host country: patriotic songs of World War I, torch songs from urban nightclubs, cowboy songs, college glees and a love duet in waltz time redolent of Victor Herbert vie with a starkly Expressionist vein for the scenes of trench warfare. But if Weill's polyglot score is at least justified by the international setting of the plot, and his partitioning of the musical resources into 'islands of music' (Blitzstein, E1936) impressed his colleagues, there is no overlooking the strain he apparently felt at having suddenly to come to terms with a new set of theatrical and musical conventions.

Something of the same strain can be sensed in *Knickerbocker Holiday* (1938), a putative and well-liked successor to Gershwin's political operettas which was in fact an Americanized by-product of *Der Kuhhandel* and, like that work, made use of Weill's new-found talent for light music in the Strauss and Offenbach vein. But the passages in *Knickerbocker Holiday* where Weill attempted to Americanize fundamentally European material by the mechanical application of certain jazz and blues formulae lacked the effortlessness of those emigré art composers who, like Will Grosz or Vernon Duke, were turning out successful popular songs with apparent ease. More convincing, and technically more accomplished, than some of the Americanisms in *Knickerbocker Holiday* is the entire score Weill wrote for the pageant *Railroads on Parade* (1938–9).

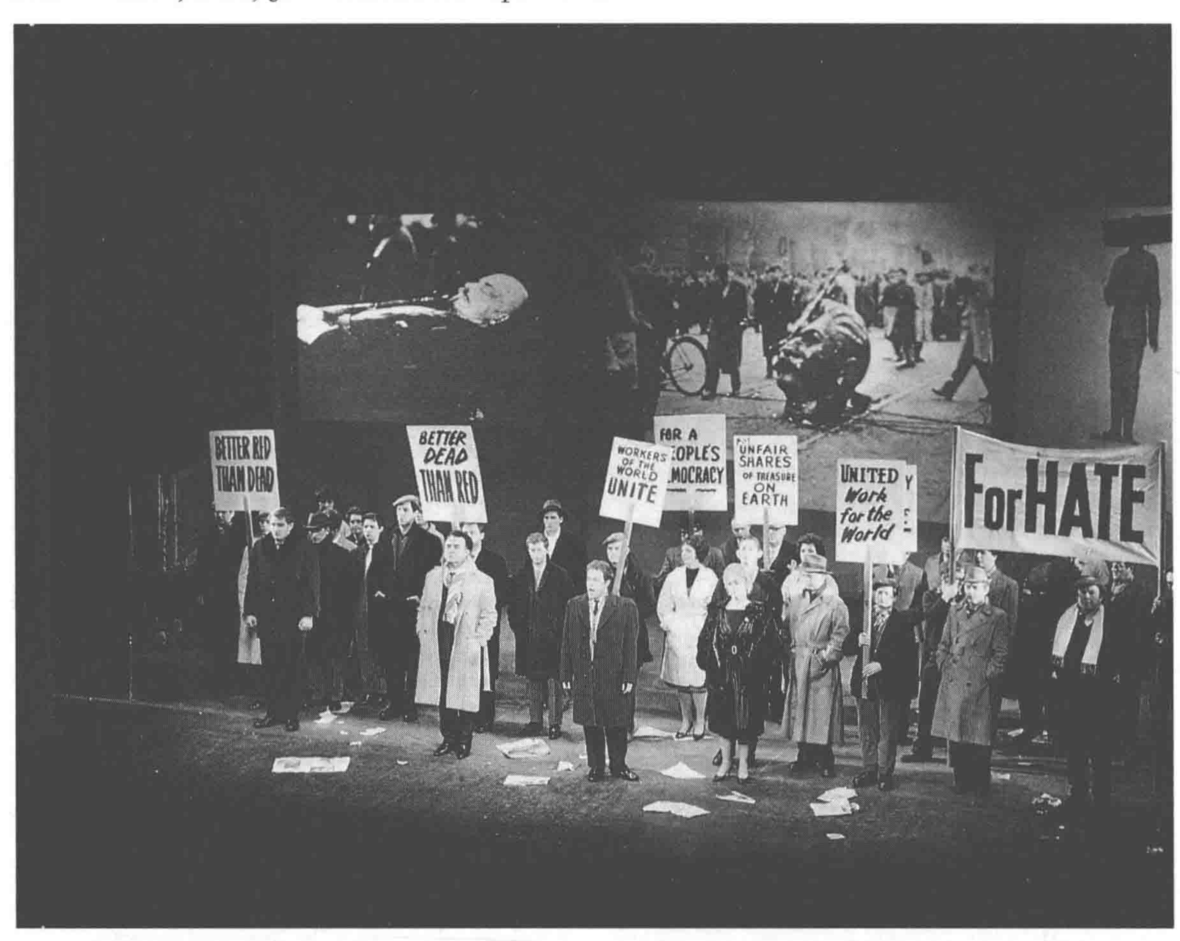
Such exertions are nowhere to be found in *Lady in the Dark* (1940), the work that established Weill as a Broadway composer of the first rank. The European harmony and Pucciniesque bridge of 'September Song' have given way, in 'My Ship', to smooth 5th-related chord progressions and an exquisitely gradated melody proceeding from pentatonicism to diatonicism to delicate chromaticism. Equally virtuoso is Weill's handling of Broadway reprise conventions, here convincingly wedded to the dramaturgy in the form of an *idée fixe*. The work's three through-composed dream sequences, in effect one-act operas, gave Weill a renewed opportunity to demonstrate his 'gestic' control of dramatic pacing and momentum. Even the subject-matter, psychoanalysis, was new to American musical comedy. Exemplary yet inimitable, the score resembles a surreal Broadway montage of *Royal Palace* and *Die Dreigroschenoper*, and was fiercely rejected by admirers of the latter (Stravinsky excepted).

In its form and style *Lady in the Dark* inaugurated and set impeccably high standards for Weill's series of six Broadway musicals in which, to quote Virgil Thomson's obituary in the *New York Herald Tribune*, 'every new work was a new model, a new shape, a new solution of dramatic problems'. The wartime entertainment *One Touch of Venus* (1943) might be considered an exception, but even there the incorporation of dance sequences to advance the story was commercially risky, as was the ironic and parodistic treatment of much that other songwriters and show composers took seriously. More challenging, however, were the shows that followed. *The Firebrand of Florence* (1944), a bold attempt to write a full-blooded Broadway operetta, suffered from Weill's own public confession of failure, and has only recently proved successful in revival. Much more successful in its day, and now regarded as one of the central achievements of his American career, was *Street Scene* (1946). A grim tragedy set in a New York tenement district and aptly subtitled 'an American opera', it bears much the same relation to musical comedy as does Weill's admitted exemplar *Porgy and Bess* in its through-composed score, its use of vernacular musical idioms for local colour, and its frequent nods in the direction of the European opera tradition, in this case *verismo*. Equally unusual to Broadway were the highly stylized vaudeville of *Love Life* (1947–8), whose dramatic structure is plainly influenced by the theatre of Thornton Wilder, and the themes of racial prejudice and persecution that inform Weill's last completed work for Broadway, *Lost in the Stars* (1949). But a similar innate urge to innovation is apparent in the non-Broadway works from these years: *Where do we go from here?* (1943–4), written in collaboration with Ira Gershwin, was meant to be a first step leading towards a through-composed film musical, while the one-act college opera *Down in the Valley* (1945–8) clearly aspires to the role of an American *Jasager* in its modest technical requirements and didactic impetus. Both these works attempted to establish genres non-existent in the American musical landscape of their day.

Weill retained from his discarded background two notable advantages over his popular competitors, and was wise enough to exploit them. The first was an aural imagination that freed him from any dependence on the piano and compelled him to make his own orchestral scores, a practice unknown on Broadway at the time and one which vastly increased the amount of work involved in each new production. It is in these scores that his technical mastery in unequalled and his special place in history as a precursor of Bernstein and Sondheim is assured. The second and related advantage was his highly cultivated sense of musical character and theatrical form. This is already apparent in the individual numbers, which are more sharply and variously characterized than even the most skilful Broadway products of the time, and it becomes decisive and unique in the way it determines the distinctive profile of each show. Given the multifariousness of Weill's American stage works, it is hard to trace a line of development within them, just as it is hard to speculate about the course he might have followed had he lived on into the 1950s and 60s, when he would have confronted not only the flowering of the American musical but also, and especially, the renaissance of his own European stage works. For in the end his greatest American success, indeed one of the most successful off-Broadway shows of all times, proved to be a posthumously Americanized version of *Die Dreigroschenoper*.

5. Posthumous reputation. Even during his lifetime Weill's achievement was never less than controversial. If the success of *Die Dreigroschenoper* brought an ill-tempered dismissal from Schoenberg, his abandonment of that very style earned him the disapproval and disrespect of Adorno and the avant-garde critical establishment, while admirers of his Broadway work found his European music, to quote the posthumous assessment of his American publisher, to 'have no present value at all'. The difficulty of assessing Weill's achievement was compounded by the extreme disarray of his European output, which even before his emigration to America he had made little effort to keep intact, and by the two problems he bequeathed to his immediate posterity: the 'Brecht–Weill' problem and the problem of the 'two Weills'.

The former refers to the alleged role of Brecht in the creation of their collaborative works. It was long thought that Brecht contributed some if not all of the melodies in *Die Dreigroschenoper* and the *Mahagonny* Songspiel, a view which Brecht, with his self-confessed broad-mindedness in matters of intellectual property, did nothing to dispel. This view was thought to be confirmed by the discovery, in the early 1980s, of a manuscript containing Brecht's pre-*Dreigroschenoper* melody for 'Seeräuber-Jenny' with several remarkable resemblances to Weill's later setting. A closer inspection of this and other Brecht tunes reveals, however, that even where Weill used them as a pre-compositional framework, he made decisive



4. Scene from Weill's 'Aufstieg und Fall der Stadt Mahagonny' as performed by Sadler's Wells Opera, London, 1963

departures in declamation and melodic shape to lend them a distinctive character, in effect refashioning them into something quite different and entirely his own.

The problem of the 'two Weills' is more fundamental and raises some basic questions in the aesthetics of musical reception. Obviously Weill's European works and his American works spoke to quite different audiences and require different sets of categories for their appraisal. This difference was long thought to be unbridgeable and to stand in need of special biographical or even psychological pleading. But the pre- and post-*Dreigroschenoper* works of his Weimar period likewise addressed different audiences, and Weill's Broadway shows contain a sufficient number of identifying 'fingerprints' and self-borrowings from his European works to make their authorship unmistakable. Similarly, an examination of the sketches for his Broadway musicals reveals that Weill basically used the same working methods at all stages of his career. Nor did he feel that his music required any special pleading: reviewing his career in retrospect in 1950, he rightly pointed out that all his stage works consistently probe a middle ground between musical comedy and opera – between the play with interpolated music and the through-composed operatic score in the European tradition. Moreover, following the decline of Berlin as a theatrical capital in the early 1930s, he was convinced that New York was the only place that offered him the necessary platform, audience and financial substructure to realize his ambitions for the musical stage.

The problem, as Adorno perceptively if pejoratively remarked in his obituary for the *Frankfurter Rundschau* (15 April 1950), has to do with the concept of 'composer' altogether. As a confirmed man of the theatre, Weill was less interested in a sacrosanct work or text than in the reactions of its intended audience. To achieve his ends he frequently made or sanctioned far-reaching changes in his scores, albeit never so as to violate the work's fundamental ethos. But just as the importance of the 'text' recedes in his output, so does the notion of a composer as fashioning an inimitable personal style and expressing a consistent artistic persona.

For Weill each new stage work posed unique problems of style, organization and musical language that had to be confronted and solved afresh. If the scores of *Der Jasager* and *Lady in the Dark* seem incommensurable, so too were their audiences, their executants and their generic traditions. What they shared, apart from Weill's habitually superior craftsmanship, were their mastery of the musico-dramatic problems at hand. In this light, his work is best viewed, and assessed, not in terms of 19th-century *Ausdruckskunst*, but under the categories of stylistic plurality and applied composition, categories that have some right to be regarded as his historical contribution to postmodernism.

Weill himself was aware of the uniqueness of his personal aesthetic. Writing to his publisher in 1929, he exclaimed, with justifiable professional pride:

> For years I have been the only creative musician to work consistently and uncompromisingly, against the resistance of the snobs and aesthetes, to create basic forms [*Urformen*] of a new, simple, popular musical theatre. Even the least of the theatre works I have produced during this period has arisen under the impress of this responsibility and from a constant effort to pursue a line of development which seems, to me, the only one possible.

6. INFLUENCE. Although, unlike his contemporary Hindemith, Weill did not bequeath to posterity a corpus of pedagogical writings or a codifiable musical language, he must be viewed in retrospect as the most influential German composer of his generation. His example is still invoked today by art composers interested in pursuing stylistic pluralism, whether this is taken to mean the adoption of popular idioms, the 'crossover' from art to commercial music, or stylistic contrast as a compositional element in its own right. Equally important was his advocacy of 'gestic music', by which he meant a theatre score that precisely undergirds and pre-defines the pace, timing, character and mood of the drama. *Der Jasager*, a casebook example of gestic music reduced to essentials, left an indelible mark on 20th-century music theatre, whether that of his younger German contemporaries (from Blacher to Orff), his American colleagues (Copland's *The Second Hurricane*, and thus indirectly Britten's *The Little Sweep*) or the minimalist theatre composers of subsequent decades. Another of his influential characteristics, widely attributed to his association with Brecht and the 'alienation effect', was a supposedly ironic detachment of his music from the text or context. Further, just as Brecht advocated a 'separation of elements' in the art of acting, so Weill's Weimar scores lend themselves to the kind of analysis in which the ingredients are seen to conflict dialectically rather than cohering into a unified whole.

In none of these respects would Weill himself have claimed to be the innovator, however aware he was of the influence he exerted on his contemporaries. He deferred in his writings to Mozart as a quintessentially 'gestic' opera composer, and the stylistic plurality he avowed is, of course, as old as Monteverdi. But by presenting these devices forcefully in modern contexts he offered examples which other composers could, and did, usefully follow. The specific 'tone' of Weill's works of the late 1920s is often consciously quoted, particularly his distinctive handling of bitonal harmony, triadic atonality and jazz timbres.

In the Broadway musical Weill's influence has perhaps been less noticeable, partly because of transformations in the genre itself, partly because none of his shows have remotely approached the iconic status accorded to such contemporary productions as *Porgy and Bess*, *Oklahoma!*, *Annie Get Your Gun* or *Guys and Dolls*. Nonetheless, their importance in elevating the genre's subject matter, sharpness of characterization and general craftsmanship is unquestionable. Finally, in the search for new audiences and hybrid forms of music theatre, Weill's name and the protean example of *Die Dreigroschenoper* continue to be invoked by composers as varied as Hans Werner Henze and John Adams in their own attempts to broaden the base for contemporary music.

WORKS

Weill's opus numbering is incomplete and stops at op.23

for full list including incomplete, lost and projected works, see Drew (A1987)

Edition: *The Kurt Weill Edition*, ed. K. Kowalke and others (New York, 1996–)

STAGE

Das hohe Lied (op, 1, after H. Suderman), 1914, lost

Zriny, 1916 (op, after T. Körner), lost

Ninon von Lenclos (op.1, after E. Hardt), 1920, lost

Zaubernacht (children's pantomime, 1, V. Boritch), Berlin, Kurfürstendamm, 18 Nov 1922, fs lost, vs *US-NH*; arr. Weill as orch suite Quodlibet, op.9, 1923

Pantomime, op.14 (ballet, 3, G. Kaiser), 1924, inc.

Der Protagonist (op, 1, G. Kaiser), op.15, Dresden, Staatsoper, 27 March 1926 (Vienna, 1926)

Royal Palace (ballet-op, 1, Y. Goll), op.17, 1925–6, Berlin, Staatsoper, 2 March 1927, fs lost, vs (Vienna, 1926); reorchd version, Nederlands Congresgebouw, The Hague, 25 June 1971

Na und? (op, 2, F. Joachimson), 1926–7, unperf., lost, sketches in *NH*

Mahagonny (Songspiel, 3 pts, B. Brecht), 1927, Baden-Baden, Kurhaus, Grosser Bühnensaal, 17 July 1927 (Vienna, 1964) [inc. Alabama-Song, Benares-Song]

Der Zar lässt sich photographieren (ob, 1, Kaiser), op.21, 1927, Leipzig, Neues, 18 Feb 1928 (Vienna, 1928)

Die Dreigroschenoper (play with music, prol., 3, Brecht and E. Hauptmann, after J. Gay: *The Beggar's Opera*), 1928, Berlin, Schiffbauerdamm, 31 Aug 1928, vs (Vienna, 1928), fs (Vienna, 1972), facs. edn (New York, 1996) [incl. Moritat von Mackie Messer, Seeräuber-Jenny, Kanonen-Song, Barbara-Song, Zuhälter-Ballade, Ballade vom angenehmen Leben, Lied von der Unzulänglichkeit menschlichen Strebens]

Happy End (comedy with music, 3, D. Lane [E. Hauptmann] and Brecht), 1929, Berlin, Schiffbauerdamm, 2 Sept 1929, vs (Vienna, 1958), fs (Vienna, 1981) [incl. Bilbao-Song, Matrosen-Tango, Surabaya-Johnny, Hosianna Rockefeller]

Aufstieg und Fall der Stadt Mahagonny (op, 3, Brecht), 1927–9, Leipzig, Neues, 9 March 1930 (Vienna, 1929) [derived in part from Mahagonny; incl. Alabama-Song, Denn wie man sich bettet, so liegt man]

Der Jasager (Schuloper, 2, Brecht, after Jap. noh play *Taniko*), 1930, Berlin, Zentralinstitut für Erziehung und Unterricht, 23 June 1930 (Vienna, 1930)

Die Bürgschaft (3, C. Neher, after J.G. Herder: *Der afrikanische Rechtspruch*), 1930–31, Berlin, Städtische Oper, 10 March 1932, vs (Vienna, 1932), fs (Vienna, 1977) [incl. Song der beiden Verkäuferinnen, Song von der Krone des Gewinns, Der Bäcker bäckt ums Morgenrot, Ballade von Cäsars Tod, Schlaraffenland-Song]

Der Silbersee: ein Wintermärchen (play with music, 3, Kaiser), 1932–3, simultaneous premières at Leipzig, Altes; Erfurt, Stadt; and Magdeburg, Stadt, 18 Feb 1933 (Vienna, n.d.)

Die sieben Todsünden (ballet chanté, 8 pts, Brecht), 1933, Paris, Champs-Elysées, 7 June 1933, vs (New York, 1955) [transposed version], fs (Mainz, 1968)

Der Kuhhandel (operetta, 2, R. Vambery), 1934, inc., concert perf. Dusseldorf, Tonhalle, 23 March 1990; rev. as A Kingdom for a Cow (musical play, 3, R. Arkell; lyrics D. Carter), London, Savoy, 28 June 1935 (Mainz, 1989)

Der Weg der Verheissung (biblical drama, 4, F. Werfel), 1934–5, Chemnitz, 13 June 1999, autograph lost, copy in Weill–Lenya Research Center, New York; rev. by Weill and L. Lewisohn as The Eternal Road, 1935–6, New York, Manhattan Opera House, 4 Jan 1937, vs (New York, 1937)

Johnny Johnson (musical play, 3, P. Green), 1936, New York, 44th Street, 19 Nov 1936 (New York, 1936) [incl. Johnny's Song, Mon ami, my friend]

The Common Glory (pageant, P. Green), 1937, inc.

Knickerbocker Holiday (musical comedy, 2, M. Anderson), 1938, New York, Ethel Barrymore Theatre, 19 Oct 1938, vs (New York, 1938) [incl. How can you tell an American, It never was you, September Song, There's nowhere to go but up]

Davy Crockett, 1938 (musical play, 2, H.R. Hays), inc., vs *NH*

Railroads on Parade (pageant, E. Hungerford), 1938–9, New York, World's Fair, 30 April 1939

Ulysses Africanus (musical play, 2, Anderson), 1939, inc., vs *NH*

Lady in the Dark (musical play, 2, M. Hart; lyrics I. Gershwin), 1940, Boston, Colonial, 30 Dec 1940, New York, Alvin, 21 Jan 1941, vs, ed. A. Sirmay (New York, 1941), restored fs and vs, ed. D. Loud and J. Mauceri (New York, 1987) [incl. My Ship, One Life to Live, The Saga of Jenny, Tchaikovsky, This is New]
The Pirate (musical, S.N. Behrman, after L. Fulda), 1942, inc.
One Touch of Venus (musical comedy, S.J. Perelman and O. Nash), 1943, New York, Imperial, 7 Oct 1943, vs excerpts (New York, 1984) [incl. Speak Low]
The Firebrand of Florence (operetta, E.J. Mayer; lyrics I. Gershwin), 1944, New York, Alvin, 22 March 1945 [incl. Sing me not a ballad, You're far too near me]
Street Scene (American op, 2, E. Rice; lyrics L. Hughes), 1946, Philadelphia, Shubert, 16 Dec 1946, New York, Adelphi, 9 Jan 1947, vs (New York, 1947), fs (New York, n.d.) [incl. A Boy Like You; Lonely House; Moon-Faced, Starry-Eyed; Wrapped in a ribbon and tied with a bow; What good would the moon be?]
Down in the Valley (folk op, 1, A. Sundgaard), 1945–8, Bloomington, IN, School of Music, 15 July 1948 , vs (New York, 1948)
Love Life (vaudeville, 2 pts, A.J. Lerner), 1947–8, New York, 46th Street, 7 Oct 1948, 8 songs (New York, 1948) [incl. Green-Up Time, Here I'll stay, I remember it well, Love Song]
Lost in the Stars (musical tragedy, Anderson, after A. Paton: *Cry the Beloved Country*), 1949, New York, Music Box, 30 Oct 1949; fs (New York, n.d., 2/1988) [incl. Cry the Beloved Country, The Hills of Ixopo, Lost in the Stars, Thousands of Miles]
Huckleberry Finn (musical, Anderson), 1950, inc., 5 songs (New York, 1954)

FILM SCORES

You and Me (dir. F. Lang), 1937–8
The River is Blue (Milestone), 1937–8, discarded
Where do we go from here? (dir. G. Ratoff), 1943–4, collab. I. Gershwin
Salute to France (dir. J. Renoir and G. Kanin), 1944

RADIO SCORES

Herzog Theodor von Gothland (Grabbe), 1926, lost
Das Berliner Requiem (radio cant., Brecht), T, Bar, male chorus, wind orch, 1928 (Vienna, 1967)
Der Lindberghflug (Brecht), 1929, collab. Hindemith, withdrawn (Mainz, 1982), rev. as concert work
La grande complainte de Fantômas (R. Desnos), 1933, Radio Paris, 3 Nov 1933, lost
The Ballad of Magna Carta (radio cant., M. Anderson), T, B, chorus, orch, 1940, CBS, 4 Feb 1940 (New York, 1940)
Down in the Valley (radio op, A. Sundgaard), 1945, withdrawn, rev. as school opera

INCIDENTAL MUSIC

Die Weber (G. Hauptmann), 1920, part lost
Gustav III (A. Strindberg), 1927
Leben Eduards des Zweiten von England (Brecht and L. Feuchtwanger, after C. Marlowe), 1928, mostly lost
Konjunktur (L. Lania, Gasbarra, Piscator), 1928, part lost, no.1 (Vienna, 1929)
Katalaunische Schlacht (A. Bronnen), 1928, lost
Petroleuminseln (Feuchtwanger), 1928, part lost, no.10 (Vienna, 1929)
Mann ist Mann (Brecht), 1931, lost
Marie Galante (J. Deval), 1934; 7 songs (Paris, 1934), no.14 arr. L. Berio (Vienna, 1970)
High Wind in Jamaica, 1936; 2 songs, *US-Wc*
Madam, will you Walk? (S. Howard), 1939
Two on an Island (E. Rice), 1939, lost
It's Fun to be Free (B. Hecht), 1941, part lost
Your Navy (Anderson), 1942, part lost
We will Never Die (Hecht), 1943, part lost
A Flag is Born (Hecht), 1946, part lost

ORCHESTRAL

Suite, E, 1918–19
Symphonic Poem, after Rilke: Die Weise von Liebe und Tod, 1919, lost
Symphony no.1, 1921
Divertimento, op.5, 1921–2, part lost
Sinfonia sacra, op.6, 1922, fs lost: Fantasia, Passacaglia, Hymnus
Quodlibet, suite, op.9, 1923 [from stage work Zaubernacht]
Concerto, op.12, vn, wind, 1924
Berlin im Licht, military band, 1928
Kleine Dreigroschenmusik, wind, 1928–9 [from Die Dreigroschenoper]
Symphony no.2, 1933–4

CHORAL AND VOCAL ORCHESTRAL

Sulamith, choral fantasy, S, female chorus, orch, 1920, part lost
Psalm viii, 6vv, 1921, part lost
Divertimento, op.5, male chorus, small orch, 1921–2, part lost
Recordare (Bible: *Lamentations*), op.11, SATB, 3-part children's chorus, 1923
Das Stundenbuch (6 songs, Rilke), T/S, orch, 1923–4, part lost
Der neue Orpheus (cant., Y. Goll), op.[16], S, vn, orch, 1925
Der Lindberghflug (cant., Brecht), T, Bar, chorus, orch, 1929 [after radio score]
Zu Potsdam unter den Eichen (Brecht), TTBB, 1929, also version for 1v, pf [arr. from radio cant. Das Berliner Requiem]
Die Legende vom toten Soldaten (Brecht), SATB, 1929
Kiddush, T, SATB, org, 1946

SONGS

for solo voice and piano unless otherwise stated

[5] Schilflieder (N. Lenau), 1919, lost; Die stille Stadt (R. Dehmel), 1919; Die Bekehrte (J.W. von Goethe), 1921; [2] Rilkelieder, 1921; Frauentanz (7 songs, medieval), op.10, S, 5 insts, 1923; Ich sitze da un' esse klops (anon.), T, 2 pic, bn, 1925; Vom Tod im Wald (ballad, Brecht), op.23, B, 10 wind, 1927; Berlin im Licht (Weill), 1928, arr. military band; Der Abschiedsbrief (E. Kästner), 1933; Fantômas (R. Desnos), 1933; Es regnet (J. Cocteau), 1933; Complainte de la Seine (M. Magre), 1934; Je ne t'aime pas (Magre), 1934; The Fräulein and the Little Son of the Rich (R. Graham), song drama, 1936
2 chansons pour 'L'opéra de quat' sous' (Y. Guilbert), 1938, no.1 lost; Nanas Lied (Brecht), 1939; Stopping by Woods on a Snowy Evening (R. Frost), 1939, inc.; Buddy on the Nightshift (O. Hammerstein), 1942; The Good Earth (Hammerstein), 1942; Oh Uncle Samuel! (Anderson), 1942; One Morning in Spring (McKelway), 1942, lost; Russian War Relief (J.P. McEnvoy), 1942; Schickelgruber (H. Dietz), 1942; Song of the Free (A. MacLeish), 1942; Walt Whitman Songs, 1942, orchd Weill with I. Schlein; Song of the Inventory (L. Allan), 1942; Toughen up, buckle down, carry on (D. Fields), 1942; We don't feel like surrendering today (Anderson), 1942; Was bekam des Soldaten Weib? (Brecht), 1943; Wie lange noch? (W. Mehring), 1944; Come up from the fields, father (Whitman), 1947, orchd C. Surinach, 1956

CHAMBER AND SOLO INSTRUMENTAL

String Quartet, b, 1918
Sonata, vc, pf, 1919–20
String Quartet, 1922–3, withdrawn, movts 3–4 incl. in op.8
String Quartet, op.8, 1923
Albumblatt für Erika, pf, 1937 [arr. of no.7 from stage work Der Weg der Verheissung]

JUVENILIA

Mi addir, high v/high vv, ?pf/org, 1913; Es blühen zwei flammende Rosen, 1913, 1v, pf, inc.; Ich weiss wofür (G. von Güllhausen), 4 male vv, 1914 ; Reiterlied (H. Löns), 1v, pf, 1914; Gebet (E. Geibel), SATB, 1915; Sehnsucht (J. von Eichendorff), 1v, pf, 1916, inc.; [5] Ofrah's Lieder (J. Halevi), 1v, pf, 1916; Im Volkston (A. Holz), 1v, pf, 1916; Volkslied (A. Ritter), 1v, pf, 1917; Das schöne Kind, 1v, pf, 1917; Maikaterlied (O. Bierbaum), 2 S, pf, 1917; Abendlied (Bierbaum), 2 S, pf, 1917, arr. S, pf; Intermezzo, pf, 1917

ARRANGEMENTS

C.M. von Weber: Piano Sonata no.2: Andante, orch, 1918
F. Busoni: Divertimento, op.52, fl, orch/pf, 1922
[2] Folksongs of the New Palestine, 1v, pf (New York, 1938)
Battle Hymn of the Republic, The Star-Spangled Banner, America, spkr, chorus, orch, 1942
Hatikvah, orch, 1947

MSS in *A-Wst*, *US-NH*, *NYp*, *R*

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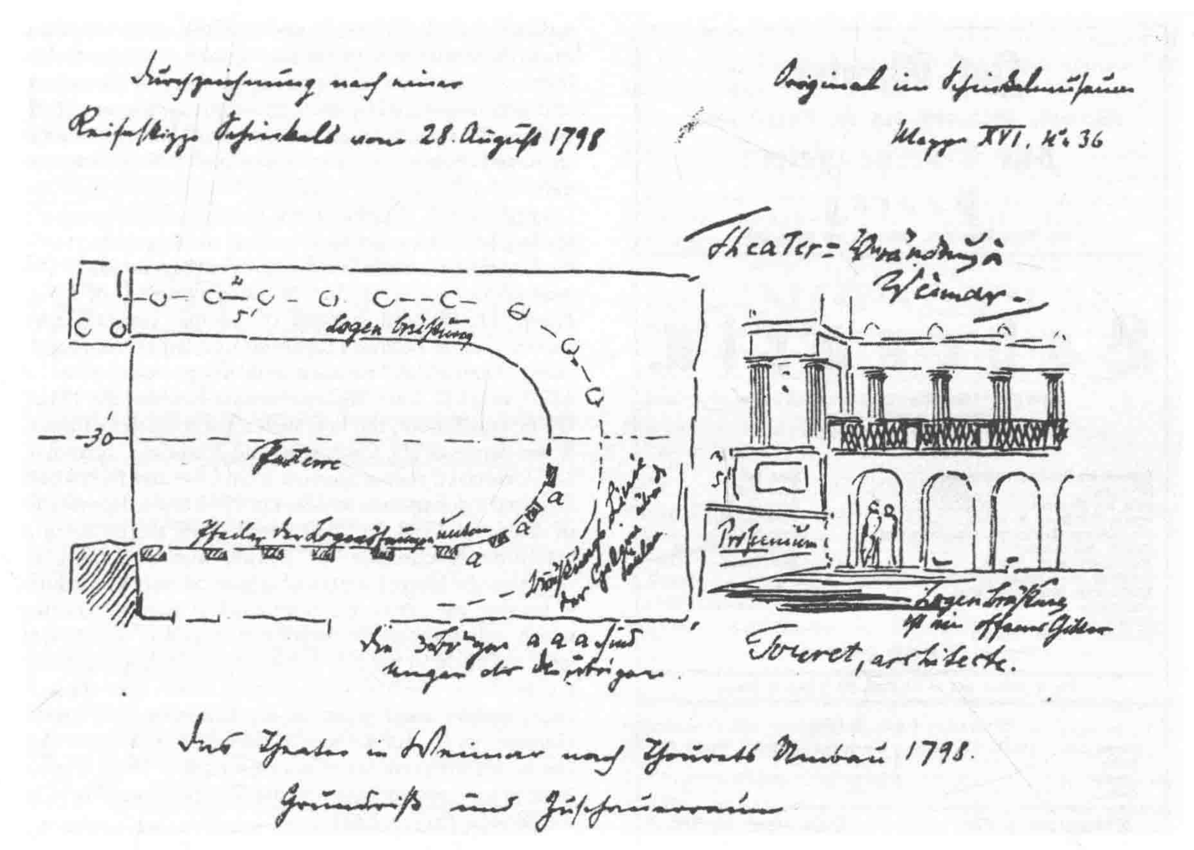
DAVID DREW/J. BRADFORD ROBINSON (1–4), J. BRADFORD ROBINSON (5–6, work-list, bibliography)

Weimar. Town in Thuringia, Germany. From the stature of medieval 'Vimare', with its emphasis on agriculture and craftwork, it is evident that the town church, built about 1400 and later known as the Herderkirche, did not have the status of a cathedral; however, its monastic institutions, founded earlier, probably cultivated liturgical music. The missals and song manuscripts from that period (in *D-WRl*) show that the medieval town, with its *Kalendbrüder* (male-voice and boys' choirs), organists and Kantors (from 1429) was musically active. A musical establishment at the court came into being only after the building of the residence in 1445. Colonies of rural minstrels, common to all Thuringian towns, indicate a lively tradition of folk music, and the court probably enjoyed peasant plays, sword dances and folksong at tournaments and other such events.

The first outstanding musical achievement at Weimar was the development of the Hofkapelle at the principal residence of Torgau in the late 15th century. The Hofkantorei was resident in Weimar for months at a time and played a leading part in the music of the area. Its directors included such distinguished composers as Adam von Fulda (from 1490), Adam Rener (from 1507), Johann



1. Anna Amalia, Duchess of Saxe-Weimar: portrait by Johann Ernst Heinsius, 1770



2. *Weimar Hoftheater after the reconstruction by Nikolaus Friedrich von Thouret, 1798–1800: sketch by Friedrich Gilly, pen and ink, 1798, published in the 'Goethe Jahrbuch' (1912)*

Walter (i), Conrad Rupsch (Luther's musical adviser) and Paul Hofhaimer; the Kantorei benefited from the enlightened patronage of the artistically inclined Duke Frederick the Wise (*d* 1525). Walter's Weimar choirbooks (which have been returned by the Jena University library to the ownership of the church in Weimar), the comprehensive choir inventory and the Weimar Song Manuscript (1537) based on Netherlandish sources, testify to the high standards of music in the town; they include works by Obrecht, Josquin, Isaac and La Rue. In the later 16th century another group of teachers and composers, including Johann Stolle, Nicolaus Rosthius and Melchior Vulpius, contributed to the development of choral music in Weimar; in addition to their own works, those of Lassus, Praetorius, Philips, Regnart, Hassler, the Gabrielis and others were performed. Vulpius taught at the Gymnasium from 1596 to 1615; the school regulations, particularly the 'Kromayerschen Schulordnungen' (from 1614), strictly define the use of music in schools, and reflect the ideas of the Reformation and those of the humanist and rationalist movements (Comenius and Ratichius).

In 1586 the Hofkapelle was transferred to Weimar from the residence at Altenburg, where it continued to provide music until 1602. J.H. Schein was court Kapellmeister in 1615–16. In the 17th century the excellence of the choral music and popular devotional drama also attracted prominent musicians such as Adam Drese, Heinrich Schütz and Georg Neumark to work at the pietistic and puritanical ducal court. The founding of the Fruchtbringenden Gesellschaft des Palmenordens in Weimar was an important part of the literary and cultural movement of the Baroque. Music in Weimar reached a peak in the late 17th century and early 18th through such figures as G.C. Strattner, J.P. von Westhoff and J.G. Walther (town organist, 1707–48). Bach was a violinist in the Hofkapelle in 1703 (8 April – 14 August) and was court organist and chamber musician from 1708 to 1717. This period of his activity is chiefly noted for the composition of organ works (preludes and fugues and the *Orgelbüchlein*) and cantatas, although he also made keyboard transcriptions of concertos, including works by the young prince Johann Ernst (*d* 1715). Bach was succeeded by J.M. Schubart and J.C. Vogler, and Weimar has since maintained a tradition of organ music.

The transitional stages of Rococo and *Sturm und Drang* contributed significantly to the most important period in Weimar's cultural history. Under the protection and encouragement of the Duchess Anna Amalia (reigned 1756–75; fig.1), herself a composer, a social and musical circle came into being at her 'Musenhof' ('court of the muses') at the Wittum Palace, to which all the leading intellectual figures of Weimar belonged. Both there and in the castles at Belvedere, Tiefurt and Ettersburg there was diverse vocal and instrumental music with many new works, including the first performances of *Die Jagd* by Hiller and Weisse (1770), and Anton Schweitzer's *Alceste*, to a libretto by Wieland (1773). The Kapelle that developed under Anna Amalia from 1756 (when Johann Ernst Bach became Kapellmeister) grew to become the



Hof-Theater.

Weimar, Mittwoch den 28. August 1850.

Zur Goethe-Feier:

Prolog

von Franz Dingelstedt, gesprochen von Herrn Jaffé.

Hierauf:

Zum Erstenmale:

Lohengrin.

Romantische Oper in drei Akten,
(letzter Akt in zwei Abtheilungen)
von Richard Wagner.

Heinrich der Finkler, deutscher König .... Herr Höfer.
Lohengrin, ... Herr Beck.
Elsa von Brabant, ... Fräulein Agthe.
Herzog Gottfried, ihr Bruder, ... Frau Hettstedt.
Friedrich von Telramund, brabantischer Graf, ... Herr Milde.
Ortrud, seine Gemahlin, ... Fräulein Fastlinger.
Der Heerrufer des Königs, ... Herr Pätsch.
Sächsische und Thüringische Grafen und Edle.
Brabantische Grafen und Edle.
Edelfrauen.
Edelknaben.
Mannen. Frauen. Knechte

Antwerpen: erste Hälfte des zehnten Jahrhunderts.

Die Textbücher sind an der Kasse für 5 Sgr. zu haben.

Preise der Plätze:

	Thlr.	Sgr.	Pf.		Thlr.	Sgr.	Pf.
Fremden-Loge	1	10	—	Parterre-Loge	—	20	—
Balkon	1	—	—	Parterre	—	15	—
Sperrsitze	1	—	—	Gallerie-Loge	—	10	—
Parket	—	20	—	Gallerie	—	7	6

Anfang um 6 Uhr. Ende gegen 10 Uhr.

Die Billets gelten nur am Tage der Vorstellung, wo sie gelöst worden.

Der Zutritt auf die Bühne, bei den Proben wie bei den Vorstellungen, ist nicht gestattet.

Das Theater wird halb 5 Uhr geöffnet.

Die freien Entréen sind ohne Ausnahme ungiltig.

3. Playbill for the première of Wagner's 'Lohengrin', Hoftheater, Weimar, 28 August 1850; the opera, conducted by Liszt, was preceded by a prologue in memory of Goethe

modern Weimarer Staatskapelle (renamed in 1919). E.W. Wolf, Corona Schröter, K.S. Seckendorff, E.F. Krantz, J.G. Herder, Wieland and Goethe (director of the newly founded Hoftheater from 1791 to 1817) were the outstanding figures of the Classical period in Weimar. Opera, symphony, chamber music, concerto and choral music all flourished, and the Viennese classics soon became popular with the progressive middle classes. Goethe's house on the Frauenplan became a centre of musical and social activity; Hummel was summoned to the house in 1819, while other guests included Zelter, the young Mendelssohn and Carl Eberwein. Among other notable musicians at that time were A.E. Müller (Kapellmeister from 1810 to 1817), A.F. Haeser (choral director from 1817), J.M. Rempt (Kantor from 1788) and J.G. Töpfer (organist from 1830).

The Romantic age in Weimar was ushered in by Hummel (court Kapellmeister from 1819 to 1837), H.-A.-B. Chelard (Kapellmeister 1840–52) and above all by Liszt, in Weimar from 1842 to 1861 though permanent Kapellmeister only after 1848. The leading patron at this time was the Grand Princess and Grand Duchess Maria Paulowna, daughter of the Tsar of Russia and a pupil of Hummel. Liszt described Weimar as the 'magnetic mountain' of the fairy tale, and indeed his presence there made the town the centre of the German avant garde. His home was a mirror of the European musical panorama, and was frequented by such musicians as Wagner, Raff, Brahms, Cornelius, Smetana, Borodin, Glazunov, Rubinstein and Bülow, while students and young virtuosos gathered at his second house, the Hofgärtnerei (now the Liszt Museum). The Hofkapelle became one of Germany's leading ensembles, giving premières of *Lohengrin* (1850; fig.3) and Cornelius's *Der Barbier von Bagdad* (1858), as well as the second production (after Dresden) of *Tannhäuser* (1849) and revivals of notable contemporary works, such as Berlioz's *Benvenuto Cellini* (1852). Saint-Saëns' *Samson et Dalila* received its première there in 1877. In 1872 Carl Müller-Hartung founded the Ducal Orchestral School, the first such institution in Germany. It was renamed the Orchestral and Musicians' School in 1877, received encouragement from Liszt and Bülow and acquired a department of opera in 1885 and a department of drama in 1898. In 1930 it was given the status of a Staatliche Hochschule für Musik, and in 1956 was renamed the Franz Liszt Hochschule. Shortly afterwards it became the venue for international summer courses which still enjoy great prestige. Composers' congresses were also held in the town. Richard Strauss was Kapellmeister from 1889 to 1894, during which time the first performances were given of his *Guntram* (1894) and Humperdinck's *Hänsel und Gretel* (1893). Strauss also conducted the première of his *Don Juan* in 1889. Busoni gave piano masterclasses in the Tempelherren-Haus in the Weimar Park in 1901–2.

After World War I Krenek, Stravinsky, Vogel and Hindemith revitalized Weimar's musical life, with many premières given under the auspices of the Bauhaus festivals. The Staatskapelle (Hofkapelle) conductors Peter Raabe (1907–20), Ernst Praetorius (1924–33), Paul Sixt (1933–45) and Hermann Abendroth (1945–56) maintained the orchestra's fine tradition. After World War II the Hochschule für Musik and the Deutsches Nationaltheater also continued to flourish. The original theatre was built in 1825 under Goethe's supervision; it was rebuilt in neo-classical style in 1926 and destroyed in 1944. In 1948 the company was the first to reopen in postwar Germany. Rebuilding took place in 1975 and 1997–8. The town has become the leading musical and cultural centre of Thuringia, with music congresses, festivals, castle concerts and jubilee celebrations among its musical activities. Many musicians and composers have been active in creative and pedagogic work in Weimar, including Ottmar Gerster (director of the Musikhochschule, 1948–51), Alfred Boeckmann, Johann Cilenšek (director of the Musikhochschule, 1961–72), Herbert Kirmsse and the organist J.-E. Köhler (organist at the Herderkirche, 1934–75, and lecturer at the Musikhochschule, 1934–80). The Ottmar Gerster Music School and the special music school in Belvedere provide a musical education which can lead on to studies at the Hochschule. Church music forms a significant part of the town's musical life. Musical directors at the Nationaltheater have included Hermann Abendroth, Gerhard Pflüger, Lothar Seyfarth, Rolf Reuter, Peter Gülke, Hans-Peter Frank and G.A. Albrecht. Weimar was designated the 1999 cultural capital of Europe in celebration of the 250th anniversary of Goethe's birth, the 240th anniversary of

Schiller's birth and the tenth anniversary of German reunification.

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G. KRAFT/DIETER HÄRTWIG

Weimar, Georg Peter (*b* Stotternheim, nr Erfurt, 16 Dec 1734; *d* Erfurt, 19 Dec 1800). German composer. From 1752 he attended the Ratsgymnasium in Erfurt, studying music with J. Adlung; from 1758 he was a court musician (bass singer and violinist) and deputy Kantor in Zerbst, where he continued his study of music under J.F. Fasch, C. Höckh (violin) and occasionally under C.P.E. Bach. He also acted as singing and clavier teacher to the princess. In 1763 he became Kantor at the Kaufmannkirche, Erfurt, a post that he retained until his death. He was also appointed music director at the Ratsgymnasium (1774), music master at the Catholic Gymnasium (1776), took full charge of the city's auxiliary choirs, and organized a great number of sacred concerts, performing large-scale works including Handel oratorios; his 'incomparable' level of activity drew special praise from Gerber. He composed much four-part church music in the homophonic style associated with late 18th-century Protestant *Kantormusik*, notably a two-volume motet and chorale aria collection of 1782–5, and edited a volume of Protestant chorale melodies in J.C. Kittel's settings, posthumously completed by C.M.F. Gerbhard and then published by Weimar's son. Weimar is also the author of an account of musical life in Erfurt which appeared in Cramer's *Magazin der Musik* (ii, 1784/*R*).

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NIGEL SPRINGTHORPE

Weinberg, Henry (*b* Philadelphia, 7 June 1931). American composer. He studied at the University of Pennsylvania (BFA 1952) and Princeton University (MFA 1961; PhD 1966), where his composition teachers included Sessions and Babbitt. He also studied with Dallapiccola in Florence. Other influences include Elliott Carter, George Perle, Ralph Shapey and Edgard Varèse. A member of the composition department at Queens College, CUNY, he also served as composer-in-residence at the Koussevitzky Foundation Studio, Tanglewood (1968) and the Marlboro Festival (1968). Other distinctions include the Naumburg Award (1967), a Brandeis Creative Arts Citation (1969), the Prix de Rome (1968–70) and commissions from the Fromm Foundation.

Weinberg is especially interested in rhythmic structure, often varying a steady rhythmic flow through the simultaneous use of three or more metrical cycles. The resultant macro-rhythm is organized around ratios similar to those of the chromatic scale. Multiple cycles, therefore, substitute what Weinberg calls 'rhythmic harmony' for 'rhythmic monody'. Examples of this are evident in the String Quartet No.2 (1960–64) and *Cantus commemorabilis I* (1966). Recent compositions such as the brass work *Fanfare* (1992) and *Three Pieces for Organ* (1993) derive rhythmic sets from the ratios of an all-interval note row and emphasize new possibilities for organizing crescendos, glissandos, accelerandos and other musical details.

WORKS
(*selective list*)

Vocal: Vox in Rama (Bible: *Jeremiah* xxxi), chorus, 1956; 5 Haiku, S, 5 insts, 1958; Song Cycle (G.M. Hopkins, P. Valéry, W. Stevens), S, pf, 1960; L'infinito (G. Leopardi), chorus, 1971; Double Solo (L. Zukofsky), 1v, vn, 1972; Unfinished Rhymes (Rime incompiute), T, Bar, cl, db, 1985

Inst: Sonata, vc, pf, 1955; Str Qt no.1, 1959; Str Qt no.2, 1960–64; Cantus commemorabilis I, 12 players, 1966; Cantus commemorabilis II–VI, chbr orch, 1972–90; Melopoeia, orch, 1972; Fanfare, brass, 1992; 3 Pieces, org, 1993

Principal publishers: Presser, Apogee, MCA

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LINDA ARDITO

Weinberg [Vaynberg], **Moisey** [Mieczysław] **Samuilovich** (*b* Warsaw, 8 Dec 1919; *d* Moscow, 2 Feb 1996). Russian composer of Polish origin. He began writing music in early childhood and at the age of 10 played the piano in the theatre where his father worked. Two years later he entered the Warsaw Conservatory where he studied with Jozef Turczinski, who had been a pupil of Osipova in St Petersburg. Weinberg's pianistic talent was noticed by Joseph Hoffman who arranged for the boy to study in America, a plan which was forestalled by the outbreak of World War II. Weinberg then emigrated to the Soviet Union. Although he had written his first two compositions in Poland (the Berceuse for piano and the First String Quartet, of 1935–7), serious study only began in 1939 when he joined Zolotaryov's class at the Minsk Conservatory, graduating in 1941. During the war he settled in Tashkent where he married the daughter of the actor and director of the Jewish Theatre, Solomon Mikhoels. It was then he met Shostakovich whose ideas about music shattered Weinberg's conception of art: 'It was as if I had been born anew . . .. Although I took no lessons from him, Dmitri Shostakovich was the first person to whom I would show each of my new works' [Nikitina]. This friendship lasted until Shostakovich's death.

Along with Myaskovsky, Weinberg bravely refused to 'repent' of modernist leanings during the official attacks on composers of 1948 from the CPSU resolution on Muradeli's *The Great Friendship*. Weinberg, when remarking that 'it was a historical resolution' was cut short by Myaskovsky who retorted 'not historical, but hysterical' [Nikitina]; he now received little official help and made a living writing for the theatre and the circus. On February 6 1953 he was jailed because his wife's uncle – the Kremlin physician Vovsi – had been labelled an enemy of the people, and partly as a result of the continuing attacks from the press. He spent three months in prison and was saved from inevitable death by Shostakovich who wrote a letter in his defence. Despite this, Weinberg was not inclined to regard himself as a political victim: 'I cannot say about myself what others say about themselves – that they were persecuted. I would say that in those years the powers-that-be did nothing to popularize my compositions. What was performed, was performed due to a performer's express desire to do so. . . . Perhaps, some pieces were not performed and some were banned' [ibid.].

During this era Weinberg's works had indeed attracted attention from Russia's renowned instrumentalists including Gilels and Mariya Grinberg, and by late 1950s and early 1960s these pioneers were joined by Rostropovich and the conductors Gauk and Sanderling, who often gave the premières of works soon after their completion. During the last two decades of his life his output increased unabated; the several operas he wrote during these years can be regarded as a synthesis of the techniques he mastered in his symphonic and choral works.

Weinberg's compositional style is influenced by Shostakovich, Prokofiev, Myaskovsky, Bartók and Mahler; his works are often based on a programme, largely autobiographical in nature, and they reflect on the fate of the composer and of humanity in general. The mood is often meditative, especially in his sacred choral works, in which sorrow succeeded by radiant catharsis is a common theme. He regarded his opera *Passazhirka* ('The Passenger') as his most important work, and one which was central to the conception of several others, such as the Symphony no.21 written in commemoration of the burning of the Warsaw ghetto where many of his close relatives died. The imagery of many of his works is connected with his memories of his childhood and of World War II, and consequently themes relating to the destruction of childhood (and, by extension, purity, serenity and stability) are central to his aesthetic and are frequently symbolized by the musical material. Despite this, Weinberg strove for a reflection of a philosophy of universal harmony and unity by means of neo-classical, rationalist clarity and proportion. For all the importance of the word, the programmatical nature of many works and the occasional Slavic and Jewish thematic materials, his music has an absolute – even abstract – quality, with similar themes able to assume varied semantic hues in given environments.

WORKS
(*selective list*)

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Ballets: Give Battle for the Motherland (1), 1942 [lost]; Zolotoy klyuchok [The Golden Key] (6, A. Gayamov, after A. Tolstoy), op.55, 1954–5; Belaya khrizantema [The White Chrysanthemum] (3, I. Romanovich, A. Rumnev), op.64, 1958

Operettas: Comrades in Arms, 1942 [lost]; Clarette's Career (3, Levik), 1942 [lost]; The Golden Dress (2, Yu. Annekov, Ye. Galperina), op.129, 1980

VOCAL

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Songs (for 1v, pf) after A. Blok, A. Fet, A. Mickiewicz, G. Mistral, G. Nikolayeva, S. Petőfi, A. Prokof'yev, F. Schiller, W. Shakespeare, H. Toumanian, Tuwim, F. Tyutchev, V. Zhukovsky

INSTRUMENTAL

25 syms.: no.1, op.10, 1942; no.2, str, op.30, 1946; no.3, op.45, 1949; no.4, op.61, 1957; no.5, op.76, 1962; no.6 (S. Galkin, L. Kvitko, M. Lukonin), boys' chorus, orch, op.79, 1962–3; no.7, hpd, str, op.81, 1964; no.8 'Tvetï Pol'shi' [The Flowers of Poland] (Tuwim, trans. M. Pavlova), T, chorus, orch, op.83, 1964; no.9 'Lines that have Escaped Destruction' (V. Broniewski, Tuwim), spkr, chorus, orch, op.93, 1940–67; no.10, chbr orch, op.98, 1968; no.11 'Solemn Sym.' (D. Bedny, A. Bogdanov, M. Gor'ky, P. Ediyet), chorus, orch, op.101, 1969; no.12, op.114, 1975–6; no.13, op.115, 1976; no.14, op.117, 1977; no.15 'I Believe in this Earth' (M. Dudin), S, Bar, female chorus, orch, op.119, 1977; no.16, op.131, 1981; no.17 'Memory', after A. Akhmatova, op.137, 1982–4; no.18 'War, there isn't a Crueller Word' (S. Orlov, Tvardovsky), chorus, orch, op.138, 1982–4; no.19 'The Bright May', after Akhmatova, op.142, 1985; Chbr Sym. no.1,

op.145, 1987; Chbr Sym. no.2, op.147, 1987; no.20, op.150, 1988; Chbr Sym. no.3, op.151, 1990; no.21, op.152, 1991; Chbr Sym. no.4, op.153, 1992

Other orch: Sym. Poem, op.6, 1941; Suite, op.26, 1939–45; Festive Tableaux, op.36, 1946–7; Conc. Ov., 1948; Sinfonietta no.1, op.41, 1948; Concertino, vn, str, op.42, 1948; Vc Conc., op.43, 1948; Moldavian Rhapsody, vn, orch, op.47/3, 1949; Rapsodiya na Moldavskikh temakh [Rhapsody on Moldavian Themes], op.47/1, 1949; Polish Melodies, suite, op.47/2, 1950; 3 suites, 1950–51; Fantaziya, vc, orch, op.52, 1951–3; Simfonicheskiye pesni [Sym. Songs], op.68, 1951; Seranade, op.47/4, 1952; Rassvet [The Dawn], sym. poem, op.60, 1957; Vn Conc., op.67, 1960; Sinfonietta no.2, op.74, 1960; Conc., fl, str, op.75, 1961; Tpt Conc., op.94, 1966–7; Conc., cl, str, op.104, 1970; The Banners of Peace, sym. poem, op.143, 1985; Conc., no.2, fl, str, op.148, 1987

Chbr: 3 p'yesï [3 Pieces], vn, pf, 1934; Aria, str qt, op.9, 1942; Capriccio, vn, pf, op.11, 1943; Sonata no.1, vn, pf, op.12, 1943; Sonata no.2, vn, pf, op.15, 1944; Pf Qnt, op.18, 1944, Sonata, vc, pf, op.21, 1945; Pf Trio, op.24, 1945; Sonata, cl, pf, op.28, 1945; 5 p'yes [5 Pieces], fl, pf, 1947; Sonata, no.3, vn, pf, op.37, 1947; Sonata no.4, vn, pf, op.39, 1947; Sonatina, vn, pf, op.46, 1949; Str Trio, op.48, 1950; Improvizatsiya, str qt, 1950; Sonata no.5, vn, pf, op.53, 1953; Sonata no.2, vc, pf, op.63, 1958–9; Sonata, 2 vn, op.69, 1959; Sonata no.1, vc, op.72, 1960; Sonata no.1, vn, op.82, 1964; Sonata no.2, vc, op.86, 1964; Sonata no.2, vn, op.95, 1967; 24 Preludes, op.100, vc, 1968; Sonata no.3, vc, op.106, 1971; Sonata no.1, va, op.107, 1971; Sonata, db, op.108, 1971; Sonata no.4, vc, op.110, 1985; Sonata no.2, va, op.123, 1978; Sonata no.3, vn, op.126, 1979; Sonata no.3, va, op.135, 1982; Sonata no.4, va, op.136, 1983

17 str qts: op.2/141, 1937/1985; op.3, 1940; op.14, 1944; op.20, 1945; op.27, 1945; op.35, 1946; op.59, 1957; op.66, 1959; op.80, 1963; op.85, 1964; op.89, 1965–6; op.103, 1969–70; op.118, 1977; op.122, 1978; op.124, 1980; op.130, 1981; op.146, 1986

Pf: 2 Pieces, 1933; Berceuse, op.1, 1935; Sonata no.1, op.5, 1940; Sonata no.2, op.8, 1942; 3 Children's Notebooks, opp.16, 19, 23, 1944–5; Sonata no.3, op.31, 1946; 21 lyogkiye p'yesï [21 Easy Pieces], op.34, 1946; Sonatina, op.49, 1951; Partita, op.54, 1954; Sonata no.4, 1955; Sonata no.5, op.58, 1956; Sonata no.6, op.73, 1960

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LYUDMILLA DMITRIYEVNA NIKITINA

Weinberger, Jaromír (*b* Prague, 8 Jan 1896; *d* St Petersburg, FL, 8 Aug 1967). American composer of Czech birth. After studying composition with Křička, Talich and Karel, he became a pupil of Vítězslav Novák at the Prague Conservatory; he went on to study at the Leipzig Conservatory, where his teachers included Reger. His style, deply rooted in the nationalistic traditions of Smetana and Dvořák, displays a solid contrapuntal technique, an adroit blend of polyphonic textures and colouristic orchestration, and a post-Romantic harmonic language. Works such as *Une cantilene jalouse* (1920), *Colloque sentimental* (1920) and *Scherzo giocoso* (1920) were critically acclaimed.

In 1926 Weinberger completed *Švanda dudák* ('Schwanda, the Bagpiper'), his most successful work. Between 1927 and 1931 the opera received over 2000 performances. Its earthy tunefulness is best illustrated by



Jaromír Weinberger

the 'Polka', which, played on bagpipes by the devil in hell, is a polytonal parody. Other folk-influenced works followed in quick succession; these include *Christmas* (1929), an orchestral work based on traditional Czech carols that was performed before the Christmas address of the Czech president every year until the Nazi occupation. Among his other major works are the Passacaglia for Orchestra and Organ (1931) and the operas *Milovaný hlas* ('Die geliebte Stimme', 1930), *Lidé z Pokerflatu* ('The Outcasts of Poker Flat', 1932) and *Valdštejn* ('Wallenstein', 1937). The latter three of these reveal a movement towards use of realistic spoken dialogue and leitmotivic associations.

By 1938, when Weinberger and his wife emigrated to the USA, the composer's manic depression had grown increasingly problematic and had begun to affect his creative work. A widely divergent group of compositions ensued, among them *Ten Characteristic Solos* for drum and piano (1939), *Mississippi Rhapsody* (1940), *Prelude to the Festival* for symphonic band (1941) and *The Way to Emmaus*, a cantata for high voice and organ (1940). *Prelude and Fugue on a Southern Folktune* (1940), the *Lincoln Symphony* (1941) and *Czech Rhapsody* (1941) reflect his continued interest in nationalistic material. During the late 1940s and 50s several sacred compositions occupied the composer's attention. These included *Ecclesiastes* (1946), *Six Religious Preludes* (1946) and *Préludes réligieux et profanes* (1954).

In 1949 Weinberger settled in St Petersburg, Florida, where he slowly descended into a state of deep depression. After living in relative seclusion for most of his remaining years, he committed suicide. An enigmatic and tragic

figure, he longed for the return of a culture that, after the height of his career, had ceased to exist.

WORKS

Stage: Kocourov (op), 1923–4, Vienna; Švanda dudák [Schwanda, the Bagpiper] (Spl, 2, M. Kareš), 1926, Prague, 27 April 1927 [as Schwanda, der Dudelsack-pfeifer (lib. rev. M. Brod), Breslau, 16 Dec 1928]; Milovaný hlas [Die geliebte Stimme] (op, 3, Weinberger, after R. Michel), 1930, Munich, 28 Feb 1931; Lidé z Pokerflatu [The Outcasts of Poker Flat] (op, 5, Kareš, after B. Harte), 1932, Brno, 19 Nov 1932; Jarní Bouře [Frühlingsstürme] (operetta, G. Beer), 1933, Berlin 1933; Na růžích ustláno [In a Bed of Roses] (operetta, B. Polach and F. Kožík), Brno, 1933; Apropó co dělá Andula? [By the Way, What is Andula Doing?] (operetta, Polach and J. Žalman), Brno, 5 Sept 1934; Císař pán na třesních [The Emperor and Lord of the Cherries] (operetta, Polach and Žalman), Prague, Nov 1936; Valdštejn [Wallenstein] (op, 6 scenes, Kareš, after F. von Schiller), 1937, Vienna, 18 Nov 1937; Saratoga (ballet), 1941

Orch: Lustspiel, ov., 1913; Scherzo giocoso, 1920; Puppenspiel Ouverture (1924); Christmas, 1929; Liebesplauder, Neckerei, small orch, 1929; Ouverture zu einem ritterlichen Spiel (1931); Passacaglia, orch, org, 1931; Chant hébraïque [Neima Ivrit] (1936); Conc., brass, timp, orch (1939); Under the Spreading Chestnut Tree (1939, rev. 1941); The Bird's Opera (1940); Conc., a sax, orch, 1940; Homage to the Pioneers, band, 1940; Legend of Sleepy Hollow (1940); Mississippi Rhapsody, band, 1940; Prelude and Fugue on a Southern Folktune, 1940 [based on Dixie]; Song of the High Seas (1940); Czech Rhapsody (1941); Lincoln Symphony (1941); Prelude to the Festival, band, 1941; Afternoon in the Village, band, 1951; Préludes réligieux et profanes, 1954; Aus Tirol, folkdance and fugue, 1959; A Waltz Overture, 1960

Vocal: Hatikvh, 1v, pf, 1919; e Songs (Czech), 1v, pf, 1924; Psalm cl (solo cant.), high voice, org (1940); The Way to Emmaus (solo cant.), high voice, org, 1940; Ecclesiastes [Kohelet], S, Bar, mixed chorus, org, bells (1946); Of Divine Work, anthem, mixed chorus, 1946 [from Bible: *Ecclesiastes*]; Ave, rhapsody, chorus, orch, 1962; 5 Songs from Des Knaben Wunderhorn, S, pf, 1962 (manuscript)

Chbr (for vn, pf, unless otherwise stated): Colloque sentimental, 1920; Une cantilène jalouse, 1920; Banjos, 1924; Cowboy's Christmas, 1924; To Nelly Gray, 1924; [6] Czech Songs and Dances (1929); 10 Characteristic Solos, snare drum, pf (1939–41); Sonatina, bn, pf (1940); Sonatina, cl, pf (1940); Sonatina, fl, pf (1940); Sonatina, ob, pf (1940); St Qt (n.d., manuscript)

Kbd: Sonata, pf (1915); Spinet Sonata, pf, 1915 (1925); Etude on a Polish Chorale, pf, 1924; Gravures, 5 preludes and fugues, pf, 1924; Bible Poems, org (1939); Sonata, org (1941); 6 Religious Preludes, org (1946); Dedications, 5 preludes, org (1954); Meditations, 3 preludes, org, 1956

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DAVID Z. KUSHNER

Weinberger, Josef (*b* Lipto St Miklos, Moravia, 6 May 1855; *d* Vienna, 8 Nov 1928). Austrian music publisher. On 1 November 1885 he founded a music publishing firm in Vienna in partnership with Carl Hofbauer. In 1890 Weinberger started to publish music on his own. His earliest significant work was the lavish *Album der Wiener Meister*, issued for the International Music and Theatre Exhibition in Vienna in 1892 and including pieces by Brahms, Bruckner, Goldmark, Johann Strauss (ii), Suppé and others. In 1897 Weinberger was a founder-member of the Gesellschaft der Autoren, Komponisten und Musikverleger (AKM), one of the earliest societies of its kind; for the rest of his life he was either its chairman or its honorary president. Also in 1897 Weinberger began to publish works by Mahler, starting with the *Lieder eines fahrenden Gesellen*; this was followed by the First Symphony (1899), *Des Knaben Wunderhorn* (1900), Third Symphony (1902) and *Das klagende Lied* (1902). Weinberger was a co-founder of Universal Edition (1901), which he allowed to use his premises until it moved into the Musikvereinsgebäude in 1914. He published operas by various composers of the Austrian Empire, such as Kienzl, Goldmark and Brüll, and later issued Franz Schmidt's *Fredigundis* and Korngold's *Die Kathrin* and *The Silent Serenade* (in German translation as *Die stumme Serenade*). He acquired the stage rights for operettas by Suppé, Millöcker, Zeller, Genée and, most importantly, J. Strauss (ii), meanwhile publishing operettas by Eysler, Fall, Straus, Kálmán, Lehár, Robert Stolz and many others. Foreign composers in the catalogue included Smareglia and Wolf-Ferrari (eight operas).

After Weinberger's death the firm was run by Otto Blau (1893–1980). In 1938 it was taken over by the Berlin firm of Sikorski and Weinberger's name was erased from the German trade register for the duration of World War II. After the war it was successfully re-established in Vienna. In the mid-1950s several of Franz Schmidt's works were acquired, including the three quintets written for Paul Wittgenstein and two organ works. The firm remains active and has branches in London (where Malcolm Williamson and Paul Patterson are among the composers represented) and Frankfurt.

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ALEXANDER WEINMANN/NIGEL SIMEONE

Weiner, Lazar (*b* Kiev, 24 Oct 1897; *d* New York, 10 Jan 1982). American composer, pianist and conductor of Ukrainian birth, father of YEHUDI WYNER. In 1914 he emigrated to the USA, where he became an accompanist and coach to prominent singers in New York, while studying composition with Frederick Jacobi, Robert Russell Bennett and Joseph Schillinger. He also conducted several choruses, among them the Workmen's Circle Chorus (1930–67). From 1930 to 1975 he was music director of the Central Synagogue, and in that capacity was responsible for first performances of compositions by Ernest Bloch, Darius Milhaud and Joseph Achron, as well as of his own works.

A leading exponent of Jewish music in the USA and an expert on Yiddish art song, Weiner taught seminars at Hebrew Union College, the Jewish Theological Seminary and the 92nd Street Y. He served as music director of the WABC weekly radio programme 'The Message of Israel' for 35 years (from 1934), and composed musical comedies for the Second Avenue Theater, long a centre for Yiddish productions, as well as numerous Yiddish art songs. His opera *The Golem* was produced at the 92nd Street Y in 1981. Weiner's interest in Jewish life and teachings is reflected in his music, through which he sought to convey and preserve the richness and beauty of Yiddish culture.

WORKS

Stage: Hirsch Lekert (ballet), 1943; The Golem (op, R. Smolover), 1956; 4 other ballets, incl. Pantomine

Cants.: Man in the World (A. Nissenson), 1939; To Thee, America (A. Leyeles), 1943; The Legend of Toil (I. Goichberg), 1945; The Last Judgement (S. Rosenbaum, after I.L. Peretz), 1966; Amos (Bible), 1970; 2 others

Liturgical works: Sabbath Morning Service, cantor, SATB, kbd, 1956, rev. 1973; Torah Service, SATB, org, 1958; Friday Evening Service, cantor, chorus, 1973; *c*100 others

Songs (1v, pf, unless otherwise stated): 3 Biblical Songs, 1972; 2 Humoresques (A. Lutzsky), 1973; Song Cycle (A. Heschel), 1974; Merciful God (K. Molodowsky, trans. S. Rosenbaum), 1v, vc, pf, 1980; *c*150 others

Inst: Chanson hébraïque, vc, pf, 1929; Prelude, str, 1936; Str Qt, 1937; 10 Variations, orch, 1937; Trio, ob, cl, bn; other orch and chbr works; pf pieces

6 collections of Jewish art songs: 1948, 1961, 1968, 1973, 1978, 1980

MSS in *US-NYp*

Principal publishers: Belwin-Mills, C. Fischer, J. Fischer, Mercury, Transcontinental, Workmen's Circle

VIVIAN PERLIS

Weiner, Leó (*b* Budapest, 16 April 1885; *d* Budapest, 13 Sept 1960). Hungarian composer and teacher. In 1901 he entered the Buda Music Academy, where until 1906 he was a pupil of Koessler. He won the Liszt stipend (1906), the Volkmann and Erkel prizes for the Serenade op.3, the Haynald Prize for his chorus Agnus Dei, and the Schunda Prize for the *Magyar ábránd* ('Hungarian Fantasy') for tárogató and cimbalom. Weiner worked as répétiteur at the Pest People's Theatre (1907–8), and then the Franz Josef Coronation Prize enabled him to visit Vienna, Munich, Berlin and Paris. In 1908 he was appointed to teach theory at the Buda Academy, serving as professor of composition (1912–22) and of chamber music (1920–57). His work in the latter faculty attracted international notice and helped to establish high standards in Hungarian ensemble playing; his legacy as a teacher left its mark on a generation of musicians that included Dorati and Solti. At the academy he established a conductorless orchestra of advanced students (1928). Among awards made to Weiner later in his career were the Coolidge Prize (1922) for the Second Quartet, the State Prize (1933) for the Suite op.18, and two Kossuth Prizes (1950, 1960). A memorial room has been established at his former home in Budapest.

A composer of highly accomplished technique, Weiner was essentially a Romantic, and he remained opposed to the innovations of Stravinsky and Bartók, while sharing to some extent the nationalist concerns of Bartók and Kodály. Never a folk music collector himself, he was introduced to folksongs by Lajtha; the first compositional fruit was the Suite op.18. But the more fundamental influences on his music were Beethoven, Mendelssohn, Bizet and, occasionally, Brahms; under their influence he developed a style of clarity and balance, with a command of the orchestra that is most evident in the transcriptions. It is possible to distinguish four periods in his output: a pre-World War I phase (1905–13), then a neo-classical phase (1918–24), a period in which Hungarian folk material becomes the main feature of his style (1931–51), and a final period (1952–60) of which the symphonic poem *Toldi* op.43 is the most characteristic example. Notable also are his orchestral transcriptions of Bach, Liszt and Schubert, and of Bartók's *Two Romanian Dances*; many of his transcriptions were made popular internationally by the conductor Fritz Reiner. In the final years of his life Weiner published a complete edition of Beethoven's piano sonatas.

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STAGE AND ORCHESTRAL

A gondolás [The Gondolier] (op, 3, G. Szini, I. Balla), collab. A. Szirmai, unperf., lost; Csongor és Tünde (incid music, M. Vörösmarty), op.10, 1913, Budapest, 6 Dec 1916; Csongor és Tünde (ballet, 1, L. Màrkus, after Vörösmarty), 1927, Budapest, 8 Nov 1930

Scherzo, op.1, 1905, destroyed; Serenade, op.3, small orch, 1906; Farsang [Carnival], op.5, small orch, 1907; Csongor és az ördögfiak [Csongor and the Devil's Sons], op.10, orch, 1913 [from ballet]; Csongor és Tünde, ballet suite, op.10b (1937); Pf Concertino, op.15, 1923; Katonásdi [Toy Soldiers], op.16a, 1924; Magyar népi táncok [Hungarian Folk Dances], suite, op.18, 1931; Divertimento no.1, op.20, str, 1923; Pastorale, phantaisie et fugue, op.23, str, 1938; Divertimento no.2 (Magyar népi dallamok), op.24, str, 1938 [arr. op.24a]; Divertimento no.3 (Impressioni ungheresi), op.25, 1950

Ballata, op.28, cl, orch, 1949 [arr. op.8]; Romanze, op.29, vc, hp, str, 1949 [arr. op.14]; Változatok egy magyar népdal fölött [Variations on a Hungarian folksong], op.30, 1949; Preludio, notturno e scherzo diabolico, op.31, 1950 [arr. op.7]; Divertimento no.4, op.38, 1951; Divertimento no.5, op.39, 1951; 3 magyar népi tánc [3 Hungarian Folkdances], salon orch (1951); Ünnepi hangok [Festal Sounds], 1951; Toldi, op.43, sym. poem, after J. Arany, 1952; Passacaglia, op.44, 1955 [arr. op.17]; Magyar gyermek- és népdalok [Hungarian Children's Songs and Folksongs], small orch, 1955; Vn Conc. no.2, f♯, op.45 [arr. Vn Sonata no.2], 1957; Vn Conc. no.1, D, op.41, 1958 [arr. op.9]

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Choral: Agnus Dei, 5vv, 1906; Gloria, 6vv, 1906

Chbr: Scherzo, str qnt, 1905; Magyar ábránd [Hungarian Fantasy], tárogató, cimb, 1905–6, lost; Str Qt no.1, E♭, op.4, 1906; Str Trio, g, op.6, 1908; Ballade, op.8, cl/va, pf, 1911; Sonata no.1, D, op.9, vn, pf, 1911, orchd 1958; Sonata no.2, f♯, op.11, vn, pf, 1918, orchd 1957; Str Qt no.2, f♯, op.13, 1921; Romanze, op.14, vc, pf, 1921; Divertimento no.2, op.24a, arr. str qt (1965); Str Qt no.3 (Pastorale, phantaisie et fugue), G, op.26, 1938; Peregi verbunk [Pereg Recruiting Dance], op.40, cl/vn/va, pf, 1951, arr. wind qnt, arr. str qnt, 1957; Bevezetés és csürdöngölő [Introduction and Stamping Dance], wind qnt/str qnt, 1957; 3 magyar népi tanc [3 Hungarian Folkdances], vn, pf (1962)

Pf: Caprice, 1908; Passacaglia, op.2, 1904, lost; Farsang [Carnival], pf [arr. op.5]; Präludium, Nocturne und Scherzo, op.7 (1911); Miniatür-Bilder, op.12, 1917; Passacaglia, op.17, 1936; 6 magyar parasztdal [6 Hungarian Peasant Songs], op.19, 1932; Magyar parasztdalok, op.19a, 1934; Lakodalmas [Wedding Dance], op.21, 1936; Magyar parasztdalok, op.22, 1937; 3 magyar népi tánc [3 Hungarian Folkdances] (1941); 20 könnyű kis darab a zongorázó ifjúság számára [20 easy little pieces for piano-playing young people], op.27 (1949); Változatok egy magyar népdal fölött [Variations on a Hungarian Folksong], op.32, 2 pf, 1950; Magyar parasztdalok, opp.33–4 (1950); Suite, op.35, 2 pf, 1950, lost [arr. op.18]; 3 kis négykezes zongoradarab [3 little pieces for pf duet], op.36, 1950; Farsang [Carnival], op.37, 2 pf, 1950, lost [arr. op.5]; Magyar népi muzsika [Hungarian Folk Music], op.42 (1953)

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JOHN S. WEISSMANN/MELINDA BERLÁSZ

Weinert [Veinert, Wainert, Wajnert, Weynert], **Antoni** (*b* Lusdorf, 2 June 1751; *d* Warsaw, 18 June 1850). Polish flautist and composer of Czech origin. He studied music in his native Bohemia, and in 1773 moved to Poland with Prince Lubomirski, remaining at his residence in Opole as a music teacher until 1774. He then moved to Warsaw, where he became a flautist in the theatre orchestra. From 1778 to 1795 he was first flautist in the court orchestra of King Stanisław August, where he played until 1795; he was also its director for many years (until 1795). After the fall of the Polish state he moved to Rogalin (near Poznań) as a musician at the ducal court of the Raczyńskis. In 1803 he returned to Warsaw and until 1839 was first flautist at the National Theatre; he taught singing, the piano and flute, at first privately, and later gave singing lessons at the Warsaw Conservatory until its closure in 1830. He also gave concerts as a flute player in Warsaw. He composed the Singspiele *Skrupuł niepotrzebny* ('Unnecessary Scruple'; Warsaw, 1782), *Donnerwetter* (Warsaw, 17 January 1787) and *Diabeł alchimista* ('Satan, the Alchemist'; Warsaw, 1797), all of which are lost, as well as cantatas, masses, piano works and songs.

Weinert's son Filip (*b* Rogalin, 26 May 1798; *d* Warsaw, 15 Aug 1843) studied singing with Jan Gommert and later Brice at the Warsaw School for Music and Dramatic Art. He made his début at the Warsaw Opera in 1819 and sang there for a number of years. He also gave singing lessons and composed songs, now lost. Another son, Piotr (*b* Rogalin, *c*1800; *d* Warsaw, bur. 10 Nov 1827), studied the organ and composition at the Warsaw Conservatory, and became a piano teacher to the working classes and a composer of piano music. A younger Antoni Weinert, who may also have been a son of the flautist and composer, was an instrument maker who had a shop in Warsaw from about 1805 to 1828. His guitars were noted for their fine modelling and were very popular.

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ZOFIA CHECHLIŃSKA

Weingartner, (Paul) Felix, Edler von Münzberg (*b* Zara, Dalmatia [now Zadar, Croatia], 2 June 1863; *d* Winterthur, 7 May 1942). Austrian conductor, composer and author. He studied composition at Graz, under W.A. Rémy. In 1881, on Hanslick's recommendation, he went to Leipzig as a student of philosophy, and soon joined the conservatory. In 1883 Liszt took him under his wing at Weimar; *Sakuntala*, his first opera, was produced there in 1884. Later that year he obtained his first conducting post, at the Königsberg Opera, and after one season moved to Danzig for two. This pattern repeated itself at Hamburg and Mannheim. In 1891 Weingartner became court Kapellmeister of the Berlin Opera and director of the royal orchestral concerts. He resigned from the opera in 1898, but remained in charge of the concerts until 1907. From 1898 to 1903 he directed the Kaim concerts in Munich. In 1908 he succeeded Mahler at the Vienna Hofoper, resigning in 1911 but retaining control of the Vienna Philharmonic concerts until 1927. He was guest conductor at the Hamburg Opera (1912–14), principal conductor at Darmstadt (1914–19), and director of the Vienna Volksoper (1919–24). In 1927 he moved to Basle as director of the Allgemeine Musikgesellschaft concerts and until 1933 was director of the conservatory. From 1935 to 1936 he was again briefly at the head of the Vienna Opera (now the Staatsoper).

The manifold activity in German-speaking countries did not prevent Weingartner from building up an international career on both sides of the Atlantic. In 1898, on the first of numerous visits to London, his 'quiet mastery of the orchestra and his sane readings of the classics' (Colles, *Grove3*) made a deep impression. In 1905 came his first appearance at three successive seasons with the New York Philharmonic Society. In 1912 and 1913 he conducted the Boston Opera Company. His tours with the Vienna PO included visits to Latin America in 1922 and 1923. In Britain he was associated with the Royal Philharmonic Society (whose gold medal he received in 1939), the LSO and the Scottish Orchestra. He was in demand as guest conductor in several major European cities outside Germany and Austria.

Although Weingartner as a young man was profoundly influenced by Wagner and Liszt (and left vivid descriptions of them in his memoirs), his name was scarcely associated with the progressive school that followed them. He is remembered as one of the most eminent classical conductors of his day, outstanding for the clarity and economy of his beat, for the lack of exaggeration in his interpretations, for the precision without rigidity of his tempos. His writings, which include an important essay on conducting,



Felix Weingartner with his third wife, Lucille Marcel

reveal a gift for analysis and exposition applied not only to the symphonic repertory (notably to Beethoven) but to its interpreters (e.g. Bülow). Weingartner was a man of personal distinction, cultivated but quarrelsome, quick to take offence. Evans wrote of his 'sensitiveness to vexations which a stronger man would have ignored'. He was anxious to succeed in opera both as conductor and composer, but in the two most important posts of his career, Berlin and Vienna, opposition led him to resign from the opera long before he gave up the concerts that normally went with it. He was at his finest in the concert hall, but while he may have been born with one skin too few for the rough and tumble of the theatre, the view that his temperament was essentially undramatic was not fully borne out by distinguished performances of *Tannhäuser* and *Parsifal* at Covent Garden in 1939. British admirers who revered him as the authority on Beethoven might have been surprised by his fondness for comic opera, which he was able to indulge in Vienna. Weingartner's operas had some success in their time, *Genesius* (1892) being quite widely performed. Yet the recognition he longed for as a prolific composer of large-scale music continued to elude him.

Weingartner was the first major conductor to leave a representative sampling of his art in recordings. He made acoustic recordings (1910–14 and 1923–5) of symphonies by Beethoven, Brahms and Mozart, all of which he re-recorded after the introduction of electrical recording in 1925. He left complete cycles of Beethoven and Brahms symphonies and a healthy list of works by Bach, Handel, Mozart, Berlioz, Mendelssohn, Liszt and Wagner. Weingartner also appeared on film: in 1913 he conducted for Oskar Messter in Berlin (these silent films are lost), and in 1932 he made a film of the *Freischütz* overture.

As an editor Weingartner was associated with Charles Malherbe in the projected complete edition of Berlioz. He made orchestrations of Beethoven's Piano Sonata op.106, of Weber's *Aufforderung zum Tanz*, and completed the scoring of Schubert's Symphony in E D729. Weingartner was five times married. His third wife was the singer Lucille Marcel (1877–1921). His fifth, Carmen Studer, was one of his conducting pupils.

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(*selective list*)

Ops (all texts by Weingartner): Sakuntala, op.9 (after Kalidasa), Weimar, 1884; Malawika, op.10 (after Kalidasa), Munich, 1886; Genesius, op.14 (after H. Herrig), Berlin, 1892; Orestes: Agamemnon, Das Totenopfer, Die Erinyen, op.30 (after Aeschylus), Leipzig, 1902; Kain und Abel, op.54, Darmstadt, 1914; Dame Kobold, op.57 (after Calderón), Darmstadt, 1916; Die Dorfschule, op.64 (after Jap. play: *Terakoya*), Vienna, 1920; Meister Andrea, op.66 (after E. Geibel), Vienna, 1920; Der Apostat, op.72, unperf.

Syms.: no.1, G, op.23 (1899); no.2, E♭, op.29 (1901); no.3, E, op.49 (1910); no.4, F, op.61 (1917); no.5, c, op.71, 1926; no.6 'La tragica', b, op.74 (1929); no.7, C, op.87, solo vv, chorus, orch, org, 1935–7, unpubd

Other works: 3 sym. poems, 2 ovs., other orch pieces; music for 1v, orch and chorus, orch; 5 str qts; 2 sonatas, vn, pf; other chamber works, pf pieces, songs

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RONALD CRICHTON/JOSÉ BOWEN

Weingartner Liederhandschrift (*D-Sl* HB XIII, 1). *See* SOURCES, MS, §III, 5.

Weinlig, Christian Theodor (*b* Dresden, 25 July 1780; *d* Leipzig, 7 March 1842). German Kantor, composer and teacher. He was the nephew of Christian Ehregott Weinlig (*b* Dresden, 30 Sept 1743; *d* Dresden, 14 March 1813), who was an organist in Leipzig (1767–73), a renowned Kantor at the Dresden Kreuzschule from 1785 and a composer of sacred and instrumental music. He first studied and practised law (1797–1803), then took music lessons (especially in composition) with his uncle (1804–6) and with Stanislao Mattei in Bologna (1806). He was

Kantor of the Kreuzschule from 1814 to 1817, and in 1823 moved from Dresden to succeed Schicht as Kantor of the Thomaskirche in Leipzig: Weber's letter of recommendation for this position described him as deeply devoted to his art and gifted with profound insight. In Leipzig Weinlig set himself to maintain the great tradition of the Thomaskirche and raised the standard of performance to a high level. Among others, Mendelssohn praised his activity at the Thomaskirche, where Weinlig remained until his death. A learned and conscientious teacher, he numbered among his pupils Clara Schumann, E.F.E. Richter and Richard Wagner. Though Wagner studied with Weinlig for only about six months (beginning about October 1831), he benefited permanently from the strict course in counterpoint and later from a close imitative study of classical models; Wagner wrote in his autobiography that Weinlig finally dismissed him with the words: 'Probably you will never write fugues or canons, but what you have mastered is independence: you can now stand alone and rely upon having a fine technique at your fingertips, should you want it'. As attested in his autobiography, diary, letters and articles, Wagner remained appreciative of Weinlig's teaching throughout his life. He dedicated his B♭ Piano Sonata (1832) to Weinlig, who arranged for its publication, and his *Liebesmahl der Apostel* (1843) was dedicated to Weinlig's widow. Weinlig's compositions, most of them sacred choral works, include a German *Magnificat*; he also wrote an important treatise on fugue entitled *Theoretisch-praktische Anleitung zur Fuge für den Selbstunterricht* (Dresden, 1845, 2/1852).

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JOHN WARRACK/JAMES DEAVILLE

Weinmann, Alexander (*b* Vienna, 20 Feb 1901; *d* Vienna, 3 Oct 1987). Austrian musicologist. He studied the flute at the Vienna Academy and musicology at Vienna University under Adler and at Innsbruck University under Wilhelm Fischer. Being a professional musician and Kapellmeister from 1922 to 1962, he did not take the doctorate at Innsbruck until 1955 (with a dissertation on the complete Artaria catalogue). His 24 volumes on Viennese publishers of the late 18th century and early 19th (which contain the opus numbers and date of issue of each work published) brought him international recognition; in addition he compiled catalogues on many lesser-known composers (including Vanhal, Druschetzky and Kauer) and thematic catalogues of the music in Melk. Many of his writings appeared in the two monograph series, Beiträge zur Geschichte des Alt-Wiener Musik Verlags and Wiener Archivstudien, which he founded. He was a leading member of the Austrian division of RISM, co-editor of the sixth edition of the Köchel catalogue, and author of numerous articles, including many for the *Österreichische Musikzeitschrift*. His arrangements for small ensembles of light music by Viennese composers such as the Strauss family and Lanner have been used worldwide. His important collection of manuscripts and prints is divided among the Österreichische Nationalbibliothek, the Gesellschaft der Musikfreunde and Duke University.

His brother Ignaz Weinmann (*b* Vienna, 20 Sept 1897; *d* Vienna, 16 Oct 1976) was a leading expert on Schubert and his time and an adviser to the Neue Schubert Ausgabe.

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all writings in monograph series published in Vienna unless otherwise stated

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RUDOLF KLEIN/PAUL R. BRYAN

Weinmann, Johann (*b* Nuremberg, *c*1477; *d* Wittenberg, late Nov 1542). German organist and composer. From 1492 he studied at Leipzig University before spending the years 1496–8 as organist at the Heilig-Geist-Kirche in Nuremberg. He then went to Erfurt University. In 1506 he succeeded Adam von Fulda as organist at the Schlosskirche at Wittenberg, and from 1509 he resumed his studies at Wittenberg University, where he was also rector and *magister*, and where he obtained the doctorate. In 1519 he was appointed organist at the town church, Wittenberg. He apparently converted to Protestantism in 1520 or 1521 while retaining his posts in Wittenberg. When he died Weinmann was praised by the university for his outstanding knowledge of history as well as his superior musical artistry. His only extant work is a four-voice setting of Luther's *Vater unser im Himmelreich* (RISM 1544[21], ed. in DDT, xxxiv, 1908, 2/1958). Weinmann was the oldest composer in the anthology, but his composition is rather forward-looking in placing the cantus firmus in the top voice instead of in the tenor.

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N.C. Carpenter: *Music in the Medieval and Renaissance Universities* (Norman, OK, 1958)

VICTOR H. MATTFELD

Weinmann, Karl (*b* Vohenstrauss, 22 Dec 1873; *d* Pielenhofen, 26 Sept 1929). German musicologist. He studied with Haberl and Haller at the Regensburg Kirchenmusikschule, in Berlin and at Innsbruck, where he was *magister choralis* of the theological convent; he was ordained priest in 1899 and took the doctorate under Peter Wagner at Freiburg University in 1905 with a dissertation on the *Hymnarium Parisiense*. Subsequently he was Kapellmeister of the collegiate church and taught music history and aesthetics at the Regensburg Kirchenmusikschule, where he was also vicar of the cathedral (1908), director of the Proske Library (1909) and Haberl's successor as director of the Kirchenmusikschule (1910), taking the doctorate in theology in 1917. In 1926 he became president of the Allgemeiner Cäcilienverein and editor of its journal; he also edited the *Kirchenmusikalisches Jahrbuch* (1909–11), *Musica sacra* (from 1911) and a number of liturgical collections. His major work is a history of church music, and his writings include books on individual parts of the Mass and several articles on Palestrina.

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Karwochenbuch (Regensburg, 1924)

Feier der heiligen Karwoche (Regensburg, 1925)

□

Weinrauch, Ernestus [Faustinus] (*b* Donauwörth, bap. 17 Oct 1730; *d* Zwiefalten, 9 April 1793). German composer. He entered the Benedictine monastery at Zwiefalten in 1748 and served it for more than 30 years as organist and *regens chori* and also at times as subprior. He composed primarily liturgical music for his monastery, but also stage music for a Schwäbisch Gmünd passion play *Die Geisslung* as well as one oratorio *Kain und Abel* (both in *D-Tl* and the Stadtarchiv, Schwäbisch Gmünd). Although he did not have his works printed, many were disseminated through copies. Several of his manuscripts survive (in *D-Bsb*, *HR*, *OB* and the two above-named libraries). Weinrauch was also a respected teacher, counting among his pupils the composers Konrad Back in Ottobeuren, Conradin Kreutzer and probably also J.L. Schubaur.

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ADOLF LAYER

Weinrich, Carl (*b* Paterson, NJ, 2 July 1904; *d* Princeton, NJ, 13 May 1991). American organist. A graduate of New York University (1927) and of the Curtis Institute of Music in Philadelphia (1930), he studied with Mark Andrews, Marcel Dupré and Lynnwood Farnam. At the time of Farnam's illness and untimely death (1930), Weinrich completed his projected season of recitals and succeeded Farnam at the Church of the Holy Communion, New York. His Bach recitals drew special critical acclaim and large audiences. He toured extensively as a recitalist

from 1934, but it was as a scholarly performer and teacher that he was most distinguished. His great technical gifts (rivalling those of Virgil Fox) and his broad grasp of music history (comparable with that of E. Power Biggs) were always at the service of the art. He taught at Westminster Choir College in Princeton (1934–40), at Wellesley College, Massachusetts (1936–46) and at Columbia University (1942–52), and served as director of music at Princeton University Chapel (1943–73). In 1950–51 he was Lamb Visiting Lecturer at Harvard University. His early recordings (especially on the 'Praetorius' organ) at Westminster Choir College were a landmark, and subsequent recordings furthered interest in and knowledge of the 20th-century revival in organ design and building. He edited Schoenberg's Variations on a Recitative op.40 (New York, 1947) and performed many new organ works and much little-known old music. He wrote 'Albert Schweitzer's Contribution to Organ-Building' (*The Albert Schweitzer Jubilee Book*, Cambridge, MA, 1945, p.215). (C.T. Russell and C. Krigbaum: 'In Memoriam Carl Weinrich 1905–1991', *The Diapason*, lxxxii/9 (1991), 11 only)

VERNON GOTWALS

Weinstock, Herbert (*b* Milwaukee, 16 Nov 1905; *d* New York, 21 Oct 1971). American writer on music. After initial studies in Milwaukee he attended the University of Chicago. He worked for the firm of book publishers Alfred A. Knopf, New York (1943–59 and 1963–71), notably as music editor; he was a fluent and prolific writer especially on operatic subjects. From 1966 he was New York correspondent for the British journal *Opera*. He was also active as a translator: his interest in Carlos Chávez led to his translation *Toward a New Music: Music and Electricity* (New York, 1937), and he also translated Edmond Michotte's *Souvenirs personnels* as *Richard Wagner's Visit to Rossini (Paris 1860) and An Evening at Rossini's in Beau-Sejour (Passy 1858)* (Chicago, 1968).

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with W. Brockway: *The Opera: a History of its Creation and Performance, 1600–1941* (New York, 1941, 2/1962 as *The World of Opera*)
Tchaikovsky (New York, 1943)
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Chopin: the Man and his Music (New York, 1949)
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Donizetti and the World of Opera in Italy, Paris and Vienna in the First Half of the Nineteenth Century (New York, 1963)
'Speaking of Musical Biography', *Notes*, xxii (1965–6), 861–71
Rossini: a Biography (New York, 1968)
Vincenzo Bellini: his Life and Operas (New York, 1971)

PAULA MORGAN

Weintraub, Eugene (*b* Stal'noye, Ukraine, 10 March 1904). American music publisher. An accomplished musician, he started publishing music in 1940 in New York. He was director of the Am-Rus Music Corp., in charge of Soviet music distribution in the USA, and in this capacity arranged the first American performances of works by Prokofiev, Shostakovich, Kabalevsky and Myaskovsky. He obtained the highest ever hire fee ($10,000) in 1944 for the first American performance of Shostakovich's Symphony no.8. From 1944 to 1950 he was head of the department of Soviet music at Leeds Music Corporation. In 1950 he established the Weintraub Music Company, which specialized in works by American composers, including George Antheil, Virgil Thomson, Robert Kurka, Howard Swanson and Benjamin Lees, issuing about ten new titles each year. Music Sales Corporation acquired the Weintraub firm in 1987, although Weintraub continued as music editor for a time.

W. THOMAS MARROCCO, MARK JACOBS

Weinzweig, John (Jacob) (*b* Toronto, 11 March 1913). Canadian composer. He was one of the first Canadians to employ and champion 20th-century compositional techniques. His piano piece *Spasmodia* (1938) represents the first use of a 12-note series by a Canadian composer. Born to Polish-Jewish immigrants with little musical background, Weinzweig received instruction on the mandolin at the Workman's Circle Peretz School before beginning piano lessons. At the age of 17 he joined the school orchestra at Harbord Collegiate Institute playing the mandolin, tenor saxophone, sousaphone, tuba, double bass and piano. He also worked as a freelance musician. He pursued his musical interest further at the local library where he engaged in score study, particularly of the works of Wagner.

In 1934 Weinzweig entered the music faculty at the University of Toronto where he studied counterpoint and fugue with Healey Willan, orchestration with Ernest MacMillan and harmony with Leo Smith. He studied conducting privately with Reginald Stewart. In December 1934 he founded the University of Toronto SO which he conducted over the next three years. Upon his graduation with the MB he enrolled at the Eastman School where for the first time, as a student of Bernard Rogers, he received instruction in composition. During this period he became acquainted with Stravinsky's *Rite of Spring*, Berg's *Lyric Suite* and the music of Schoenberg, all of which affected him deeply. His four orchestral tone poems (1937–8) impressed Howard Hanson so much that he chose Weinzweig's Suite for Orchestra for broadcast on the NBC radio network in 1938.

After receiving the MMus Weinzweig returned to Toronto where he gained a post at the Toronto Conservatory teaching ear training, theory, orchestration and composition. In 1941 the CBC commissioned him to write original music for radio dramas. He produced *c*100 scores in this capacity for programmes based on the true stories of people who fled persecution in Europe by coming to Canada to those on Canadian literature and geography. His scores often combine folktunes or ethnic musics appropriate to the background of the persons and stories concerned, with 12-note compositional techniques. Weinzweig learned quickly that concision, distinctive rhythms and sparse textures were most effective for the medium. While commentators remarked on the effectiveness of his writing, Canadian radio listeners were introduced to modern music.

As a military band instructor during World War II Weinzweig began composing Divertimento no.1, the first in a series of divertimentos. In these pieces he develops a musical dialogue between a featured timbre and a larger ensemble. The Divertimento no.1 (1946) for flute and strings won the highest medal given for chamber music at the 1948 Olympiad. Eleven more divertimentos were completed by 1998. The first six utilize a serial technique that emphasizes the lyricism of motivic development by exposing the complete set one note at a time. Each new pitch is added only after a complete presentation of

previously introduced pitch material. The fast–slow–fast arrangement of movements in the first five Divertimentos exhibits a neo-classical influence. This is no longer the case in Divertimentos no.6 (1972), 7 (1979), 10 (1988), 11 (1990) and 12 (1998) which incorporate jazz-like improvisational cadenzas into multi-sectional movements. The influence of New Orleans jazz and Swing imbues these works with changing time signatures, irregular groupings and offbeat accents. In each divertimento the timbre of the featured instrument is fully explored, often in new and experimental ways. In Divertimento no.9 (1982) for orchestra and no.10 for piano and strings, timbral explorations are applied to all of the participating instruments.

In 1951 Weinzweig was appointed to the Faculty of Music, University of Toronto, where he was an important influence until his retirement in 1978. During the 1950s Weinzweig increased his efforts to improve opportunities for the performance and publication of contemporary Canadian concert music. With several students and colleagues Weinzweig formed the Canadian League of Composers in 1951. His extensive contacts across the country in addition to his leadership qualities resulted in an organization that effectively voiced the needs and concerns of Canadian composers. As the League's president Weinzweig was instrumental in the planning of the Canadian Music Centre, an important resource library for performers and researchers. He was also associated with the National Advisory Committee of the Canadian Conference of the Arts, the Canadian Music Council and the Composers, Authors and Publishers Association of Canada, of which he became chair in 1973.

Although his administrative responsibilities reduced his time for composition, the Violin Concerto (1951–4) and *Wine of Peace* (1957), dedicated to the United Nations, are among his most moving scores. His works of the 1960s increasingly incorporated ritualistic gestures borrowed from North American vernacular musics to articulate formal sections. The Harp Concerto (1967) continues to demonstrate an interest in timbral exploration. In the 1970s he introduced elements of theatre and no longer used serial procedures in an explicit manner. In addition to short pieces for solo instruments he wrote works for the voice, using his own frequently witty texts.

Throughout his life, Weinzweig has received many tributes and honours. These include appointment as an Officer of the Order of Canada (1974), the Canadian Music Council Medal (1978), and membership in the Order of Ontario (1988). He was the first composer to be awarded both the prestigious Molson Prize for outstanding cultural achievement (1981), and the Roy Thomson Hall Award (1991). In 1978 the CBC issued five records of his music to initiate the series Anthology of Canadian Music. He is the subject of the 1989 Rhombus International documentary *The Radical Romantic*.

WORKS

(*selective list*)

Orch: Rhapsody, 1940; Interlude in an Artist's Life, 1943; Our Canada (Music for Radio no.1), 1943; Divertimento no.1, fl, str, 1946; Edge of the World (Music for Radio no.2), 1946; Divertimento no.2, ob, str, 1948; Red Ear of Corn (ballet), 1949; Round Dance, band, 1950; Vn Conc., 1951–4; Sym. Ode, 1958; Divertimento no.3, bn, str, 1960; Divertimento no.5, tpt, trbn, wind, 1961; Pf Conc., 1966; Harp Conc., 1967; Divertimento no.4, cl, str, 1968; Dummiyah (Silence), 1969; Divertimento no.6, sax, str, 1972; Divertimento no.7, hn, str, 1979; Out of the Blues, band, 1981; Divertimento no.9, 1982; Divertimento no.10, pf, str, 1988; Divertimento no.11, eng hn, str, 1990; Jammin', fl, eng hn, cl, a sax, bn, hn, 2 tpt, trb, tuba, timp, pf, str, 1991; Divertimento no.12, ww qnt, str, 1998

Chbr and solo inst: Spasmodia, pf, 1938; Pf suite, no.1, 1939; Sonata, vn, pf, 1941; Improvisation on an Indian Tune, org, 1942, rev. 1980; Intermissions, fl, ob, 1943; Str Qt no.2, 1946; Sonata 'Israel', vc, pf, 1949; Sonata, pf, 1950; Pf Suite no.2, 1950; Str Qt no.3, 1962; Wind Qnt, 1964; Cl Qt, 1965; Around the Stage in 25 Minutes during which a Variety of Instruments are Struck, perc, 1970; Riffs, fl, 1974; Contrasts, gui, 1976; Pieces of Five, brass qnt, 1976; Refrains, db, pf, 1977; 18 Pieces, gui, 1980; 15 Pieces, hp, 1983; Conversations, 3 gui, 1984; Cadenza, cl, 1986; Tremologue, va, 1987; Micromotions, pf, 1988; Duologue, 2 pf, 1990; Riffs 2, trbn, 1991; Belaria, vn/vc/va, 1992; Riffs 3, tpt, 1992; Arctic Shadows, ob, pf, 1993; Divertimento, hn, pf, 1993; Diversions, pf, 1994; Swing Out, bn, 1995

Vocal: To the Lands over Yonder (trad. Inuit), SATB, 1945; Of Time and the World, 3 songs (J. Weinzweig), Mez/Bar, pf, 1947; Hitlahavuth (Dance of the Masada) (I. Lamdam), Bar, pf, 1951; Am Yisrael chai! [Israel Lives] (M. Lee), SATB, 1952; Wine of Peace (after Calderón, anon.), S, orch, 1957; Trialogue (Weinzweig), S, fl, pf, 1971; Private Collection (Weinzweig), S, pf, 1975; Choral Pieces (Weinzweig), SATB, 1985–6; Prime Time, S, Bar, fl, b cl, 1992; Journey Out of Night (Weinzweig), Mez, pf, 1994; Le rendez-vous (Weinzweig), Mez, Bar, pf, 1995; Parodies and Travesties (Weinzweig), S, Mez, pf, 1995; Walking-Talking, S, Mez, T, Bar, pf, 1996

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'John Weinzweig', *Canadian Music of the 1930s and 1940s*, ed. B. Cavanagh (Kingston, ON, 1987), 41–3

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RICHARD HENNINGER/ELAINE KEILLOR

Weir, Dame **Gillian (Constance)** (*b* Martinborough, NZ, 17 Jan 1941). British organist and teacher. Her early training was as a pianist. She studied the piano with Cyril Smith and the organ with Ralph Downes at the RCM. Additional studies were with Anton Heiller, Marie-Claire Alain and Nadia Boulanger. She won the St Albans International Organ Festival Competition in 1964 with a performance of Messiaen's *Combat de la mort et de la vie*. Engagements followed when she was still a student at the RCM, and she made her début recital at the Royal Festival Hall in 1965; three months later she was the soloist in a televised performance of Poulenc's *Organ Concerto* on the opening night of the Proms. She has received many awards and honours, and was the first woman to be elected to the Council of the Royal College of Organists (1977), the first musician to receive the Turnovsky Foundation award for an outstanding contribution to the arts (1985), and the first woman president

of the Royal College of Organists (1994). She received an honorary DMus from the Victoria University of Wellington, and was created a CBE in 1989, the year in which she was elected an honorary member of the RAM. She was made a DBE in 1996.

Weir's organ repertory is comprehensive. She has revived many forgotten works and given premières of organ concertos by Robin Holloway (1967), Peter Racine Fricker (1979), William Mathias (1984), Michael Berkeley (1987) and others. She has specialized in the organ music of Messiaen, performing the complete works for BBC Radio 3 and for a CD set issued in 1994, and contributing an article to *The Messiaen Companion* (London, 1995). A tireless campaigner for standards in the organ world, Weir also has a deep interest in philosophy, religion and contemporary issues. As a performer she combines a formidable technical accomplishment with a rare capacity to entertain. The 1989 television series 'The King of Instruments', which she presented, was a breakthrough in creating a mass audience for the organ.

WRITINGS

'Messiaen's Musical Language', *Studies in Music*, xiii (1979), 66–76

'The Organ Music', *The Messiaen Companion*, ed. P. Hill (London, 1995)

IAN CARSON

Weir, Judith (*b* Cambridge, 11 May 1954). British composer. While at North London Collegiate School she took private composition lessons with Tavener and was an oboist in the National Youth Orchestra of Great Britain. She went on to King's College, Cambridge (BA 1976), studying composition there with Holloway; in 1975 she was awarded a Koussevitzky Fellowship to study with Schuller at Tanglewood and was composer-in-residence at the Southern Arts Association, during 1976–9. She then held a Cramb Fellowship at Glasgow University (1979–82) and was a creative arts fellow at Trinity College, Cambridge (1983–5). She was Guinness composer-in-residence at the Royal Scottish Academy of Music and Drama, Glasgow (1988–91), and Fairbairn Composer in Association with the CBSO (1995–8). Weir was made a CBE in 1995, and in the same year she received an honorary DMus from the University of Aberdeen; she was artistic director of the Spitalfields Festival in London from 1995 to 2000. She received first prize at the international Opera Screen Festival in Helsinki (1991) for *Heaven Ablaze in His Breast*, a dance-opera collaboration with the dance company Second Stride based on E.T.A. Hoffmann's *Der Sandmann*. She was Hambro Visiting Professor in Opera Studies at Oxford University (1999) and became an Honorary Fellow of St Hilda's College, Oxford, in 2000.

Weir's compositional style was achieved through rejection of the structures and materials of the avant garde and an early adoption of alternative sources. Perhaps the most profound, philosophically as well as musically, has been the influence of folk musics from different traditions. Their directness of expression and identification of a sense of community has reinforced her own belief in the importance of a composer's role in society, one part of which is reflected in a particular sensitivity to communicate with performers and audience, another by her educational work and by her artistic responsibilities to London's Spitalfields Festival. Technically, the study of folk music materials was something of a personal *cours de composition* in melodic writing and structural thinking. Particularly important was the discovery of the Scottish *piobaireachd*, a prime model of extended variation form structures generated from a limited interval set. First explored in the *Sketches from a Bagpiper's Album* (1984), this compositional principle marks much of her subsequent instrumental music. Weir's references to folk music are never merely imitative, but an imaginative spur resonating with complementary elements of her own musical personality. For example, the declamatory aspects of Chinese theatre and the sonorities of its music gave Weir the means to invent a style for the opera *A Night at the Chinese Opera* (1987) that avoided *chinoiserie*. She has also responded creatively to very different compositional models from Western art music, for example Perotinus in *Sederunt principes*, Mozart's *Il sogno di Scipione* in *Scipio's Dream* and Schubert's 'Trout' Quintet; which she referred to in her own piano quintet *I Broke off a Golden Branch*.

All Weir's music, whatever its medium, is characterized by a narrative quality and an element of storytelling. This is explicit where texts feature, but the carefully chosen, descriptive titles of the instrumental pieces often also suggest a scene or action. The orchestral *The Ride over Lake Constance*, for example, is based on a melodramatic ballad by Gustav Schwab; *Heroic Strokes of the Bow* refers punningly to a painting by Klee; and *Music, untangled* describes the compositional process of reduction to a concluding monody. Of her chamber pieces with similarly graphic titles, *Distance and Enchantment* is based on two folksongs about disappearance and *Musicians Wrestle Everywhere* is a celebration of music's omnipresence and stylistic pluralism, the subject of Emily Dickinson's eponymous poem.

Weir frequently exploits music's ability to paint a scene or to function as an illustrative backdrop. In an onomatopoeic sense this is deftly achieved in the engaging *The Consolations of Scholarship* (which was later incorporated, as a play-within-a-play device, in *A Night at the Chinese Opera*). At a deeper level Act 2 of *Blond Eckbert*, in a strategy that follows the example of Janáček and Britten's *Peter Grimes*, the orchestra's own commentary plays a crucial role in the intensification of the psychological drama. Weir has also composed music for the theatre, including the Royal Shakespeare Company's *The Gift of the Gorgon* and the Royal National Theatre's production of Sophocles' *Oedipus* plays, directed by Sir Peter Hall.

Although Weir's idiom is rooted in a form of expanded tonality, the individuality of her ear is revealed in textures and harmonies which are far from conformist. Heterophonic techniques and jump-cutting between sections (often characterized by ostinato patterns) are typical. The melodic focus of the music often results in treble-dominated textures that evoke a sense of weightlessness, as in the openings of the Piano Concerto, *Isti mirant stella* and *I Broke off a Golden Branch*. Operatically too, Weir reaches personal solutions to achieve longer term dramatic effect.In *The Vanishing Bridegroom*, the overall textual delicacy emphasizes the effect of the carefully paced gestures. The interior, fateful, world of *Blond Eckbert* is all the more powerfully drawn by the understatement of Act 1 throwing into relief the development and densely obsessive dénouement of Act 2. In this opera, Weir has characterized in her own terms the Stravinskian example of *Oedipus rex*.

WORKS

OPERAS

Night at the Chinese Opera (op, 3, Weir, after Chi Chun-hsiang: *The Chao Family Orphan*, and other texts), 1987, Cheltenham, Everyman, 8 July 1987

The Vanishing Bridegroom (op, 3, Weir, after *Popular Tales of the West Highlands*), 1990, Glasgow, Theatre Royal, 17 Oct 1990

Blond Eckbert (op, 2, Weir, after J.L. Tieck), 1993, London, Coliseum, 20 April 1994

OTHER DRAMATIC

Hans the Hedgehog (Weir, after J.L. and W.C. Grimm), 1978

King Harald's Saga ('grand opera in 3 acts', after Snorri Sturluson: *Heimskringla*), 1979

Thread! (Weir), Stirling, MacRobert Centre, 2 March 1981

The Black Spider (children's op, 3, Weir, after J. Gotthelf), 1984, Canterbury, Cathedral Crypt, 6 March 1985

The Consolations of Scholarship (music drama, 2, Weir, after Chi Chun-hsiang and others), 1985

Heaven Ablaze in His Breast (dance-op, Weir, after E.T.A. Hoffmann: *Der Sandmann*, choreog. I. Spink), 1989

Scipio's Dream (film score, Weir, after P. Metastasio, dir. M. Williams), 1991, BBC2 TV, 24 Nov 1991 [after W.A. Mozart: *Il sogno di Scipione*]

Combattimento II (music theatre, A. Vehstedt, after T. Tasso), 1992, Antwerp, 1993 [after Monteverdi]

The Gift of the Gorgon (incid music, P. Shaffer, dir. P. Hall), London, Barbican, 16 Dec 1992

The Small Moments in Life (happening, collab. M. Duncan), 1992

The Skriker (incid music, C. Churchill), 1993, London, Royal National Theatre, 1994

Hello Dolly, Goodbye Mummy (film score, dir. M. Williams), 1996

Oedipus the King and Oedipus at Colonus (incid music, Sophocles, dir. Hall), London, Olivier, 1996

INSTRUMENTAL

Orch: Where the Shining Trumpets Blow, 1974; Isti mirant stella, chbr orch, 1981; The Ride over Lake Constance, 1984; Variation on 'Summer is icumen in', 1987; Music, untangled, 1991–2; Heroic Strokes of the Bow (Heroische Bogenstriche), 1992; Forest, 1995; Pf Conc., 1996–7; Certum ex incertis, 1998

Chbr: Out of the Air, wind qnt, 1975; King Harald Sails to Byzantium, fl + pic, cl + b cl, vn, vc, pf, mar + glock, 1979; Several Concertos, fl + a fl + pic, vc, pf, 1980; Music for 247 Str, vn, pf, 1981; Spij Dobrze [Pleasant Dreams], db, tape, 1983; A Serbian Cabaret, vn, va, vc, pf, 1984 [with some spoken recitation by players]; Sketches from a Bagpiper's Album, cl, pf, 1984, arr. as The Bagpiper's Str Trio, 1985; Airs from Another Planet, wind qnt, pf, 1986; Gentle Violence, pic, gui, 1987; Sederunt principes, ens, 1987; Mountain Airs, fl, ob, cl, 1988; Distance and Enchantment, vn, va, vc, pf, 1989; Str Qt, 1990; I Broke off a Golden Branch, vn, va, vc, db, pf, 1991; El rey de Francia, vn, va, vc, pf, 1993; Musicians Wrestle Everywhere, 6 wind, perc, pf, vc, db, 1994; Sleep Sound Ida Mornin', 2 vn, 1995; The Story Behind the Song is Forgotten, fl, ob, cl, pf, vc, perc, 1997; Pf Trio, 1997–8

Kbd: An mein Klavier, pf, 1980; Wild Mossy Mountains, org, 1982; The Art of Touching the Keyboard, pf, 1983; Ettrick Banks, org, 1985; Michael's Strathspey, pf, 1985 [also version for org]; Ardnamurchan Point, 2 pf, 1990; Roll off the Ragged Rocks of Sin, 1992 [free transcr. of J.S. Bach: *Wer bist du? Frage dein Gewissen* from BWV132]; The King of France, pf, 1993 [based on chbr work El rey de Francia]

VOCAL

Choral: Ascending into Heaven (after Hildebert de Lavardin), SATB, org, 1983; Illuminare, Jerusalem (Jerusalem, Rejoice for Joy) (15th-century Scottish), SATB, org, 1985; Missa del Cid (after *Poema de mio Cid*), SAAATTTBBB, spkr, 1988; 2 Human Hymns (G. Herbert, H. King), SATB, org, 1995, no.1 arr. SSATBB, 1997; Moon and Star (E. Dickinson), SSAATTBB, orch, 1995; Our Revels Now are Ended, SAA, 3 fl, 3 cl, 3 tpt, 3 tbn, timp, 1995; Sanctus, SATB, orch, 1995; Storm, song cycle, youth choir, 3 fl, 3 vc, 3 perc, 1997; All the Ends of the Earth, chorus, perc, 1999; We are shadows, chorus, orch, 2000

Solo vocal: Black Birdsong (after Eng. and Scottish ballads), Bar, fl, ob, vn, vc, 1977; Ballad (Weir), Bar, str, orch, 1981 [after Wagner: *Der fliegende Holländer*, Act 2]; Scotch Minstrelsy (after Scottish ballads), T/S, pf, 1982; Lovers, Learners and Libations, Mez, T, Bar, rec, rebec, viella, hp, 1987; Songs from the Exotic (after Serbian, Sp. and Scottish folksongs), Mez, pf, 1987; A Spanish Liederbooklet, S, pf, 1988, no. 3 arr. as The Romance of Count Arnaldos, S, 2 cl, va, vc, db, 1989; Don't Let that Horse (L. Ferlinghetti), S, hn, 1990; Ox Mountain was Covered by Trees (Mencius), S, Ct, Bar, str, 1990, arr. S, Ct, pf, 1997; On Buying a Horse, medium v, pf, 1991; The Alps (E. Dickinson), S, cl, va, 1992; Broken Branches (Weir, after Croatian folksong), S, pf, db, 1992; Horse D'oeuvres, Mez, ens, 1996; Waltraute's Narration, Mez, chbr ens, 1996 [after Wagner: *Götterdämmerung*]; Ständchen (L. Rellstab), Bar, pf, 1997; Natural History (Chung-Tzu, Eng. trans. by A.C. Graham, S, orch, 1999

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D. Wright: 'Weir to Now?', *MT*, cxxxiii (1993), 432–7

DAVID C.H. WRIGHT

Weis, (Carl) Flemming (*b* Copenhagen, 15 April 1898; *d* Hellerup, 30 Sept 1981). Danish composer and organist. He studied the organ and theory with Gustav Helsted at the Copenhagen Conservatory (1916–20) and then went to Leipzig, where he studied with Straube (organ) and Graener (theory and composition), graduating from the Hochschule für Musik in 1923. After his return to Denmark he was organist at the Annakirke in Copenhagen (1929–68) and also worked as a music critic (for *Dagens nyheder*, 1953–61, and *Politiken* from 1964). He also served in a great number of honorary administrative offices, contributing significantly to Danish musical life: for example, he was a board member, assistant chairman and then chairman (1942–56) of Det Unge Tonekunstner-selskab, a member of the Musikråd (until 1971), chairman of the Dansk Komponistforening (1967–71) and chairman for the Samfund til Udgivelse af Dansk Musik.

Although Weis's first compositions were marked by his stay in Leipzig, he soon freed himself from that derivative late Romantic style, retaining his respect for Bach's polyphony and combining it with his admiration for Nielsen's diatonic and linear modernism. This is clear in his vocal music (choral arrangements as well as songs) and chamber works, which, especially those of the 1930s and 1940s, are characterized by interwar Danish neo-classicism (as in the Serenade 'Uden reelle hensigter'). His two symphonies reveal his ability to compose on a large scale, with a starting-point in Nielsen's experimental symphonic writings from the 1920s. He also contributed to the development of a serially influenced Danish modernism (as in the *Femdelt Form* series).

WORKS
(*selective list*)

ORCHESTRAL

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NIELS MARTIN JENSEN/DANIEL GRIMLEY

Weis [Weiss], **Friedrich Wilhelm** (*b* Göttingen, 3 May 1744; *d* Rotenburg an der Fulda, 26 July 1826). German physician and composer. He took his medical degree at Göttingen, where he established a practice and also lectured in botany at the university. Bürger and the members of the Göttinger Hainbund admired his musical talents and often asked him to set their poetry to music. He published three collections of *Lieder mit Melodien* (Lübeck and Leipzig, 1775–9), a further 16 lieder in the *Göttinger Musenalmanach* (1773–85), 11 in Voss's *Musenalmanach* (1776–8) and others in various anthologies. Strophic form predominates in these works, and several have attractive melodies, though there are frequent inept progressions in the accompaniments. Weis also published two volumes of *Charakteristische englische Tänze* (Lübeck, 1777–8). In 1786 he was appointed privy councillor and physician in ordinary to the Count of Hessen-Rotenburg, after which his interest in music seems to have ceased.

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J.W. Smeed: *German Song and its Poetry, 1740–1900* (London, 1987)

DAVID OSSENKOP

Weis [Weiss], **Karel** (*b* Prague, 13 Feb 1862; *d* Prague, 4 April 1944). Czech composer and folksong collector. He studied in Prague at the conservatory (1873–8) and the organ school (1878–81) and privately with Fibich. He was organist of St Štěpán and choirmaster at the main synagogue of Prague (1881–2), a teacher at the music school of the Moravan choral society in Kroměříž (1882–3), a violinist in the National Theatre orchestra, Prague (1883–6) and conductor of the Švanda Theatre Company in Prague and Brno (1886–7). Subsequently he edited the monthly *Hudební květy* (1895–9), conducted the Academic Orchestra (1898) and worked as an accompanist (1896–1904), mainly for the violinist František Ondříček. From 1896 to the end of his life he gave most of his attention to collecting and arranging folksongs, particularly those of the Chodsko region, south Bohemia. Weis's large and varied output was influenced mostly by Smetana and Dvořák and included three operas in Czech, two in German and six German operettas. His only work to have stood the test of time, however was the 15-volume collection *Český jih a Šumava v písni* ('South Bohemia and Šumava in song').

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Der polnische Jude (folk op, 2, V. Léon and R. Batka, after Erckmann-Chatrian), Prague, Neues Deutsches, 3 March 1901; as Polský žid, Prague, Vinohrady, 1907

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Songs: Milostné písně [Love-Songs] (Hálek, A. Heyduk); Písně otroka [Slave Songs] (S. Čech)

Pf: Böhmische Tänze, op.8; České tance, op.9; Zimní večer [Winter Evening], op.12, suite; Esquisses des danses

Folksong arrs.: Český jih a Šumava v písni [South Bohemia and Šumava in Song] (1928–41)

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OLDŘICH PUKL/R

Weisbeck [Weissbeck], **Nicolaus** (*b* Gebesee, Thuringia, *c*1575; *d c*1640). German composer, schoolmaster and clergyman. He may have known, or been taught by, Friedrich Weissensee, who became Rektor of the Lateinschule at Gebesee in 1590. He registered at Erfurt University in 1591 and at Jena University in 1599. In 1614 he still described himself as a student of theology and music, but he had meanwhile become a musician, probably an organist, at the parish church at Gebesee and then, in 1612, Kantor at the Marienkirche at Mühlhausen and a teacher at the Gymnasium there. Between 1613 and 1621 he was several times in trouble with the authorities, for neglect of his duties, drunkenness and impertinence towards the superintendent. In 1621 he was nevertheless able to begin a new career, as a clergyman at Bockelnhagen and Zwinge, near Leinefelde, Thuringia, and he presumably remained there until his death. His three surviving compositions, which show that he was a composer of only average craftsmanship, all date from his years at Mühlhausen. The most interesting is *Der Drescher*, in which he turned the techniques of motet composition to programmatic ends illustrating the various activities of peasants at work. At Easter 1617 he presented to the Mühlhausen town council a copy of a textbook on music for schools that he had had printed. This was probably the first edition of his *Brevis et perspicua introductio in artem musicam*, the publication details of which are unknown; nor does the second edition (1639) now survive.

WORKS

Der Drescher, das ist Eine feine liebliche Harmonia, von dem löblichen . . . Ackerwerk, 4vv (Erfurt, 1613); transcr. in Hagebruch

Vom heiligen Ehestand: ein christliches Colloquium und gottseliges Bedenken, 4vv (Erfurt, 1614) [for wedding of Otto Christoph von Kerstlingeroda and Berta von Hopfgarten]

Votiva aeolica acclamatio dem . . . Herrn Johann Georgen, Hertzogen zu Sachsen . . . den 1. Martii 1620 . . . (Machet die Tore weit), 6vv (Erfurt, 1620)

THEORETICAL WORKS

Brevis et perspicua introductio in artem musicam pro pueris et puellis . . . ut brevis tempore cantum discere possint, cum brevibus exemplis pro solmisandi exercitio, item etiam et tractatu de protonatione psalmorum majorum et minorem per omnes tonos, das ist . . . Anleitung zu der Singekunst . . . neben . . . Exempeln, 2–4vv (?1617, Hildesheim, 2/1639), lost

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KARL-ERNST BERGUNDER

Weisberg, Julia Lazarevna. *See* VEYSBERG, YULIYA LAZAREVNA.

Weise. A term in German metrics, synonymous with *Ton*. *See* TON (i).

Weise, Christian (*b* Zittau, 30 April 1642; *d* Zittau, 17 Oct 1708). German poet, dramatist and educationist. He received his early education from his father, who taught at the Zittau Gymnasium. In 1660 he enrolled at Leipzig University, where he studied theology, philosophy and history and received a bachelor's degree in 1661 and a master's in 1663. Failing in an attempt to become a professor there, he went to Halle in 1668 as secretary to Count Simon Philipp of Leiningen. In 1670 he worked as a tutor at Amfurt, near Magdeburg, and on 9 August of the same year was appointed teacher of poetry, eloquence and politics at the Weissenfels Gymnasium. In 1678 he returned to Zittau as Rektor of the Gymnasium, where his father was still teaching, and he held this position until shortly before his death.

Weise's significance lies in his prodigious output of several hundred dramas, novels and collections of poetry, as well as instruction books, disputations and orations. He wrote most of his dramatic works for his Gymnasium. Although he was firmly opposed to opera on literary grounds, he regularly included incidental music and songs in these school plays. During the early part of his career in Zittau this music was composed by Moritz Edelmann. Edelmann was succeeded by Johann Krieger, who settled at Zittau in 1682 and published in the third part of his *Neue musicalische Ergetzligkeit* (1684) incidental music for the following plays by Weise: *Der verfolgte David* and *Die sicilianische Argenis* (both 1683) and *Nebucadnezar*, *Der schwedische König Regnerus* and *Der politische Quacksalber* (all 1684). The texts of the 64 sacred and secular songs in the first two parts of this collection are also by Weise. Weise published several books of poetry. J.C. Pezel took 24 love poems from *Der grünenden Jugend überflüssigen Gedancken* (1688) for his *Schöne, lustige und anmuthige neue Arien* (1672). The first stanza of a five-stanza ode, *Der weinende Petrus*, published in Weise's *Der grünenden Jugend nothwendigen Gedancken* (1675), was used by J.S. Bach for the tenor aria 'Ach, mein Sinn' in the *St John Passion*. Weise's comedy *Die triumphirende Keuschheit* (1668) was probably the basis of the libretto of the opera *Floretto* by N.A. Strungk (1683, Hamburg). Weise had a marked influence on early 18th-century German literary developments, including the lied. His uncomplicated, humorous, satirical style, with its elements of folk language and overt banality, was in distinct

contrast to the elevated, bombastic poetry of the preceding generations of German poets such as D.C. von Lohenstein and the Second Silesian School. Very few of Weise's dramatic works are extant; for details see Eggert.

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GEORGE J. BUELOW

Weisgall, Hugo (David) (*b* Ivançice, nr Brno, 13 Oct 1912; *d* Long Island, NY, 11 March 1997). American composer of Czech birth. One of America's most important composers of operas and large-scale song cycles, the literary merit of his works, their original vocal style, and their serious attention to musical and dramatic detail mark a significant contribution to these genres.

1. Life. At least four generations of cantors and composers were present in Weisgall's family's background. His father was his earliest and strongest musical influence; Adolph Joseph Weisgal, a composer of synagogue music (*b* Scheps, nr Płock, Poland, 13 Dec 1885; d Baltimore, 15 Nov 1981), had sung opera professionally before entering the cantorate. From an early age, Hugo Weisgall absorbed both central-European Jewish musical traditions and the standard opera and song repertory. His family emigrated to the USA in 1920, settling in Baltimore; Weisgall became a naturalized American citizen in 1926. Completely American-educated, he studied the piano, harmony and composition at the Peabody Conservatory (1927–32) while organizing and conducting amateur choirs and orchestras. From 1932 to 1941 he studied composition intermittently with Sessions. Studies with Fritz Reiner and Rosario Scalero at the Curtis Institute earned him diplomas in conducting (1938) and composition (1939). In 1940 Johns Hopkins University awarded him the PhD for his dissertation on primitivism in 17th-century German poetry.

In military service from 1941, Weisgall's fluency in European languages gained him sensitive diplomatic responsibilities. While assistant military attaché in London (1945–6) and cultural attaché in Prague (1946–7), he won major successes as a composer and conductor. As guest conductor of leading orchestras he featured American works and as a delegate to the ISCM vigorously promoted American music. After his return to the USA in 1947, Weisgall became active as an administrator and teacher, as well as a composer, conductor and singer. He founded and conducted the Chamber Society of Baltimore (1948) and the Hilltop Opera Company (1952), directed the Baltimore Institute of Musical Arts (1949–51), served as chair of the faculty of the Cantors' Institute of the Jewish Theological Seminary, New York (1952–96), and taught at Johns Hopkins University (1951–7), the Juilliard School of Music (1957–70) and Queens College, CUNY (1961–83). He also served as president of the AMC (1963–73), composer-in-residence at the American Academy in Rome (1966) and director of the composer-in-residence programme at Lyric Opera of Chicago (1988–97). His numerous honours included three Guggenheim fellowships, membership in the National Institute of Arts and Letters (1975), a Lifetime Achievement Award from Opera America, a Gold Medal from the American Academy and Institute of Arts and Letters, Columbia University's William Schuman Prize (1995) and the first arts award from the Foundation for Jewish Culture.

2. Works. Weisgall's first significant compositions date from the war years. The Overture in F (1942–3) owes much to American neo-classicism but reveals the composer's own forceful rhythmic drive and fondness for irregular rhythmic units. *Soldier Songs* (1944–6, rev. 1965) for baritone and orchestra employs a many-faceted style mirroring the irony of the texts.

After early works in the genre, Weisgall's career as an opera composer began in earnest with *The Tenor* (1948–50), whose libretto is derived from Frank Wedekind. The librettos of his subsequent operas are based on August Strindberg, Luigi Pirandello, W.B. Yeats, Jean Racine, Yukio Mishima, William Shakespeare and the Bible, and deal with crucial philosophical, social and moral dilemmas of the 20th century. Stylistically, his music evolved gradually and logically, with each work assuming its own dramatic treatment and musical structure. In *The Tenor*, large symphonic structures alternate with arias, while in *The Stronger* (1952) smaller musical segments follow the single character's volatile shifts of mood. *Six Characters in Search of an Author* (1953–6) fuses these two procedures as well as using transformed recapitulations and epigrammatic musical ideas to punctuate events or sections. Perhaps Weisgall's most theatrically successful full-length opera, *The Stronger*, only 25 minutes long, is his best-known work. An orchestra of eight players sets the scene, a bar, with pseudo-cocktail music, then fades in and out of focus following the singer's deepening psychological crisis; all stage directions are inherent in the coloratura vocal line. The pitch materials of these three operas range from rich polychords to dissonant atonal structures, the application of each depending on dramatic exigencies.

The one-act *Purgatory* (1958) breaks with previous formal techniques in employing continuous vocal arioso. This work is also the first by Weisgall to employ 12-note procedures and to be consistently atonal. *Athaliah* (1960–63) contains rigorously dodecaphonic sections, monumental set-pieces and a skilful use of the chorus that harks back to 17th-century *tragédie lyrique*. *Nine Rivers from Jordan* (1964–8) is a huge, cinematographic work in three acts about moral dilemmas raised by World War II. Real events merge with imaginary ones, emphasizing one of Weisgall's favourite themes, illusion versus reality. Many languages, subtle quoting, parody and expansive orchestral music suggest the confusion of the war years.

Jenny, or The Hundred Nights (1975–6) is an elaborate one-act work that transfers Mishima's modern noh play to 19th-century London; through Weisgall's sumptuous but veiled orchestral tapestry and the highly stylized poetic language of the librettist John Hollander, the mystery play unfolds as through a scrim. *The Gardens of Adonis* (1959, rev. 1977–81), a full-length opera, is more transparent orchestrally; the work employs recitatives, arias and ensembles, and combines free atonality with jaunty, neo-classical rhythmic features. The one-act comedy *Will You Marry Me?* (1989) completes the chamber trilogy begun with *The Stronger* and *Purgatory*.

Esther (1990–93), Weisgall's last opera, most resembles *Athaliah* in its uncompromising atonality, form and use of biblical sources.

Of the composer's three orchestral song cycles, *Soldier Songs*, *A Garden Eastward* (1952) and *Love's Wounded* (1986) vary in form. The first sets ten poems depicting youth wasted by war's blind brutality, the second is a three-movement symphony for voice and orchestra to 12th-century mystical texts translated from the Hebrew, and the third takes the form of two extended symphonic pieces. In 1970 Weisgall wrote the chamber cycle *Fancies and Inventions*, which treats the voice as a virtuoso instrument. More straightforward vocally, *Translations* (1971–2), which charts the progress of womanhood, is a kind of present-day *Frauenliebe und -Leben*. *End of Summer* (1973–4), a chamber cycle, includes extensive instrumental interludes between vocal sections, also an important feature of the *Liebeslieder* for high voice and piano (1979). In *The Golden Peacock* (1960, rev. 1976), elaborate piano settings brilliantly set off well-known Yiddish folksongs, integrating their diatonicism with Weisgall's own chromatic idiom. Both the poetry and music of the atonal *Lyrical Interval* (1983–4) refer to Schubert, while Weisgall's final work, *Evening Liturgies* (1986–96) realizes his lifelong desire to set the Jewish service.

Weisgall's earlier style fused non-tonal neo-classicism with Bergian rubato and opulence. His later music is closest in style to the Second Viennese School, though rarely completely atonal. Melodically and harmonically it revolves within small groups of pitches, often saving certain notes for contrast later on. Even in serial passages, the 12 pitches are introduced gradually so that the listener apprehends a high degree of pitch sensitivity. Weisgall's unique vocal lines help to delineate character and form the core of the musical fabric. His fluid prosody follows the rhythms of American speech in written-out rubato, while always retaining strong melodic direction.

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Six Characters in Search of an Author (3, D. Johnston, after L. Pirandello), 1953–6, New York, 26 April 1959

Purgatory (1, W.B. Yeats), 1958, Washington DC, 17 Feb 1961

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Solo: 4 Impressions (A. Lowell, R.M. Rilke, H. Wolfe), high v, pf, 1931; 5 Night Songs (H. Heine, Li Bai [Li Tai-po], J.W. von Goethe, W. de la Mare), high v, pf, 1933; 4 Songs (A. Crapsey), op.1, 1v, pf, 1934; I Looked Back Suddenly (Wolfe), medium v, pf, 1943; Soldier Songs (various poets), Bar, orch, 1944–6, rev. 1965; A Garden Eastward (cant., M.I. Ezra, trans. M. Feist), high v, orch, 1952; 2 Madrigals (anon., 17th-century), high v, pf, 1955; The Golden Peacock: 7 Popular Songs from the Yiddish, 1v, pf, 1960, rev. 1976; Fancies and Inventions (R. Herrick), Bar, fl, cl, vn, vc, pf, 1970; Translations (various poets), 7 songs, Mez, pf, 1971–2; End of Summer (Po Chu-i, G. Boas), 4 Songs, T, ob, vn, va, vc, 1973–4; Liebeslieder: 4 Songs with Interludes (D. Weisgall), high v, pf, 1979; Lyrical Interval (Hollander), song cycle, low v, pf, 1983–4; Love's Wounded (Y. Halevi, trans. R. Scheindlin), Bar, orch, 1986

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BRUCE SAYLOR

Weismann, Julius (*b* Freiburg, 26 Dec 1879; *d* Singen am Hohentweil, Lake Constance, 22 Dec 1950). German composer, pianist and conductor. He was a composition pupil of Rheinberger in Munich in 1892, Herzogenberg in Berlin in 1898 and Thuille in Munich (1899–1902). From 1902 to 1906 he lived as a freelance composer in Munich, and then returned to Freiburg, where he also performed as a conductor, pianist and lieder accompanist. From 1930 he taught harmony and was director of the piano masterclass at the Freiburg Musikseminar which he founded with Doflein; he retired in 1939 to devote himself to composition.

Weismann's large output embraces all musical genres with the exception of church music. In general he followed the late Romantic styles of Strauss, Humperdinck and Schillings, but also incorporated elements of Impressionist harmony, as well as a polyphonic severity related to Reger. Although technically accomplished, his music

lacked sufficiently distinctive touches to establish a really strong identity, and with the exception of the charming Horn Concertino (1935), it is almost completely neglected nowadays. During his lifetime, however, his work enjoyed considerable currency, especially during the 1920s and 30s. He was particularly interested in setting established works of literature for the musical stage, and his three operas *Schwanenweiss* (1919–20), *Ein Traumspiel* (1922–4) and *Die Gespenstersonate* (1929–30), based on Strindberg's plays, attracted much critical attention at the time of their premières. Later, Weismann became a supporter of the Third Reich, accepting a commission from Rosenberg's National Socialist Kulturgemeinde in 1934 to compose an overture and incidental music to replace Mendelssohn's *A Midsummer Night's Dream*. During this period he received numerous awards including the Leipzig Bach Prize (1939) and the Freiburg Ehrenbürgerecht (1939) and was given the title of professor by the German government in 1936. His final opera, *Die pfiffige Magd* (1937–8), had an auspicious première in Leipzig in 1939, and was performed more than 150 times in German theatres over the following five years.

WORKS
(*selective list*)

for fuller list see Falcke (1955)

STAGE

Ops: Schwanenweiss (3, Weismann, after A. Strindberg), op.75, 1919–20, Duisburg, 1923; Ein Traumspiel (3, Weismann, after Strindberg), op.83, 1922–4, Duisburg, 1925; Leonce und Lena (after G. Büchner), op.89, 1924, Freiburg, 1925; Regina del lago (E. Struber, after W. Calé), op.91, 1928, Karlsruhe, 1928; Die Gespenstersonate (2, Weismann, after Strindberg), op.100, 1929–30, Munich, 1930; Die pfiffige Magd (komische Oper, 3, after L. Holberg), op.125, 1937–8, Leipzig, 1939

Ballets: Tanzphantasie, op.35a, 1910 [after pf work]; Die Landsknechte: Totentanz (T. Gvosky), op.115, 1936; Sinfonisches Spiel, op.124, 1937

ORCHESTRAL

Pf Conc., B♭, op.33, 1909–10, rev. 1936; Vn Conc., d, op.36, 1910–11; Rhapsody, op.56, 1913–15; Musik nach der Geschichte vom Xaver Dampfkessel und der Dame Musica, op.90a, small orch, 1925 [orig. for 1v, spkr, pf, op.90 (Calé)]; Rondo, op.96, 1927, arr. 2 pf as op.96a; Suite, op.97, pf, orch, 1927; Vn Conc., op.98, 1929; Conc., op.106, fl, cl, bn, tpt, timp, str, 1930; Sinfonietta giocosa, op.110, 1932; Sinfonietta severa, op.111, 1932; Serenade, op.113, 1933; Sinfonia brevis, op.116, 1934; Ein Sommernachtstraum, ov., op.117, 1935; Hn Concertino, op.118, 1935; Alemannenmarsch, op.121, 1936; Sonatina, a, op.122a, 1936, also for 2 pf as op.122; Vc Conc., d, op.128, 1941–3; Sym., B♭, op.130, 1940; Sym., b, op.131, 1940; Die silberne Windfahne, ov., op.136, 1941; Sonatina concertante, op.137a, vc, chbr orch, 1941, also for vc, pf as op.137; Pf Conc., a, op.138, 1941–2; Vn Conc., E♭, op.140, 1942; Pf Conc., op.141, 1942–8; Theme, Variations and Fugue, op.143, trautonium, orch, 1943, arr. vn, pf as op.143a; Vn Conc., a, op.145, 1943; Music for Bn and Orch, op.153, 1947

VOCAL

Choral orch: Über einem Grabe (sym. poem, C.F. Meyer), op.11, chorus, orch, 1903–4; Fingerhütchen (Märchenballade, Meyer), op.12, Bar, female vv, orch, 1904; Macht hoch die Tür (Christmas cant., G. Weissel), op.34, S, chorus, orch/org, 1912; Ps xc, op.46, Bar, chorus, orch, 1912; Der Wächterruf (Weismann, after J.P. Hebel), op.151, S, Bar, chorus, orch, 1947–50

Songs with insts: 5 Lieder (Des Knaben Wunderhorn), op.41, 1v, lute, va da gamba, 1910, arr. 1v, pf as op.41a; 3 Lieder (Des Knaben Wunderhorn, F. Güll, P. Dehmel), op.54a, Mez/Bar, vn, pf, 1912–17; Triolieder (R. Tagore), op.67, Mez/Bar, pf trio, 1917; Verklärte Liebe (R.G. Binding), 5 songs, op.112, S, str orch, 1932, arr. 1v, pf as op.112a

Numerous songs and duets with pf

CHAMBER

Str qts: F, op.14, 1905; c, op.24, 1907; d, op.42, 1910; Fantastischer Reigen, op.50, 1913; E♭, op.66, 1914; op.84, 1922; a, op.85, 1918–22; e, op.102, 1929; Fugue, b, 1931; 1932; a, op.133, 1940; G, op.147, 1943–5; a, op.154, 1947

Other works for 3–4 insts: Pf Qt, op.8, 1902; Pf Trio, op.26, 1908–9; Divertimento, op.38, cl, bn, hn, pf, 1910–11; Triolett, op.49, pf trio, 1913; Pf Trio, e, op.61, 1916; Pf Trio, op.77, 1921; Kammermusik, op.86, fl, va, pf/hp, 1922; Variations, op.120, 4 hn, 1936; Trio, op.139, fl, cl, bn, 1942; Kleine Hausmusik, op.144, fl, vn, va, pf 4 hands, 1943; Str Trio, op.157a, 1950, also for pf as op.157

Works for 1–2 insts: Sonata, F, op.28, vn, pf, 1909; Sonata, d, op.30, vn, 1909–10; Variationen und Fuge über ein altes Ave Maria, op.37, vn, pf, 1911; Variationen über ein eigenes Thema, op.39, vn/ob, pf, 1911; Sonata, a, op.69, vn, pf, 1917; Sonata, d, op.72a, vn, pf, 1917, arr. cl, pf as op.72, 1941; Sonata, c, op.73, vc, pf, 1918; Sonata, C, op.79, vn, pf, 1921; Kammermusik, op.88, va, pf, 1922–36; Sonata, g, op.135, fl, pf, 1941; Sonatina concertante, op.137, vc, pf, 1941, arr. vc, chbr orch as op.137a; Theme, Variations and Fugue, op.143a, vn, pf, 1943; Theme, Variations and Gigue, op.146, va, pf, 1943; 12 Inventions, op.148, vn, pf, 1945; Sonata, d, op.149, va, 1945; Theme, Variations and Fugue, op.156, fl, cl, 1948

KEYBOARD

Pf: 4 Impromptus, op.17, 1905; 9 Variationen über ein eigenes Thema, op.21, 1907; Passacaglia and Fugue, op.25, 1908; Ein Spaziergang durch alle Tonarten, op.27, 1909; Tanzphantasie, op.35, 1910, orchd as op.35a; Kleine Sonate, A, op.51, 1913; 4 Preludes and Fugues, op.58, 1914–16; Sonatine, G, op.68, 1917; 4 Traumspiele, op.76, 1920; Sonata, a, op.87, 1923; 3 Gavottes, 1925; Suite, A, op.92, 1926; 4 kleine Klavierstücke im polyphonen Stil, op.94, 1926–7; Suite, C, op.95, 1927; 20 Bagatelles, op.99, 1923–8; 18 Inventions, op.101, 1929; 20 New Inventions, op.105, 1930–34; 14 Etüden, op.109, 1931; Silberstiftzeichnungen, op.119, 1935–6; Musikalischer Wochenspiel, op.123, 1936; Partita primaverile, op.132, 1940; 28 Handstücke, op.134, 1940; Polyrhythmische Studie, 1942; Der Fugenbaum, op.150, 1943–6; Liliput-Variationen über ein alemannisches Kinderlied, op.152, 1947; Vom König Petersilie und der Prinzessin Elzelina, 1948; Kammermusik, op.157, 1950

Pf 4 hands: Sonatina, g, op.142, 1943

2 pf: 9 Variationen über ein eigenes Thema, A, op.64, 1916; Rondo, op.96a, 1927–8; Partita, op.107, 1931; Sonatina, a, op.122, 1936

Org: Fugue, c, 1942

Principal publishers: Breitkopf & Härtel, Forberg, Gerig, Leuckart, Lienau, W. Müller Suddeutscher Musikverlag, Peters, Rahter, Schott, Schwann, Simrock, Tonger, Verlag der NS-Kulturgemeinde

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ERIK LEVI

Weismann, Wilhelm (*b* Alfdorf, Württemberg, 20 Sept 1900; *d* Leipzig, 14 May 1980). German composer and editor. He studied at the Stuttgart Conservatory (1919–21) with Heinrich Schlegel and Heinrich Lang, among others, and at the Leipzig Conservatory (1921–3) where his teachers included Max Ludwig and Sigfrid Karg-Elert; he also studied musicology with Hermann Abert. As an editor, he held positions at the *Zeitschrift für Musik*,

Leipzig (1924–8) and Peters, Leipzig (1929–65, chief editor 1959–65). He taught theory and composition at the Leipzig Musikhochschule (1946–55, 1961–72, professor 1948). In 1969 he became a corresponding member of the Berlin Akademie der Künste.

Weismann was particularly highly regarded for his collected editions of Gesualdo's madrigals (1956–63) and his critical editions of 18th-century works. As a composer, he wrote primarily vocal music. His works for voice and piano comprise: simple strophic folk-like songs, usually with variations; ballad-like compositions; and declamatory settings with piano accompaniment. His early impressions of Italian 16th- and 17th-century madrigals, particularly those of Monteverdi and Gesualdo, left their mark on his extensive body of choral writing. While the early madrigal cycles show a close connection with their historical models, later cycles exhibit greater freedom.

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(*selective list*)

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Unacc.: 4 italienische Madrigale (Dante, Petrarch, T. Tasso), 5–6vv, 1925; Justorum animae, men's vv, 1928; Ps xiii, 1929; Deutscher Minnesang (O. von Wolkenstein, K. von Würzberg, W. von der Vogelweide and others), 10 Lieder and madrigals, 1934; Das Wessobrunner Gebet, Bar, 7vv, 1936; 3 Madrigals (old Ger.), 4–6vv, 1948; 2 Motets (J.W. von Goethe, R. Billinger), 1949 [also with org]; 30 geistliche Lieder, Choräle und Hymnen, 1950 [also with org]; Ps xxiii, S, A, 5vv, 1954; Ps cxxi, Bar, 6vv, 1955; 6 Frauenchöre, 1956; Stufen (H. Hesse), 1959; 4 Liebeslieder (12th-century), 1961; 3 Madrigals (F. Hölderlin), 1963; 5 plattdeutsche Chorlieder, 1967; Ps cxxvi, 8vv, 1968; Hodie cantamus, motet, 4–6vv, 1969; Jahreszeiten (B. Brecht, G. Britting, Goethe, Hölderlin), madrigal cycle, 5–8vv, 1970; Canticum canticorum (Bible: *Song of Solomon*), 5–6vv, 1972

Acc.: Ps cxxvi, S, SATB, orch, 1928; Tagelied des Wolfram von Eschenbach, S, Bar, SATB, orch, 1936; Du bist als Stern uns aufgegangen (J. Klepper), SATB, vn, org, 1952; Conc. (P. Neruda, H. Rusch), solo vv, SATB, org, 1957; Die Auferstehung Christi, chorus, org, 1960; Wilhelm-Busch-Zyklus, S, Bar, SATB, pf, 1968; Sulamith (Bible: *Song of Solomon*), S, SATB, orch, 1975

OTHER WORKS

Vocal: 5 geistliche Lieder, 1v, hpd/pf, 1933; 6 Lieder (trad.), high v, pf, 1943; Der Jahreskreis (old calendar sayings), 14 songs, high v, pf, 1949; 2 hymnische Gesänge (Hölderlin), Mez, chbr orch, 1951; 12 Lieder und Balladen (*Des Knaben Wunderhorn*), medium v, pf, 1958; 3 Gesänge (Hölderlin), Bar, pf, 1960; Das ferne Lied (M. Hausmann, Brecht and others), 6 songs, medium v, 1962; Buch der Liebe (Goethe), 11 songs, medium v, 1967; Hymne an die Göttin Eos (ancient Gk. poets), S, A, pf, 1967; Ode an das Leben (P. Neruda), Bar, orch, 1968; 8 Gesänge (contemporary poets), high v, pf, 1969; 6 Lieder (old Ger. poetry), low v, pf, 1974; 5 Gesänge (various), low v, pf, 1977; 6 Gesänge ernsten Charakters, 1v, pf, 1979

Kbd: Partita über Es ist ei Rose entsprungen, hpd/pf, 1951; Sonata (Tanzvariationen), pf, 1956; Suite, pf, 1960; 24 kleine Präludien, Tänze und Stücke, pf, 1970

Edns incl. works by Gesualdo, Handel, Haydn, Mozart, Scarlatti and Schubert

Principal publishers: Peters, Litolff, Breitkopf & Härtel

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'Die Madrigale des Carlo Gesualdo Principe di Venosa', *DJbM*, v (1960), 7–36

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VERA GRÜTZNER

Weiss. German family of lutenists.

(1) Johann Jacob Weiss (*b c*1662; *d* Mannheim, 30 Jan 1754). He was in Breslau from at least 1686, and about 1708 became a court lutenist in the Palatine chapel in Düsseldorf. When the court moved to Heidelberg (1718) and later Mannheim (1720), Weiss moved with it. He was still at Mannheim at the time of his death, but was not active in the chapel for the last two decades. No compositions by him are known to survive.

(2) Silvius [Sylvius] **Leopold Weiss** (*b* Breslau [now Wrocław], ?12 Oct 1686; *d* Dresden, 16 Oct 1750). A son of (1) Johann Jacob Weiss, he was trained by his father and in his seventh year he performed for Emperor Leopold I. By 1706 he was in the service of Count Carl Philipp of the Palatinate, who was then resident in Breslau. His earliest datable sonata, no.7 (1706), was written while he was on a visit to the court of the count's brother in Düsseldorf. He spent 1710–14 in Italy with the Polish Prince Alexander Sobiesky. The prince lived in Rome with his mother Queen Maria Casimira, who engaged first Alessandro and later (1709) Domenico Scarlatti as her music director. Thus Weiss doubtless worked with the Scarlattis, and probably was exposed to the music of Corelli and other composers in Rome. After the prince's death in late 1714 Weiss returned to the North. He reentered the service of Carl Philipp, now Imperial Governor of the Tyrol, perhaps as early as 1715. By 1717 he was listed as a member of the chapel at the Saxon court in Dresden. He was formally appointed to the chapel in August 1718 with a high salary, and by 1744, he was the highest-paid instrumentalist at the court. Weiss's activity as a performer nearly came to a premature end when in 1722 he was attacked by a French violinist named Petit who attempted to bite off the top joint of his right thumb. Handwritten notes by Weiss found in continuo parts to operas by J.A. Hasse which were performed at court between 1731 and 1749, suggest that Weiss was regularly involved in ensemble performance (see Burris); this activity may have been as important as his duties as a solo performer.

Weiss's travels took him to many other courts for short visits. He was in Prague in 1717 (and again in 1719); in September 1718 he was sent in the company of the Saxon Crown Prince Frederick Augustus with eleven of the court's best musicians to Vienna where again he played for the Emperor. In 1722 he performed at the Bavarian court in Munich with the flautist P.G. Buffardin. Together with Quantz and C.H. Graun, Weiss went to Prague in 1723 to play in the orchestra in Fux's opera *Costanza e fortezza* celebrating the coronation of Charles VI. In 1728, along with Pisendel, Quantz and Buffardin, he accompanied Elector August to Berlin, where he made a profound impression on the future King Frederick the Great and his sister Wilhelmine, herself an accomplished lutenist, to whom Weiss gave lessons. Weiss was much in demand throughout his career as a teacher of both amateurs and professionals. He taught Prince Philipp Hyacinth Lobkowitz and his wife in Bohemia and Vienna

and in Dresden he trained several distinguished professional lutenists, including Adam Falckenhagen and Johann Kropfgans. With Kropfgans he visited J.S. Bach in Leipzig in 1739; this was likely not their first meeting nor their last since Bach came numerous times to Dresden to see his son Wilhelm Friedemann and to hear the court musicians. Despite his high salary, Weiss's material circumstances may not have been particularly comfortable. He married Maria Elizabeth (*c*1700–59) about the time of his appointment in Dresden and together they had 11 children. At his death seven of them were still living and his impoverished widow appealed to the Elector for aid.

Both as virtuoso performer and as composer Weiss can be regarded as the greatest lutenist of the late Baroque and a peer of keyboard players such as J.S. Bach and Domenico Scarlatti. He left the largest corpus of music for lute of any composer in the history of the instrument. Most of the hundreds of pieces which survive are grouped into six-movement sonatas with the sequence allemande, courante, bourrée, sarabande, minuet and gigue (or allegro). The structure of these sonatas, called *Suonaten* or *Partien*, remained remarkably unchanged from the earliest to the latest period, although substitutions for one or more of the movements are common. Some begin with an unbarred prelude or a fantasia; Weiss's practice was probably to improvise the prelude and most were never written down. The style of Weiss's music is, like Bach's, a German fusion of French and Italian influences. It is not as densely contrapuntal or chromatic as Bach's – the baroque lute (particularly the diatonic arrangement of the basses) does not permit it – but Weiss's harmonic usage is highly sophisticated and involves modulations to remote keys, particularly in the later works, by means of diminished seventh chords and enharmonic changes. His allemandes and sarabandes are often serious or melancholy while the fast movements are exhilarating, displaying a virtuosity which, like Corelli's, serves the forward drive of the music rather than the desire to dazzle. In his own day he was famous for his 'Weissian method' of playing (Baron), which probably refers to his masterly fingerings and idiomatic legato style. In the course of his career Weiss wrote increasingly extended movements and began to coordinate thematic motifs with the harmonic structure in a manner strikingly similar to Classical sonata form.

Bach clearly had great respect for Weiss's sonatas since he arranged no.47 as a duo for harpsichord and violin (BWV1025), composing new material for the violin part and constructing an introductory fantasia using lutenistic motifs that may stem from Weiss. As well as solo sonatas, Weiss is known (from Breitkopf's and other catalogues) to have composed several concertos and much chamber music for the lute and a number of lute duets; unfortunately none of these concerted pieces has survived in complete form. Occasionally a single tablature lute part has been discovered; in such cases only speculative reconstruction is possible.

For illustration *see* TABLATURE, fig.7.

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Catalogue in Klima (1974) [K]

Catalogue in appendix to Smith (1977) [S]

SONATAS

(*for solo lute unless otherwise stated*)

SC	*B*	*CH*	*K*	*S*	*Key*	*Principal Source and notes*
1	—	1	12	1–10, 423, 573	F	*GB-Lbl*; Prague, 1717
2	—	2	5	11–18, 576	D	*Lbl*;? *c*1710–14
3	—	3	2	19–25	g	*Lbl*
4	—	—	16	26–8, 30, 334–6	B♭	*Lbl*
5	56	4	6	32–8	G	*Lbl*
7	19	5	1	39–44	c	*Lbl*; Düsseldorf, 1706
10	—	6	8	46–53	E♭	*Lbl*
11	—	7	3	55–60, 241	d	*Lbl*; courante arr. for fl solo [? by Quantz or Blockwitz], *DK-Kk*, no.42, ed. W. Michel and H. Teske (Winterthur, 1980)
12	2	8	10	61–7, 299, 574, 421	A	*Lbl*
13	—	9	15	68–72	d	*Lbl*

SC	*B*	*CH*	*K*	*S*	*Key*	*Principal Source and notes*
14	—	10	14	75–80	g	*Lbl*; ?for lute and flute
15	—	11	18	85–91	B♭	*Lbl*; Vienna, 1719; ed. in N
16	3	12	19	92–7	A	*Lbl*
17	—	13	30	98–103	C	*Lbl*
18	23	14	20	104–9	D	*Lbl*; 1719
19	—	15	24	113–19	F	*Lbl*; 1719
20	—	16	25	120–25	d	*Lbl*; 1719; ? for lute, fl, or 2 lutes
21	48	17	26	128–33	f	*Lbl*; 1719
22	53	18	27	134–41	G	*Lbl*; 1719
23	—	19	37	142–51	B♭	*Lbl*; 'Divertimento à solo'
24	—	20	35	152–7	C	*Lbl*
25	—	21	32	159–64, 350	g	*Lbl*; ed. inN
26	—	22	38	165–72	D	*Lbl*
27	20	23	34	173–80	c	*Lbl*
28	39	24	39	181–6	F	*Lbl*; 'Le fameux Corsaire'
29	—	25	33	187–92	a	*Lbl*; 'L'Infidele'; ed. in N; ed. J. Rubin (Munich, 1986)
30	36	26	40	193–9, 364	E♭	*Lbl*
31	—	27	41	203–9	F	*Lbl*
32	—	28	31	219–24, 232	F	*Lbl*
33	38	—	4	225–31, 224	F	*D-Dl*; ed. in N
34	31	—	9	233–40	d	*Dl*; ed. in N
35	—	—	48	242–7	d	*Dl*
36	—	—	54	248–53	d	*Dl*
37	—	—	23	254–8, 155–6, 260	C	*Dl*
38	12	—	46	262–7	C	*Dl*
39	PG4	—	49	268–73	C	*Dl*; Partita Grande in B
40	—	—	51	274–9	C	*Dl*; ed. in N
41	PG3	—	28	280–85, 580	a	*Dl*; Partita Grande in B
42	—	—	50	286–91	a	*Dl*
43	—	—	57	292–8	a	*Dl*
44	1	—	2	300–07, 554, 556	A	*Dl*; 'composta a Roma' *c*1708–14
45	—	—	53	308–13	A	*Dl*
46	PG2	—	45	314–19	A	*Dl*; Partita Grande in B; ed. in N
47	4	—	52	320–25	A	*Dl*; arr. J.S. Bach for vn, hpd (BWV1025)
48	49	—	55	327–32	f♯	*Dl*
49	9	—	48	337–42	B♭	*Dl*; Presto in G.P. Telemann, *Der getreue Music-Meister* (Hamburg, 1729); Presto ed. in HM, ix (1949)
50	—	—	56	343–8	B♭	*Dl*
51	—	—	47	351–6	g	*Dl*
52	PG6	—	44	357–62	c	*Dl*; Partita Grande in B
53	—	—	—	—	F	*Dl*; Partie, lute, 2 vn, b (inc.), dated 1731
54	—	—	—	—	C	*Dl*; for 2 lutes (inc.)
56	—	—	B♭			*Dl*; for 2 lutes (inc.); version of no.6
58	—	—	d			*Dl*; for lute, 2 vn, b (inc.)

SC	*B*	*CH*	*K*	*S*	*Key*	*Principal Source and notes*
59	—	—	—	—	D	*Dl*; for 2 lutes (inc.)
60	—	—	—	—	A	*Dl*; for 2 lutes (inc.)

*c*35 other sonatas (some of questionable authenticity); *A-Sst*, *Wn* (A, D) ed. R. Brojer (Mainz, 1979); *B-Bc*, *Br*, 1 in SCH; *C-Bm)*; *F-Pn*, *Sim*; *GB-HAdolmetsch*; *I-Vgc*, *PL-Wu*; *RUS-Mcm*, 5 ed. in CR; see commentary in SC and Smith (1977) and (1993)

CONCERTOS

SC	*B*	*CH*	*K*	*S*	*Key*	*Source and notes*
6	—	—	—	—	B♭	*GB-Lbl*; lute, fl (inc.)
9	—	—	—	—	F	*Lbl*; lute, fl (inc.)
57	—	—	—	—	B♭	*D-Dl*; lute, str (inc.)
—	—	—	—	—	C	*D-As*; lute, str (inc.)

OTHER
(*for solo lute*)

Fantasia, c (Prague, 1719), *GB-Lbl*; ed. in N; ed. in SC
Fantasia, C, *GB-Lbl*; ed. in SC
5 fantasias, d, F, C, G, D, capriccio, g, prelude, F, *c*1710–14, *F-Pn*
5 preludes, *D-Dl*; ed. in SC
Capriccio, D, *GB-Lbl*; ed. in N; ed. in SC
L'amant malheureux, a, *Lbl*; ed. in SC [autograph arr. of allemande by J. Gallot; another arr., *c*1710–14, probably also by Weiss, g, *F-Pn*
Tombeau sur la mort de M. Cajetan Baron d'Hartig, e♭, 25 March 1719, *GB-Lbl*; ed. in SC
Tombeau sur la mort de M. Comte de Logy, b, 1721, *Lbl*; ed in N; ed. in SC
22 pieces, *Lbl*; ed. in SC
25 pieces, *RUS-Mcm*; ed. in CR; 1 duet ed. D. Kreidler (Mainz, 1978)
Other individual pieces (some of questionable authenticity): *A-GÖ*, *SEI*, *Sst*, *Wn*; *CZ-Pnm*, *POa*; *D-Gs*, *KNu*, *Mbs*, *ROu*; *F-Pn*; *GB-HAdolmetsch*; *I-Vgc*; *PL-WRu*, *Wu*; Biblioteca Nacional, Buenos Aires; see commentary in SC and Smith (1977) and (1993)

(3) Johann Sigismund Weiss (*b* ?Breslau [now Wrocław], after 1690; *d* Mannheim, 12 April 1737). Brother of (2) Silvius Leopold Weiss. He was described by Baron as not only a lutenist 'but also an excellent gambist and violinist and composer'. Probably he too was trained by his father. In 1708, with his father, he was appointed lutenist at the court of the Elector Palatine in Düsseldorf; he remained at the Palatine court (which subsequently moved to Heidelberg and finally Mannheim) until his death. After Elector Johann Wilhelm died in 1716 the court music positions became unstable. In 1718 a lutenist, 'Mr Weys', gave weekly chamber concerts in London for several months and played for the king, possibly seeking a position at Court. This was probably Sigismund rather than his elder brother. By 1732 he had been promoted to director of instrumental music, and in a personnel list of 1734 is cited as both Konzertmeister and theorbo player. He married in 1726, and remarried two years after his first wife's death in 1732. His compositions have received little attention. According to Neemann, his chamber works and concertos rank him as a significant predecessor of Johann Stamitz at the Mannheim court.

WORKS

Sonatas: 3, b, D, G, fl, bc, *B-Bc*, 2 ed. R. Kubik (Neuhausen, 1982); D, fl, bc, *D-KA*; e, fl, bc, *ROu*; g, ob, bc, *B-Bc*, ed. R. Kubik (Neuhausen, 1987); D, 2 fl, bc, formerly *D-Ds*
Concs.: c, lute, str, bc, *D-Dl*, no.55 in *Silvius Leopold Weiss, Sämtliche Werke*, ed. T. Crawford (Kassel, 2000); B♭, lute, fl, *GB-Lbl* (inc.), no.8 in *Silvius Leopold Weiss, Sämtliche Werke*, ed. D.A. Smith (Frankfurt, 1983–90); a, lute, vn, b, formerly Königsberg; B♭, vn, ob, bc, formerly *D-Ds*; d, ob, str, bc, formerly *D-Ds*
Other: Partie, lute, *A-Sst*; 2 partien, lute, formerly Königsberg [possibly by J.A.F. Weiss]; Sarabande, lute, *F-Pn*; Qt, C, fl, 2 vn, bc, ?*D-PA*

(4) Johann Adolf Faustinus Weiss (*b* Dresden, 15 April 1741; *d* Dresden, 21 Jan 1814). Son of (2) Silvius Leopold Weiss. Since he was born only nine years before his father's death, he could have benefited from the latter's instruction only to a limited degree. From 1750 to about 1757 he lived at Königsberg in the home of Count Kayserlingk. In 1763 he was appointed chamber lutenist at the Dresden court, and remained in that position, with a meagre salary of 200 thalers (his father's had been 1400), for the rest of his life. In 1772–3 he visited Italy, the Netherlands and England; Frederick the Great heard him in Berlin in 1775; and in 1789 he played before the court of Duke Frederick of Mecklenburg-Schwerin at Ludwigslust. He made a favourable impression on the duke's wife, Princess Luise Friederike of Württemberg, and arranged for her a manuscript collection of lute pieces.

Although, according to Neemann some of his compositions (most of which have been lost since World War II) reflect the style of his father's suites, which he is reported to have played very well, Faustinus lived at a time when the popularity of the lute in Germany had been almost entirely superseded by the guitar and when the *galant* style had replaced the Baroque. These changes are reflected in the pleasant but undistinguished character of the few pieces that survive.

WORKS

6 Duos faciles, 2 gui (Leipzig and Berlin, 1814); ed. W. Götze (Mainz, 1959)
10 Partien, lute [some doubtful authenticity]; [29] Pièces choisies pour le lut [incl. 3 Partien]; 23 pieces, lute; Trio, D, lute, vn, vc; 6 arrs. of Ger. songs: all *D-ROu*
5 Partien, lute [some doubtful authenticity]; 38 partien, lute; 6 arrs. of Ger. songs; 4 It. canzonettas, gui: all formerly Königsberg

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H.L. Volkmann: 'Silvius Leopold Weiss, der letzte grosse Lautenist', *Die Musik*, vi (1906–7), 274–89

H. Neemann: 'Die Lautenhandschriften von Silvius Leopold Weiss in der Bibliothek Dr. Werner Wolffheim', *ZMw*, x (1927–8), 396–414
K. Prusik: 'Die Sarabande in den Solopartien des Lautenisten Sylvius Leopold Weiss', *Festschrift Adolph Koczirz*, ed. R. Haas and J. Zuth (Vienna, 1930), 36–7
H. Neemann: 'Die Lautenistenfamilie Weiss', *AMf*, iv (1939), 157–89 [with extensive work-list]
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D.A. Smith: *The Late Sonatas of Silvius Leopold Weiss* (diss., Stanford U., 1977) [incl. index of incipits and concordances for 580 solo lute pieces of S.L. Weiss]
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D.A. Smith: : 'Editing 18th-Century Lute Music: the Works of Silvius Leopold Weiss', *Le luth et sa musique II: Tours 1980*, 253–60
K. Spaar: : 'A Poet's Description of the Lute Playing of Silvius Leopold Weiss, and a Possible Link between Weiss and David Kellner', *JLSA*, xix (1986), 58–67
O. Arnautova: '"Moskovskiy manuskript" Leopol'da Sil'viusa Vaysa', *Starinnaya muzïka v kontekste sovremennov kul'tori: Moscow 1989*, 527–37
D.A. Smith: 'La ricerca su Weiss: il passato, il presente e il futuro', *Bollettino della Societa Italiana del Liuto*, iii (1993)
C. Wolff: 'Das Trio A-Dur BWV 1025: eine Lautensonate von Silvius Leopold Weiss bearbeitet und erweitert von Johann Sebastian Bach', *BJb 1993*, 47–67
K.-E. Schröder: 'Zum Trio A-Dur BWV 1025', *BJb 1995*, 47–60
T. Crawford: Introduction to *The Moscow 'Weiss' Manuscript* (Columbus, OH, 1995), 2–42
T.A. Burris: *Lute and Theorbo in Vocal Music in 18th-Century Dresden* (diss., Duke U., Durham, NC, 1997)

EDWARD R. REILLY, DOUGLAS ALTON SMITH, TIM CRAWFORD

Weiss, Adolph (*b* Baltimore, MD, 12 Sept 1891; *d* Van Nuys, CA, 21 Feb 1971). American composer and bassoonist. He studied wind instruments with his father, a professional orchestral player. In 1907, upon becoming first bassoonist of the Russian SO, he left high school for a world tour, and he then joined the New York PO (1909) and the New York SO (1910). While in New York he studied theory with C.C. Mueller, Abraham Lilienthal, Frank Edwin Ward and Cornelius Rybner. He joined the Chicago SO in 1916 and the Eastman Theatre Orchestra, Rochester, in 1921. Weiss was the first American to study with Schoenberg (1926, in Berlin), and thereafter he used 12-tone serial techniques in his own compositions. Back in New York he became secretary of the Pan American Association of Composers (1928–32), but he continued to play the bassoon in the Conductorless Orchestra and others. His later performing career included engagements with the San Francisco Opera and SO (1936), MGM Studios (from 1938), the American Wind Quintet (South American tour 1941), the Los Angeles PO (from 1951) and the Santa Barbara and Ventura orchestras. He also taught at the Los Angeles Conservatory. He was one of the first to introduce 12-tone serial techniques in the USA; among his pupils was Cage (1933). His awards included a Guggenheim Fellowship (1931) and an award from the National Institute of Arts and Letters (1955).

WORKS

Stage: David (op, D.H. Lawrence), speakers, orch, inc.; The Libation Bearers (choreog cant., Aeschylus), solo vv, chorus, orch, 1930; Protest (dance music), 2 pf, 1945
Orch: I segreti, 1923; American Life, scherzoso jazzoso, 1928; Theme and Variations, 1933; Suite, 1938; 10 Pieces, low inst, orch, 1943; Tpt Conc., 1952
Chbr: 3 str qts, 1925, 1926, 1932; Chbr Sym., 10 insts, 1927; Sonata da camera, fl, va, 1929; Wind Qnt, 1931; Chorale, 3 trbn, tuba, 1936; Petite suite, fl, cl, bn, 1939; Vn Sonata, 1941; Passacaglia, hn, va, 1942; Sextet, pf, wind, 1947; Trio, cl, va, vc, 1948; Conc., bn, str qt, 1949; Trio, fl, vn, pf, 1955; 5 Fantasies [after gagaku], vn, pf, 1956; Rhapsody, 4 hn, 1957; Tone Poem, brass, perc, 1957; Fantasy and Duet, 2 hn, 1964; Vade mecum, collection of pieces for wind insts, 1951–, inc.
Vocal: Songs (F. Hebbel, Weiss, W. Shakespeare), S, pf, 1916–18; 7 Songs (E. Dickinson): Poets, The Cemetery, The Railway Train, Chartless, Mysteries, Elysium, I Taste a Liquor, S, str qt, 1928; Ode to the West Wind (P.B. Shelley), Bar, va, pf, 1945
Pf: Fantasie, 1918; Aus Des Knaben Wunderhorn, 1925; 12 Preludes, 1927; Sonata, 1932; Pulse of the Sea, étude, 1950
Arrs.: Bach: Well-Tempered Clavier, ww qnt; works by Malaga, Villa-Lobos

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C. Hamm: *Music in the New World* (New York, 1983), 565

ROBERT STEVENSON

Weiss, Edward (George) (*b* New York, 6 Sept 1892; *d* New York, 28 Sept 1984). American pianist. Born into a musical German-Nordic family, he grew up in Europe and studied in Berlin with Alexander Rihm and Xaver Scharwenka, through whom he was introduced to Busoni. He began to study with Busoni in 1914, following him to the USA in 1915 and returning with him to Europe, first to Zürich and then back to Berlin at the end of World War I. In 1921 he made his début with the Berlin PO under Busoni's baton. During his time in Berlin, in addition to giving masterclasses at the Klindworth-Scharwenka Conservatory, Weiss performed a large repertory, including the 32 Beethoven sonatas; the scale of his programmes, such as the complete études and preludes of Chopin or the entire *Années de pèlerinage* of Liszt in a single evening, reflected the monumental style of his mentor. He subsequently returned to New York, where he taught and performed for many years. In 1972 he made a tour of Britain, performing the two-piano version of Busoni's *Fantasia contrappuntistica* with Ronald Stevenson.

The essence of Weiss's playing lay in his cantilena, developed from Busoni's teaching and closely linked with an inventive use of the pedals, which may be heard to particular effect in his recordings of Busoni's music. Weiss was also a noted exponent of the music of Reger, Gottschalk and, especially, Sibelius, who considered him to be the most complete interpreter of his piano music.

CHARLES HOPKINS

Weiss, Friedrich Wilhelm. *See* WEIS, FRIEDRICH WILHELM.

Weiss, Karel. *See* WEIS, KAREL.

Weiss, Manfred (*b* Niesky, Upper Lusatia, 12 Feb 1935). German composer. He studied at the Staatliche Musikhochschule, Halle (1952–5), and the Hochschule für Musik Hanns Eisler, Berlin (1955–7), where his teachers included Rudolf Wagner-Régeny, Ruth Zechlin and Jürgen Wilbrandt. Unable to train as a university lecturer for political reasons, he was accepted into Wagner-Régeny's masterclasses at the DDR Akademie der Künste (1957–9). In 1959 he began teaching at the Dresden Musikhochschule, where he became a lecturer in 1970 and professor in 1983. Later, as vice-chancellor, he was responsible for the

Musikhochschule's substantial reorganization (1991–7). His honours include the Hanns Eisler radio prize (1977), the Dresden arts prize (1977) and the DDR arts prize (1985).

Weiss's early works, influenced by Hindemith and Bartók, are largely cheerful in nature. With *Präludium, Meditation und Hymnus* (1965), an orchestral work in which polyphonic complexes of sound, clearly distinct from each other thematically, unfold through a process of thesis, antithesis and synthesis, he developed a more individual style; the inclusion of chorale quotations in subsequent works projects a confessional character. After 1973, Weiss increasingly turned to large-scale instrumental works that explore the tension between avant-garde sound materials and classical structure. His later symphonies show a heightened emotionality; a greater transparency among polyphonic strata give these works a homogeneity that emphasizes tendencies towards catharsis and apotheosis.

WORKS
(selective list)

Orch: Fröhliche Ouvertüre, 1964; Präludium, Meditation und Hymnus, 1965; Toccata, 1966; Suite, 1968; Pf Conc., 1970–71; 5 Stücke, str, 1973; Music for 12 Brass and Timp, 1974; Sinfonische Fantasie, 1974; Conc., org, str, perc, 1975–6; Vn Conc., 1976–7; Fantasie, 14 str, 1977; Sym. no.3, 1980; Signale, 1981; Vc Conc., 1984; Metamorphosen, orch, org, 1985 [based on H. Schütz: Verleih uns Frieden gnädiglich]; Sym. no.4, 1986; Sym. no.5, 1987; Zeitsichtung, chbr orch, 1988; Abendmusik, 1989; Capriccio, chbr orch, 1996

Vocal: An meine Landsleute (cant., B. Brecht), solo vv, chorus, ens, 1958; 3 Pss, chorus, 1967; Kinderchöre (P. Hacks, H. Waggerl), 1972; 3 Kinderlieder (M. Zimmering), S, pf, 1972; Ahnung der Liebe (G. Maurer), Bar, orch, 1974; Antwort (J. Bobrowski), S, pf, 1978; Triptychon, chorus, 1978; 4 Lieder (Bobrowski), Mez, pf, 1979; 4 Pss, mixed chorus, 1986; Hüter, wird die Nacht der Sünden nicht verschwinden?, motet, chorus, 1989; 4 Pss, chorus, 2 tpt, org, 1990; 2 Lieder (F. Hölderlin), S, ens, 1992; Die Erlösten Gottes (Offenbarung des Johannes) (cant.), solo vv, 2 mixed chourses, 10 brass, 2 perc, 1997

Chbr and solo inst: Kleines Bläserquintett, wind qnt, 1958; Octet, fl, cl, bn, vn, va, vc, pf, perc, 1965; Str Qt, 1965; Sonatina, fl, pf, 1966; Sonata, tpt, pf, 1967; Wind Qnt no.2, 1968; Rhapsodie, cl, pf, 1969; 4 Stücke, str qt, 1972; 3 Stücke, vc, pf, 1972; Pf Trio no.2, 1973; Multiplo, fl, 1977; Trio, fl, vc, pf, 1979; Music for 8 Winds, 1983; Sonata, vn, 1985; 10 Scherzi, ob, cl, vn, va, vc, 1993; Wind Qnt no.3 'Die böse Sieben', 1994; 5 Expressionen, va, pf, 1996

Kbd: Etüden und Übungsstücke, pf, 1966; Sonata, pf, 1966; Alternanza, org, 1978; 3 Stücke, pf, 1978; Cembalozyklus, hpd, 1982; 10 Nocturnos, pf, 1991

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CHRISTOPH SRAMEK

Weiss, Piero (*b* Trieste, 26 Jan 1928). Italian musicologist and pianist. He started piano lessons as a child in Trieste, Lausanne and London. After moving to New York in 1940, he continued his piano studies with Isabelle Vengerova and Rudolf Serkin, and studied theory and composition with Karl Weigl and chamber music with Adolf Busch. By the time he took the BA at Columbia University in 1950, he was active as a concert pianist and spent the next 12 years performing in the USA and Europe. He meanwhile entered the graduate programme in musicology at Columbia, taking the PhD in 1970 with a dissertation on Goldoni as librettist. He taught at Columbia (1964–85), and was then called to head the music history department at the Peabody Conservatory of the Johns Hopkins University, Baltimore.

In his writings, Weiss has concentrated on the interaction of music and drama in operatic history, with particular emphasis on dramatic theory from the 17th to the 19th centuries. He writes and has published in both English and Italian, and has drawn on his linguistic skills and broader cultural interests in translating and editing collections of documents, among which the textbook *Music in the Western World* with Richard Taruskin (1984) has gained wide circulation.

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Letters of Composers Through Six Centuries (Philadelphia, 1967)
'Communication (on Reicha's description of sonata form)', *JAMS*, xxi (1968), 233–4
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'La diffusione del repertorio operistico nell'Italia del Settecento: il caso dell'opera buffa', *Civiltà teatrale e Settecento emiliano*, ed. S. Davoli (Bologna, 1986), 241–56
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ELLEN ROSAND

Weiss, Raphael (*b* Wangen, Allgau, 10 March 1713; *d* Ottobeuren, 28 Oct 1779). German composer. He entered the Benedictine monastery at Ottobeuren in 1730; from 1738 to 1766 he was a music teacher, organist, choir leader and music copyist there, then he became a father

confessor in the pilgrims' church, Maria Eldern. In 1753 he studied composition with Meinrad Spiess at the Irsee monastery and became the official composer for the monastery. Among his compositions are music for the dedication of the new basilica (1766), masses, vespers, litanies and other sacred works for use at Ottobeuren (some of which are in *D-OB*) as well as a cantata and music for several Singspiele.

ADOLF LAYER/R

Weissbeck, Johann Michael (*b* Unterlaimbach, Swabia, 10 May 1756; *d* Nuremberg, 1 May 1808). German writer on music, choir director, organist and jurisconsult. He began his professional career as a lawyer at Erlangen but moved to Nuremberg in 1776 as he became increasingly involved with music. After a period at Marktbreit as a deputy choir director, he returned to Nuremberg as organist and Kantor at various churches, including the Marienkirche. He wrote a series of brief monographs on theorists and organists, the most important being the *Protestationsschrift* (1783–4) in which he attacked the pan-tonal implications of the dualistic theories promulgated by Abbé Vogler. In many of his other works, Weissbeck's preoccupation with numerology is evident, such as the use of the number 43 in his monograph on Handel (1805). As a composer Weissbeck set 120 extremely 'enharmonic' (chromatic) basses to 30 chorale melodies; several of these appeared in the *Anthologie zur musikalischen Realzeitung für 1790*, i (Speyer).

WRITINGS

Protestationsschrift, oder exemplarische Widerlegung einiger Stellen und Perioden der Kapellmeister Voglerischen Tonwissenschaft und Tonsetzkunst (Erlangen, 1783; suppl. 1784)
Beitrag zur Orgel-Historie (n.p., 1791)
Über Hern Abt Voglers Orgelorchestrion zu Stockholm (? Nuremberg, 1797)
Etwas über Hrrn Daniel Gottlob Türks wichtige Organistenpflichten (Nuremberg, 1798)
Einige merkwürdige Geschichten von den drey berühmtesten Orgelspielern, Haessler, Roessler und Vogler (Nuremberg, 1800)
Seltsame Geschichte der bisherigen Lebensaltersumme der Orgelvirtuosen Haessler, Roessler und Vogler (Nuremberg, 1800)
Antwort auf Herrn Musikdirector Knechts Vertheidigung der Vogler'schen Tonschule (Nuremberg, 1802)
Der für die Orgel und überhaupt musicalische Geschichte merkwürdige 15. Juni (Nuremberg, 1804)
Der grosse Musikus Georg Friedrich Händel im Universalruhme und ein neuerfundenes Taktsystem (Nuremberg, 1805)
Erneuertes Andenken des Musicalischen Wunderkindes Wilhelm Crotch (Nuremberg, 1806)

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SHELLEY DAVIS

Weissbeck, Nicolaus. *See* WEISBECK, NICOLAUS.

Weissberg, Daniel (*b* Basle, 2 Feb 1954). Swiss composer and pianist. After attending the Basle Conservatory, where he studied the piano with Klaus Linder (1973–7) and composition with Jacques Wildberger, he continued his composition studies with Kagel at the Cologne Musikhochschule (1978–81), and was Kagel's assistant between 1979 and 1981. Besides his activities as a freelance composer, he teaches the piano and electronic music at the Musikakademie of Basle.

Weissberg's works are the product of an extremely wide-ranging concept of music which makes use of both the environmental factors of music-making and media beyond the field of music itself. A considerable number of his compositions can be classified as 'instrumental theatre' in Kagel's sense, and the visual aspects of sound production also play an important part in his works of absolute music, for instance in using additional instruments or unusual performance methods. His interest in modern music drama and the scenic elements of music has led, among other things, to several works produced in collaboration with the video artist Franz Schnyder. Besides electro-acoustic works, he has written several compositions for radio, often in collaboration with the producer and conductor Manfred Reichert. He received the 1995 Prix Italia for the radio play *Sind Töne Töne oder sind Töne Webern?*, and in 1997 was awarded the Kunstpreis of the canton of Solothurn.

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(*selective list*)

Multi-media: Der Schein, 10 musicians-actors, nar, video projection, 1992–3; Harpeggio, hp, live elecs, live video, 1996; Über Schrift, 2 str qts, 4 TV monitors, CD, 1997
Music-theatre: Like a Rolling Stone, 2 props managers, lighting technician, 1978–85; 3 Walzer, pf, 1981–2; Charakterstück, marimbaphon 6 hands, 1984–8; 7 Handlungen, perc trio, 1986; Effoh, 2 gui, 1991; Christophers Gaten (stage music, F. van der Kooij), 1992; Gaspard, perc trio, pf, 1994; Kommentar, wind qnt, 1995; Oh mi!, fl, ob, gui, 1998; Tenero tenore tonante, 1v, automatic acc., playback, 1998
Radiophonic and el-ac: Domgeflüster, tape, 1978; Woyzeck (radio play, G. Büchner), 1978–9, collab. C. Carfiol; Der Schein I, va, vc, fl, cl, live elecs, 1987–90; Sind Töne Töne oder sind Töne Webern? (live radio play), 1993–4, collab. M. Reichert and R. Wolff; Fremder Ort Heimat (live radio play), 1995–6, collab. Reichert
Inst: Duo?, fl, cl, 1985; 3 préludes, pf, 1985; atempo'm, fl, 1986; Schattenspiel, pf, 1986; . . . nach meinem Bilde . . ., orch, 1988–9; Toccata, pf 4 hands, 1990; Wi(e)der, hp, 1993; 2 préludes, vn, pf, 1995–6; So long, sax qt, 1997; Schwebende Trübung, gui, 1997; Stillstand, accdn, 1998; . . ., vn, str orch, 1998

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PATRICK MÜLLER

Weissberg, Julia Lazarevna. *See* VEYSBERG, YULIYA LAZAREVNA.

Weisse, Christian Felix (*b* Annaberg, Erzgebirge, 28 Jan 1726; *d* Leipzig, 16 Dec 1804). German poet, dramatist and librettist. He went to Leipzig in 1745 to study philology and theology at the university and settled there permanently, earning his living from 1750 in the service of a local count, first as steward and from 1762 as collector of taxes. In the 1750s he established his reputation as a dramatist, lyric poet, translator and critic; he edited the review *Bibliothek der schönen Wissenschaften* from 1759. He also prepared German versions of two popular English ballad operas, *The Devil to Pay* and *The Merry Cobbler*, both set by J.C. Standfuss. During the Seven Years War Weisse travelled with the count to Paris, where he remained from 1759 to 1760, meeting Rousseau and being much struck by the naive and popular charm of C.-S. Favart's comic operas. When he began writing German librettos again for the Koch company at Leipzig in 1763, Weisse at first reworked his two early texts but then turned to French models.

In the settings by J.A. Hiller, Weisse's dramas of idealized rustic simplicity and virtue found immediate favour and unprecedented box-office success throughout Germany, although he never took them seriously as dramas. After 1773, irked by professional criticism, he ceased writing librettos for public performance. From 1776 to 1782 he edited a periodical for children, *Der Kinderfreund*, to which he contributed several didactic one-act comic operas, set by Hiller, Georg Benda and Michael Haydn.

Although Weisse sought to moderate the earthy tone of his English models, his first two operas remain farces tinged with sentimental touches. They were favourites throughout the century. His subsequent French-inspired librettos all turn on the familiar opposition of rustic innocence and the corrupt insincerity of the court or city. The musical texts are largely decorative strophic songs that stand apart from any dramatic involvement; on occasion they were simply omitted and the libretto was presented with success as a spoken drama. *Die Jagd* (1770) forms the summit of Weisse's collaboration with Hiller, both epitomizing and perfecting the features common to all their comic operas: the simple if static joys of country life, a preoccupation with sympathetic characters including a benevolent and fatherly ruler, a tearful reunion scene as the dramatic climax and lyric emphasis on the female partner of each of its three couples. It has remained popular in Germany into the present century. Weisse's lyric poetry prompted settings by many composers, including J.A. Scheibe, Hiller, Johann André, Haydn, Mozart and Beethoven; the *Scherzhafte Lieder* and the *Kleine Lieder für Kinder*, in particular, match the liveliness and variety of his operatic song texts.

WRITINGS

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Edition: *Komische Opern von C.F. Weisse* (Leipzig, 1768–71, 2/1777–8)

komische Opern unless otherwise stated

Die verwandelten Weiber, oder Der Teufel ist los, erster Theil, J.C. Standfuss and J.A. Hiller, 1766; *Der lustige Schuster, oder Der Teufel ist los, zweyter Theil*, Standfuss and Hiller, 1766; *Lottchen am Hofe*, Hiller, 1767; *Die Liebe auf dem Lande*, Hiller, 1768; *Die Jagd*, Hiller, 1770 (J.B. Schenk, 1799); *Der Ärndtekranz*, Hiller, 1771; *Der Dorfbalbier*, Hiller and Neefe, 1771; *Der Krieg* (with C.F. Ramler), Hiller, 1772; *Die Jubelhochzeit*, Hiller, 1773; *Die Schadenfreude* (kleines Lustspiel für Kinder mit Liederchen), G.P. Weimar, 1776 (André, 1778); *Das Findelkind, oder Unverhofft kömmt oft* (children's operetta), G. Benda, unperf.; *Die kleine Ährenleserinn* (Lustspiel für Kinder), Hiller, 1778, unperf.; *Die Friedensfeyer, oder Die unvermuthete Wiederkunft* (children's play), Hiller, unperf.; *Das Denkmal in Arkadien* (ländliches Schauspiel für die Jugend mit untermischten Gesängen), Hiller, unperf.

Richard III, *Romeo und Julia* (both after W. Shakespeare), incid music by J.W. Hertel, 1767

POEMS

Scherzhafte Lieder (Leipzig, 1758)

Amazonenlieder (Leipzig, 1760)

Kleine Lieder für Kinder … mit Melodien, i (Flensburg, 1766) [with music by J.A. Scheibe], ii (Flensburg, 1767); rev. enlarged 1769 as *Lieder für Kinder* [with new music by Hiller]

Kleine lyrische Gedichte (Leipzig, 1772)

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B.H. van Boer: 'Coffey's The Devil to Pay, the Comic War, and the Emergence of the German Singspiel', *JMR*, viii (1988), 119–39

ANNA AMALIE ABERT, THOMAS BAUMAN

Weissenberg, Alexis (Sigismond) (*b* Sofia, 26 July 1929). French pianist of Bulgarian birth. At the age of three he began musical studies under Pancho Vladiguerov. In 1945 he went as a refugee to Israel, where he gave his first performance with an orchestra. He entered the Juilliard School of Music in 1946 as a pupil of Olga Samaroff; the following year, having won the Leventritt International Competition, he made his New York début under Szell, and an international career commenced, which he interrupted in 1956 with a ten-year period of retirement, for study and teaching. In November 1966 he played again in Paris, and since then has fashioned a wide-ranging second career. His Royal Festival Hall début was in June 1974, and the same year he recorded the complete Beethoven piano concertos with von Karajan. He is an occasional member of international piano competition juries. A pianist of virtuoso technique, with wide repertory but a particular interest in the Romantic period (especially the music of Chopin and Schumann), he can give in live performance the impression of a forceful flamboyance of style in which sensitivity is sometimes swept aside.

MAX LOPPERT/JESSICA DUCHEN

Weissenborn, (Christian) Julius (*b* Friedrichs-Tanneck, Thuringia, 13 April 1837; *d* Leipzig, 21 April 1888). German bassoonist and teacher. He was leading bassoonist in the Leipzig Gewandhaus orchestra from 1857 to 1887. From 1882 until his death he was professor at the Leipzig Conservatory, the first teacher of bassoon to be appointed. Though he composed orchestral and choral works, he is remembered for the excellent teaching material, still in print and widely used, that he wrote for the bassoon. This comprises a tutor for the improved Heckel model bassoon of 1885 (*Praktische Fagott-Schule*, Leipzig, 1887), two books of studies, some shorter pieces for bassoon and piano, and a set of trios for three bassoons; these were originally intended to form part of one single comprehensive work.

WILLIAM WATERHOUSE

Weissenburg, Johann Heinrich von. *See* ALBICASTRO, HENRICUS.

Weissenfels. Town in Saxon-Anhalt, Germany. It had particular musical importance in the Baroque period, but church music activities can be traced back to the 13th century. Heinrich Schütz's father Christoph was mayor and owned the inn Zum Schützen, where Heinrich spent his youth. In 1651 he bought a house close to his father's former inn and lived there for many of his last years, when not serving the Dresden court. Weissenfels became the site of the court of the dukes of Sachsen-Weissenfels, a royal line created by Prince Johann Georg I of Saxony in 1657 and first headed by Duke August. A vigorous cultivation of the musical arts began under his son Johann Adolf I (1680–97); a Hofkapelle was established in 1680 in the Neu-Augustusburg palace and an opera theatre was opened there in 1685. Music continued to flourish under successive dukes, first under Johann Adolf's son Johann Georg (1697–1712) and then under his brother Christian (1712–36). Another brother, Johann Adolf II,

the last of the line (1736–46), gradually reduced the musical forces at court. Until then the Hofkapelle (see Werner) had grown steadily in size. Around 1726 it included 30 musicians in addition to the director Johann Gotthilf Krieger, whose father J.P. Krieger had been its director, 1680–1725. The Hofoper was especially important under the direction of the latter. Famous in its day, it performed German opera in Weissenfels almost every year from 1684 to 1730; the company also toured to cites such as Weimar. Besides Krieger's works and those of his pupil J.A. Kobelius, Hofoper composer from 1715 to 1729, operas were often imported from neighbouring Leipzig and performed in part by university students, including works by N.A. Strungk, Keiser, Heinichen and Telemann.

Directors of the court orchestra included Johann Beer (1686–1700), Pantaleon Hebenstreit (*c*1698–1707) and Johann Georg Linike (1711–21). Other significant musicians active in Weissenfels at this time were Christian Edelmann (court organist, 1685–91), Wilhelm C. Schieferdecker (town organist, 1701–11) and Johann C. Schieferdecker (court Kantor, 1720–40). J.S. Bach held the largely honorary title of 'Fürstlich sächsisch-weissenfelsischer Capellmeister, "von Haus aus"', and composed the so-called 'Jagdkantate' BWV208 for the birthday of Duke Christian (probably in 1713). The young Handel visited the town with his father on many occasions.

The flowering of German opera at Weissenfels ended in 1746, when the ducal line died out, and in the second half of the 18th century the significance of music in the town declined. During the 19th century there was strong support for educational musical activities, and an organ workshop was set up in 1846 by Friedrich Ladegast, who built organs in Leipzig (Nikolaikirche), Merseburg and Schwerin, as well as for the Stadtkirche in Weissenfels. A municipal symphony orchestra was founded about 1890. In the 20th century Weissenfels became part of the industrial region of Halle and of its musical life. To mark the 400th anniversary of Schütz's birth in 1985, his house at 13 Nikolaistrasse was converted into a museum and research centre.

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HORST SEEGER/R

Weissensee, Friedrich (*b* Schwerstedt, Thuringia, *c*1560; *d* Altenweddingen, nr Magdeburg, 1622). German composer, schoolmaster and clergyman. From 1590 he was Rektor of the grammar school at Gebesee, near Erfurt. In about 1596 he succeeded Leonhard Schroeter (who retired in 1595) as Kantor of the notable grammar school at Magdeburg, an important appointment in which two of his recent predecessors had been Martin Agricola and Gallus Dressler. One of his most noteworthy pupils there was Daniel Friderici. In 1602 he became a clergyman at Altenweddingen. He ranks beside such men as Christoph Demantius, Michael Praetorius and Melchior Vulpius as one of the leading German composers of Protestant church music of his day. His principal publication is the *Opus melicum* (1602), which contains 72 Latin and German motets for four to 12 voices with instruments (one of the Latin motets is by Marenzio). These works show that he was one of the best German exponents of the massive Venetian choral style of Willaert and the Gabrielis. His volumes of 1595 and 1599 are also important contributions to the German motet literature. The part he played in the transformation of the Italian style is also recognizable in his eight-part pieces in Bodenschatz's *Florilegium portense* (1603[1], 1621[2]), which are among the most impressive works in this anthology.

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all except anthologies published in Magdeburg unless otherwise stated

Evangelische Sprüche auf die vornehmsten Fest-Tage, 5vv (1595)
Hochzeit-Lied aus den Sprüchwörtern Salomonis am 31. Capitel … dem … Peters Rathmann, 6vv (1599)
Hochzeitlicher Ehren Dantz, auff das adelige Beylager des … Wolffgang Spitznasen zu Magdeburgk Domherrn, 6vv (1600)
Opus melicum methodicum et plane novum, singulis diebus … et festis accomodatas, 4–10, 12vv (1602)
Geistliche Braut und Hochzeit Gesang, zu Ehren … Georgio Schultzen, 6vv (1611)
Sponsis novellis, 8vv (1619)
Geistlich Braut und Hochzeitliedt, ex Cant. Cantic. Cap. 5 und 7 ad 9, 6vv (print without title-page)
4 works, 1618[1], 1621[2]

Motets, hymns and other vocal works, *D-Bhm, Dl, LEm, Z, PL-WRu*, formerly Legnica, Ritterakademie-Bibliothek, now ?*PL-WRu*

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O. Riemer: *Musik und Musiker in Magdeburg* (Magdeburg, 1937)

DIETER HÄRTWIG

Weisshaar, Hans (*b* Wildberg, Germany, 25 Aug 1913; *d* Los Angeles, 24 June 1991). American violin maker and restorer of German origin. He was born of musical parents, and as a young man studied violin making at the school in Mittenwald, Bavaria. After further experience in Switzerland, the Netherlands and Germany, he emigrated to the USA in 1936, working as a restorer first with Emil Herrmann in New York, then with Lewis & Son in Chicago, and again with Herrmann until his workshop closed in 1945. During his time with Herrmann he worked under Fernando Sacconi. In 1947 he established his own business in Hollywood, California. After his death, the shop was continued by his assistant Margaret Shipman (*b* Denver, 7 Oct 1946) who had joined the workshop in 1969. His son Michael (*b* Chicago, 4 Nov 1942) and daughter-in-law Rena (*b* Berlin, 8 Feb 1940) also worked in the shop. They opened their own business in Costa Mesa, California, in 1975.

The excellence of his restorations brought him an international reputation. In 1952, for instance, a high tide in southern California swept the Red Diamond Stradivari violin out of its owner's hands and into the sea. It was recovered the following day on a beach about three miles away, still in its case but drenched with salt water, and

rushed to Weisshaar. His speedy response and painstaking work ensured that the violin was eventually none the worse, in any respect, for an accident which might well have destroyed it completely.

Weisshaar was also an important teacher of restoration. He co-wrote the book *Violin Restoration: a Manual for Violin Makers* (Los Angeles, 1988) with Margaret Shipman.

CHARLES BEARE/PHILIP J. KASS

Weisshaus, Imre. *See* ARMA, PAUL.

Weissheimer, Wendelin (*b* Osthofen, 26 Feb 1838; *d* Nuremberg, 16 June 1910). German conductor and composer. After initial studies in Worms, he attended the Leipzig Conservatory in 1856 and later became a pupil of Liszt in Weimar. He served as Kapellmeister in many cities, among them Mainz (1858, 1861 and later), Würzburg (1866–8), Zürich (1871–2), Strasbourg (1873–8), Baden-Baden and Milan. About 1893 he moved to Freiburg; he settled in Nuremberg in 1900. From 1858 for some years he was a close friend of Wagner, whose music he regularly performed at La Scala and elsewhere. He conducted the Würzburg première of *Rienzi* in 1866. Their friendship cooled noticeably after 1868, however, following Wagner's refusal to lend his support to the staging of the première of Weissheimer's own opera *Theodor Körner* at the Munich Hofoper. Weissheimer's compositions include another opera, *Meister Martin und seine Gesellen* (Karlsruhe, 1879), a symphony and several vocal works. He published *Erlebnisse mit Richard Wagner, Franz Liszt und vielen anderen Zeitgenossen nebst deren Briefen* (Stuttgart and Leipzig, 1898). (*MGG1*, H.P. Schilly)

ALEXANDER HEINZEL

Weissmann, Adolf (*b* Rosenberg, 15 Aug 1873; *d* Haifa, 23 April 1929). German critic and writer on music. He studied music and philology at the universities of Breslau, Innsbruck, Florence and Berne, where he took the doctorate. After working briefly as a gymnasium professor, he moved to Berlin in 1900 and began writing for the *Berliner Tageblatt* (1900–5), *Roland von Berlin* (1904–10), the *Deutsche Montagszeitung* (from 1904) and the *BZ am Mittag* (from 1916); he also contributed articles to the *Vossische Zeitung*, *Anbruch* and *Die Musik*. He was the editor of the *Sang und Klang Almanach* (1920–29) and a founding member of the International Society for Contemporary Music. He also presented a weekly radio programme of contemporary music.

Along with Paul Bekker, Weissmann was the most widely read and influential critic in German-speaking Europe. A highly cultured, urbane figure, he was renowned for his elegant prose and incisive observations about the present state of music. Despite his ties with the ISCM, Weissmann was highly ambivalent about contemporary music. He was deeply critical of Strauss, Schreker, Debussy, Puccini and Schoenberg, but supportive of neoclassically orientated composers such as Hindemith and Krenek. His ideas are summed up in the principal critical studies *Die Musik in der Weltkrise* (1922), *Die Musik der Sinne* (1925) and *Die Entgötterung den Musik* (1928).

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MICHAEL VON DER LINN

Weissmann, Frieder (*b* Langen, 23 Jan 1893; *d* 4 Jan 1984). German conductor. After university studies in law and music, he studied composition, counterpoint and the piano at the Hochschule in Mannheim, and conducting under Max von Schillings in Berlin. Like many other German conductors, he rose through the ranks of the opera house system, working as a répétiteur, chorus master or Kapellmeister at Frankfurt (1915–16), Stettin (now Szczecin, 1916–17), Berlin (1920–24), Münster (1924–5) and Königsberg (now Kaliningrad, 1926–7). From 1926 he increased his activities as a symphonic conductor, giving concerts with the Dresden PO (1926–30), the Berlin SO (1931), the Concertgebouw Orchestra (1931–3), the Berlin PO (1932–3) and others. He left Germany in 1933, moving to South America, where he conducted at the Teatro Colón (1934–7) and later to the USA. After making his début there with the Cincinnati SO in 1937, he worked with several minor North American orchestras and, from 1950, with the Havana PO. While Weissman's work as a conductor of concerts and opera is significant, he is best known for his recordings, notably with the Berlin Staatskapelle (with whom he recorded a wide repertory, including Haydn, Mozart and Beethoven symphonies) and the orchestra of the Berlin Staatsoper. He also recorded as an accompanist to leading vocal and instrumental soloists, including Lotte Lehmann, Richard Tauber, Meta Seinemeyer (whom he married on her deathbed in 1929), Lauritz Melchior, William Primrose and Moriz Rosenthal.

RAYMOND HOLDEN

Weist-Hill, Thomas Henry (*b* London, 3 Jan 1828; *d* London, 25 Dec 1891). English violinist, conductor and teacher. He studied with Sainton at the RAM and was elected King's Scholar (1845). After making a name as an orchestral and solo violinist, he visited the USA, giving the first public performance of Mendelssohn's Concerto there. He also toured Europe, then joined Michael Costa's Royal Italian Opera orchestra (1849), and subsequently accepted engagements at Drury Lane, Her Majesty's Theatre and elsewhere. When the Alexandra Palace opened in 1873 he was appointed musical director, with an orchestra of 42 players and a choir of 300 voices; his programmes included revivals of Handel's *Esther* and *Susanna*, and he ran a symphony competition for British composers. During the season of 1878–9 he was conductor of Mme Jenny Viard-Louis' orchestral concerts, at which works by Bizet, Massenet and Goetz were introduced. In

1880 he became the first principal of the GSM, and held this post until his death.

ALEXIS CHITTY/E.D. MACKERNESS

Weitzmann, Carl Friedrich (*b* Berlin, 10 Aug 1808; *d* Berlin, 7 Nov 1880). German music theorist. He studied violin and composition with Carl Henning and Bernhard Klein in Berlin in the mid 1820s, and composition and theory with Spohr and Moritz Hauptmann in Kassel (1827–32). In Riga, he composed for a Liedertafel that he founded with Heinrich Dorn (1832); appointed music director in Reval (now Tallin) in 1834, he composed three operas, all unsuccessful. His later return to Berlin brought with it a second period of compositional activity, but all his works are of purely historical interest. In 1836 he began a ten-year career in court orchestras in St Petersburg, where he seems also to have begun the collection of rare musical books and folk material that was essential to his later scholarly activities. On retirement, with a substantial pension, he set off on a concert tour of Lapland and Finland (where he also collected folk music), followed by brief orchestral engagements in Paris and London. In 1848 he returned to Berlin, where he engaged in historical and theoretical research. He published articles on his folk music research in the early 1850s and in 1855 a monograph on Ancient Greek music. In 1853 he began his career as a theorist of 'Music of the Future' with a monograph on the augmented triad, which he sent to Liszt, together with a request that he accept the dedication of a work on the diminished seventh chord already in press. Liszt acceded to his request, and analysis of his *Faust-Symphonie* (1854–7) suggests that ideas from *Der übermässige Dreiklang* found their way into the work. Weitzmann took up a teaching appointment at the Stern Conservatory in 1857. In 1860 his *Harmoniesystem* won a contest run by Brendel's *Neue Zeitschrift für Musik*. The most developed form of his theory, *Harmoniesystem*, became the focus of critical attack that Weitzmann sought to fend off with *Die neue Harmonielehre im Streit mit der alten*.

Weitzmann's originality and importance as a theorist are evident in his treatment of the 'dualist' account of minor, the compositional resources of equal temperament, and the principles of progression and voice-leading of increasingly chromatic music. The seminal notion of his early work, that a minor triad may be thought of as the 'inversion' of major, and that both may be generated from a common fundamental 'by addition of a major third and perfect fifth upwards and downwards' (*Der übermässige Dreiklang*, 16), had been a mere aside for Hauptmann; for Weitzmann it serves as a way to relate a single augmented triad (the two major thirds around the fundamental) to both major and minor triads and, by extension, to major and minor keys. Later, Weitzmann extended the dualist explanation to scales: conceiving of the minor scale in descent, starting from the fifth degree, yields an intervallic succession that is the mirror inversion of an ascending major scale (*Der verminderte Septimenakkord*, 27; *Harmoniesystem*, 10). He even sketches a dualist theory of chord progression (*Der verminderte Septimenakkord*, 26), proposing the order-inversion of stock cadential patterns in minor (I–V–IV–I, instead of I–IV–V–I etc.). His dualist ideas were later pursued by Arthur von Oettingen and the young Hugo Riemann.

The most important issue on which Weitzmann differs from most theorists is that of tuning and temperament. Though many accepted temperament as a necessary compromise (while espousing an acoustically based harmonic theory), Weitzmann was perhaps the first to view it positively. This led him to examine the equal divisions of the octave that are indigenous to 12-note equal temperament (presuming full acceptance of enharmonic equivalence) as fundamental structural devices. The titles of his first two theoretical works are clear indications: he is primarily interested in the resolution possibilities of the 'dissonant' chords, in all inversions and enharmonic guises. From these issue the dynamism and direction of 'progression', which must consist of a dissonant chord moving to a consonant chord (or to a dissonant one: 'deceptive resolution'). The preparation of dissonant chords and successions of consonant chords are more freely treated. He thus de-emphasized those stricter rules of progression that derive from the acoustic model and moved towards 'any chord can follow another chord' – the statement often attributed to Liszt, but reliably to Reger. In voice-leading Weitzmann criticized, with less success, the traditional prohibition of parallels. His positive contribution, however, was a systematic investigation of conjunct displacement of one or more notes of augmented triads and diminished seventh chords (what Cohn has called 'parsimonious' voice-leading). This view led him to revise the traditional notion of tonal relations and to view voice-leading parsimony as the primary criterion of chord relatedness (A minor and E minor are closer to C major than is G major, for example); this, combined with full enharmonic equivalence, led in turn to radically new tonal relations in *Der übermässige Dreiklang* (p.18). Here Weitzmann arranges the major and minor triads into four families each of six, based on the relationship of each dualist pair to a single (enharmonically reinterpreted) augmented triad; e.g. C major/Fminor, E major/A minor and A♭ major/C♯ minor are all derivable from the augmented triad C-E-G♯ by half-step displacement of one tone. This is described by Cohn as 'Weitzmann's Regions and Cycles' (see Cohn, 2000).

WRITINGS

Der übermässige Dreiklang (Berlin, 1853)
Der verminderte Septimenakkord (Berlin, 1854)
Geschichte des Septimen-akkordes (Berlin, 1854)
Geschichte der griechischen Musik (Berlin, 1855/*R*)
Harmoniesystem (Leipzig, 1860, 2/1895)
Die neue Harmonielehre im Streit mit der alten (Leipzig, ?1860)
Geschichte des Clavierspiels und der Clavierlitteratur (Stuttgart, 1863, enlarged 2/1879; Eng. trans., 1893/*R*); ed. M. Seiffert as *Geschichte der Klaviermusik* (Leipzig, 1899/*R*)

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D. Harrison: *Harmonic Function in Chromatic Music* (Chicago and London, 1994)
R.L. Todd: 'Franz Liszt, Carl Friedrich Weitzmann, and the Augmented Triad', *The Second Practice of Nineteenth-Century Tonality*, ed. W. Kinderman and H.M. Krebs (Lincoln, NE, 1996), 153–77
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R. Cohn: 'Weitzmann's Regions, My Cycles, and Douthett's Dancing Cubes', *Music Theory Spectrum*, xxii/1 (2000), 99–104

ROBERT WASON

Weiwanowsky, Paul Joseph. *See* VEJVANOVSKÝ, PAVEL JOSEF.

Wei Zhongle [Wei Chongfu] (*b* Shanghai, 12 March 1908 or 21 Feb 1909; *d* 1998). Chinese *pipa* (plucked lute) and *qin* (seven-string zither) player. Wei Zhongle was an early member of the influential Datong Ensemble, a group of Chinese musicians who met in Shanghai to improve their own performance skills and to develop from traditional and Western elements a new repertory of 'national music' (*guoyue*). Other than *pipa* and *qin*, Wei also learnt several instruments. From the 1930s onwards Wei held a succession of music teaching and performing posts at universities and colleges in Shanghai, one of the most notable of which was his founding of a traditional instruments department at the Shanghai Conservatory of Music in the early 1950s.

See also CHINA, §IV, 4(iii).

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JONATHAN P.J. STOCK

Welch, Elisabeth (*b* New York, 27 Feb 1904). American singer and actress. Although she found greater personal and artistic freedom in Paris and London than in her native United States, she was relentlessly stereotyped as a black singer. The titles of her shows *Black Birds of 1928* (Paris and New York) and *Dark Doings* (London, 1933) typified the restrictions of the time. Encouraged by Paul Robeson (with whom she appeared in the films *Songs of Freedom* and *Big Fella*) to stand up for her race, she somewhat acerbically pointed out that her father was part Native American and part Negro while her mother was a Scot with an Irish background, so the issue was not a simple one. Cole Porter recognized her abilities and gave her a major success with the sultry song 'Solomon' in *Nymph Errant* (London, 1933), and Ivor Novello included her in *Glamorous Night* (London, 1935), writing a role for her that had nothing to do with the plot, but provided a showcase for her talent particularly with the song 'Shantytown'. She also appeared in Novello's *Arc de Triomphe* (1943), introducing 'Dark Music'.

After the war Welch appeared in various of Laurie Lister's shows (*Tuppence Coloured*, *Oranges and Lemons*, *Penny Plain*) and appeared as Sweet Ginger in *The Crooked Mile* (1959), a musical set among the bohemian life of Soho, in which she sang 'If I Ever Fall in Love Again'. She also appeared in cabaret in London and New York. She was brought to a new audience with her performance of *Stormy Weather* in Derek Jarman's film *The Tempest* (1979), and in 1987, at 78, she appeared in her one-woman show at the Almeida Theatre, London.

PAUL WEBB

Welcher, Dan (Edward) (*b* Rochester, NY, 2 March 1948). American composer and conductor. After training as a pianist and bassoonist, he studied composition with Warren Benson and Samuel Adler at the Eastman School of Music (BM 1969) and with Ludmila Ulehla at the Manhattan School of Music (MM 1972). From 1972 to 1978 he served as principal bassoonist of the Louisville Orchestra, while teaching theory and composition at the University of Louisville. In 1978 he joined the composition faculty of the University of Texas, where he created the New Music Ensemble. During his time as composer-in-residence with the Honolulu SO (1990–92), he wrote his Symphony no.1 and *Haleakalā: How Maui Snared the Sun*, a vibrantly scored piece for orchestra and narrator based on Hawaiian legends. Among his many awards and prizes are a Guggenheim Fellowship (1997) and grants from the National Endowment for the Arts, the Rockefeller Foundation, the MacDowell Colony and the American Music Center.

Welcher's work has been performed by the BBC SO, the Chicago SO, the St Louis SO, the St Paul Chamber Orchestra and the Dallas SO, among others. He has also served as assistant conductor of the Austin SO and the Honolulu SO, and appeared frequently as a guest conductor with other ensembles. Rhythmically exuberant and graced by a lyrical undercurrent, Welcher's music encompasses occasional strains of jazz and rock within a highly structured context. His work is particularly distinguished by its masterful orchestration: a vivid sense of instrumental colour infuses both his many chamber works and orchestral scores such as *The Visions of Merlin* (1980) and the Clarinet Concerto (1989).

WORKS
(*selective list*)

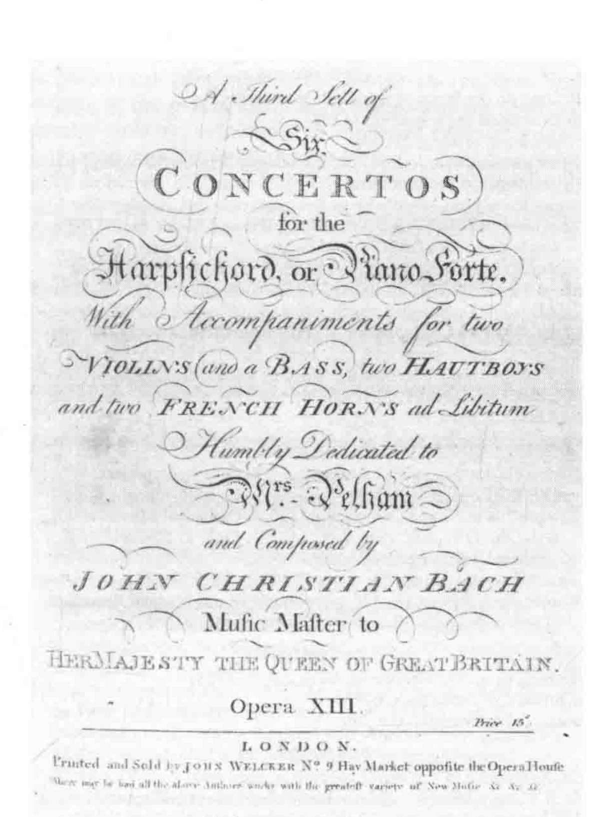
Orch: Walls and Fences, wind orch, 1970; Episodes, 1971; Fl Conc., 1974; Conc. da Camera, bn, chbr orch, 1975; Dervishes, 1976; The Visions of Merlin, 1980; Arches, concert band, 1985; Prairie Light, 1985; The Yellowstone Fires, wind orch, 1988; Castle Creek, 1989; Cl Conc., 1989; Sym. no.1, 1991; Haleakalā: How Maui Snared the Sun, nar, orch, 1991; Bridges, str, 1991; Vn Conc., 1993; Pf Conc. 'Shiva's Drum', 1993–4; Zion, wind orch, 1994; Sym. no.2 'Night Watchers', 1994; Bright Wings, 1996

Vocal: Little People (C. Sandburg), medium high v, pf, 1967–8; Black Riders (S. Crane), medium high v, cl, va, vc, pf, 1971; The Bequest, vv, fl, 1976; Abeja blanca (P. Neruda), Mez, eng hn, pf, 1979; 7 Songs (e.e. cummings), medium high v, pf, 1981–90; Vox Femina, S, fl, cl, vn, vc, pf, 1984; Evening Scenes (J. Agee), T, fl, cl, vn, vc, pf, perc, 1985; Della's Gift (op, 2, P. Woodruff, after O. Henry: *The Gift of the Magi*), 1986

Chbr and solo inst: Nocturne and Dance, tpt, pf, 1966; Wind Qnt no.1, 1967, rev. 1972; Elizabethan Variations, 4 rec, 1968; Sonatina, pf, 1972; Felinus, ob, pf, 1973; Sonata, vn, vc, 1974; 3 Short Pieces, pf 4 hands, 1975; Pf Trio, 1976; Wind Qnt no.2, 1977; Dance Variations, pf, 1979; Partita, hn, vn, pf, 1980; Brass Qnt, 1982; Fantasy: In memoriam Anwar Sadat, carillon, 1982; Qnt, cl, str, 1984; Hauntings, tuba ens, 1986; Listen Up!, wind qnt, 1986; Pachel's Bells, pf, 1986; White Mares of the Moon, fl, hp, 1986; Chameleon Music, 10 perc, 1987; Firewing, ob, perc, 1987; Reversible Jackets, fl, cl, 1987; High Tech Etudes, pf, 1988; Str Qt no.1, 1988; Stigma, db, pf, 1990; Zephyrus, fl, vn, va, vc, 1990; Tsunami, vc, perc, pf, 1991; Str Qt no.2 'Harbor Music', 1992; All the Words to All the Songs, fl, pf, 1996; Dante Dances, cl, pf, 1996; Phaedrus, cl, vl, pf, 1996

Principal publisher: Presser

JOSHUA KOSMAN



Title-page of J.C. Bach's 'A Third Sett of Six Concertos' op.13 (London: John Welcker, 1777)

Welcker. English family of music publishers, printers and music sellers, established in London. The business was founded in or before 1762 by Peter Welcker (*d* London, 1775), who published many important works, including much of J.C. Bach's instrumental music, works of the Mannheim school (using plates from Hummel of Amsterdam) and several of the early volumes of Thomas Warren's *Collection of Catches, Canons and Glees*. At his death the business was continued by his widow Mary Welcker (*d* London, early 1778), probably with her son-in-law James Blundell as manager. Her executors carried on the business for a few months after her death, but by July 1778 Blundell had taken over the business, and in the following year ROBERT BREMNER purchased some of her plates and music.

John Welcker (*fl* 1775–*c*1785), the son of Mary and Peter Welcker, set up his own business as a music seller and publisher in 1775 (see illustration), but in 1780 he became bankrupt. His premises were taken over by Blundell, and the trade stock was offered for sale in July 1780. Welcker started business again in August of that year, and continued for about five years. He issued the opera dances and ballets performed at the Haymarket Theatre and continued to publish the sort of music which his parents had issued. About 1778 he reissued the three volumes of *Clio and Euterpe* which had been engraved and first published by HENRY ROBERTS, with an added fourth volume. (*KidsonBMP*; *Humphries-SmithMP*)

FRANK KIDSON/WILLIAM C. SMITH/PETER WARD JONES

Welden, Friedrich. Pseudonym of WILHELM DILTHEY.

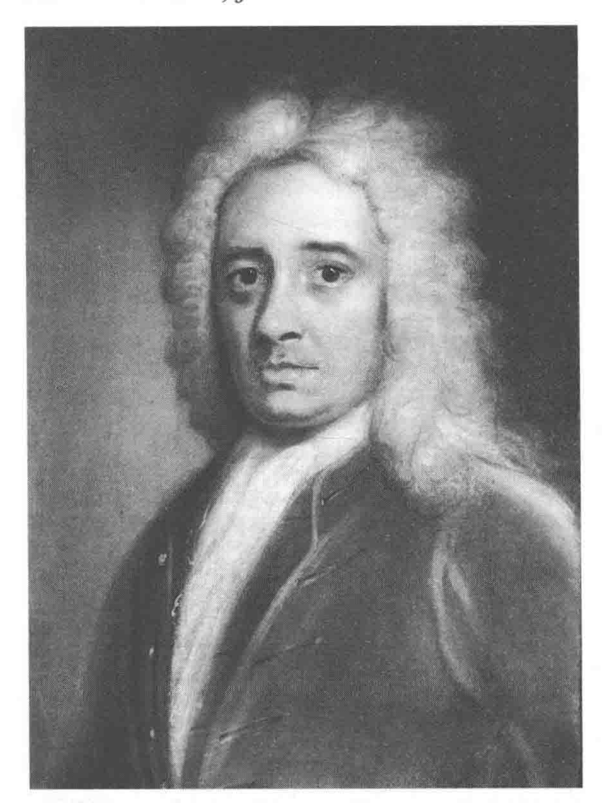
Welder, Philip (de). *See* VAN WILDER, PHILIP.

Weldon, John (*b* Chichester, 19 Jan 1676; *d* London, 7 May 1736). English composer and organist. He was a chorister at Eton College and received his early musical training under the organist, John Walter. He was a pupil of Purcell's for a year from about March 1693. The next year he was appointed organist at New College, Oxford. In March 1700 four prizes were offered for the best settings of Congreve's masque, *The Judgment of Paris*; Weldon's setting, first performed on 6 May 1701, won the first prize, the others being awarded to John Eccles, Daniel Purcell and Gottfried Finger respectively. On 6 June 1701 Weldon was appointed a Gentleman Extraordinary of the Chapel Royal, presumably as an organist. Early in 1702 he supervised a performance of *The Judgment of Paris* given in Lincoln's Inn Fields Theatre at the Duke of Bedford's expense; the receipted bills for the chorus, soloists and dressers are among the Bedford family papers. Weldon was presumably resident in London by then, for during 1702 he resigned his Oxford post and in June became organist of St Bride's, Fleet Street. During the next few years he composed vocal music for Motteux's musical interlude *Britain's Happiness* (1704) and numerous songs, mostly for subscription concerts.

On Blow's death on 1 October 1708 Weldon was appointed second organist and additional composer of the Chapel Royal, the latter a newly created post. After this his interest in secular music seems to have declined, though he set *A Dialogue between Honour, Faction and Peace* (now lost) in 1713, and on 30 July 1716 a performance of *The Tempest* was advertised with 'all the musick compos'd by Mr Weldon and perform'd compleat, as at the revival of the play'. This was obviously not the first performance of Weldon's music, which may well have dated from about 1712. No score of music for *The Tempest* bearing his name is now known, but that usually attributed to Purcell may be Weldon's (see Laurie). On 2 February 1714 he was appointed organist of St Martin-in-the-Fields. In fact, apart from his Service in D, almost certainly written in 1716, nearly all Weldon's known sacred works date from before 1715. Even his collection of anthems, *Divine Harmony*, though published in 1716, was written at least two years earlier. Four anthems listed in the 1724 Chapel Royal wordbook but not preserved in contemporary sources may, however, date from the period *c*1715–22 when the extant Chapel Royal partbooks were not being used.

In February 1727 St Martin's appointed an assistant organist to share Weldon's duties instead of doubling his salary as had at first been proposed; after William Croft's death in August 1727, Weldon was not made first organist and composer of the Chapel Royal as was usual, Maurice Greene being appointed instead. For some time before his death he was so ill that his duties as organist and composer were undertaken jointly by Jonathan Martin and William Boyce. He was buried in St Paul's, Covent Garden. There is a portrait of him in the Faculty of Music at Oxford (see illustration).

Weldon was a composer of considerable talent who never quite fulfilled his early promise. His melodic range was wide, from gay tunes like *From grave lessons* to intense declamation as in *O Lord rebuke me not*. His word-setting was often sensitive and rhythmically subtle, though he over-indulged in lengthy roulades and certain



John Weldon: portrait by an unknown artist, c1725 (Faculty of Music, Oxford)

favourite turns of phrase. He could make effective use of chromatic passages and Purcellian plunges into the minor for expressive purposes, but his normal harmonic idiom was rather conventional and his range of modulation restricted.

Italian influence is apparent to some extent in Weldon's textures and figuration, but he avoided all standardization of structure, comparatively rarely using accepted forms such as binary, ground or da capo and often, especially in *The Judgment of Paris*, constructing unusual designs through varied repetition and recapitulation of material. He did not, however, always have the skill and imagination necessary to sustain his freedom of approach and was apt to rely excessively on sequential and repetitive patterns. Thus his work is uneven, at times dull and tautologous, but at its best showing both charm and sincerity of feeling.

WORKS

all printed works published in London

STAGE WORKS

The Judgment of Paris (masque, 1, W. Congreve), London, Dorset Garden, 6 May 1701, *US-Ws*, 2 songs in Wit and Mirth, iii (2/1707), single sheet edns (1702, *c*1710)

Britain's Happiness (musical entertainment, P. Motteux), London, Drury Lane, 22 Feb 1704, 1 duet in Monthly Mask of Vocal Music (1705)

The Tempest, or The Enchanted Island (semi-op, W. Davenant, J. Dryden and ? T. Shadwell, after W. Shakespeare), London, Drury Lane, ? 7 Jan 1712; music possibly extant as Purcell's The Tempest in *The Works of Henry Purcell*, The Purcell Society, xix (London, 1912), 111–87

Orpheus and Euridice (masque), ?Besselsleigh School, Besselsleigh, Oxon., Oct 1697, 1 song in Mercurius Musicus (1701) and single sheet edns (*c*1701, *c*1705)

ODES AND SONGS

A Song on the Peace of Ryswick, 1697, *GB-Cfm*

A Collection of New Songs (1702)

Third Book of Songs (1703)

From glorious toils, ode, 1706; A Dialogue between Honour, Faction and Peace, 1713: both lost

Songs for plays: Celia my heart has often rang'd (C. Cibber: *She Wou'd and She Wou'd Not*, 1702), Wit and Mirth, iii (2/1707), single sheet edns (*c*1702, *c*1705); Love in her bosome (W. Burnaby: *Love Betray'd*, 1703), single sheet edn (*c*1703); The young Mirtillo (R. Estcourt: *The Fair Example*, 1703), single sheet edn (*c*1703); Ye winds that sighing fill the air (C. Goring: *Irene* [or, *The Fair Unfortunate*], 1708), single sheet edn (*c*1708)

*c*50 songs and duets in *Lbl*, *Ob*, 1698^3, 1699^6, 1700^6, Mercurius Musicus (1701–2), Monthly Mask of Vocal Music (1702–8), Wit and Mirth, iii (2/1707), iv (1706), v (1714), and single sheets (see RISM)

SACRED

Divine Harmony: 6 Select Anthems, 1v, bc (org/hpd/archlute) (1716/*R*)

21 anthems in Divine Companion (1701), Cathedral Music (1790), *GB-Cfm*, *DRc*, *Lbl*, *Lcm*, *Lsp*, *LF*, *Ob*, *Och*, *Y*, *US-NH*

10 anthems, lost, listed by Foster

1 sacred song in Harmonia Sacra (2/1703); 1 in *GB-Lbl*

Communion service, E♭, *Lbl*, pubd in *Choir and Musical Record*, iii (1864–5) nos. 49–50; service, D, *Lcm*; chant, g, *Lbl*

INSTRUMENTAL

4 tunes, C, in A Collection of Aires, 2 fl, b (1703)

5 tunes, d, 2 treble insts, b, *Och*

Suite, F; 3 tunes, hpd: *Ge*, *Lbl*

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M. Laurie: 'Did Purcell set *The Tempest*?', *PRMA*, xc (1963–4), 43–57

S. Lincoln: 'A Congreve Masque', *MT*, cxiii (1972), 1078–81

N. Zaslaw: 'An English "Orpheus and Euridice" of 1697', *MT*, cxviii (1977), 805–8

S.E. Plank: 'A Song in Imitation of Mr Nicola's Manner', *Bach*, xvii (1986), 16–23

MARGARET LAURIE

Welin, Karl-Erik (*b* Genarp, 31 May 1934; *d* Bunyola, Mallorca, 30 May 1992). Swedish composer, pianist and organist. He studied composition with Bucht and Lidholm, the piano with Brandel and Tudor, and the organ with Linder. After passing the highest organ examination at the Stockholm Musikhögskolan (1961) he took appointments as organist of the Johanneskyrka, Stockholm, and as a music producer for Swedish radio. Internationally known as a performer of avant-garde music, he displayed an unusual dramatic talent in theatrical works, as well as considerable ability in the realization of graphic scores. He also made a reputation for unconventional performances of Baroque music, particularly Bach; and he extended the possibilities of both the piano and the organ.

The compass of Welin's compositional work is broad. A subdued, dream-like quality is represented by the *Kinesiska dikter*, *Renovationes*, with its shimmering orchestration and soprano vocalises, and *Warum nicht?*, which displays a characteristic preference for the low register of the flute. In protest against escapist and lazy listening habits, he has emphasized the romantic and traditional aspect of his music in such works as *Aver la forza di . . .*, clearly attempting to create 'pleasing melody', and *Glazba* ('Music'), in which the intensity of feeling is very marked. The strongly dramatic side of Welin's work is to be found mostly in the pieces of the early 1960s: *Manzit*, for example, has such directions as 'with hysterical force' and 'all sorts of craziness'; *Esservecchia*

is performed with violent fist blows on the keys and strings of the piano. Later he concentrated on music of great simplicity, sometimes to the point of naivety, and he maintained the strong romantic and lyrical side of his gifts in music of some fragility, expressive of loneliness and alienation, as demonstrated in *Ett svenskt rekviem* (1976).

Welin created a sensation at what had been advertised as his last piano concert (Stockholm, 1964) when he played *Rendez-vous 1963* by Theodore E. Libér (alias Knut Wiggen), so injuring himself in the destruction of the piano required by the piece that he had to be taken to hospital. For his own *L'essai du pianiste* he staged, without playing a note, a satirical 'state funeral' of the grand piano, which he described as that 'most foul item of furniture'.

WORKS
(*selective list*)

VOCAL

Opera: Dummerjöns [Silly Jöns] (children's television op, H.-E. Hellberg), 1966–7; Drottning Jag [I the Queen] (op, 2 pts, S. Claesson), 1972; Christofer Columbus (music theatre, M. Meschke), actors, vv, children's choir, synth, 1991; untitled opera (anon.), inc.

Choral: 4 kinesiska dikter, 1956; Vän, i förödelsens stund [Friend, in the Hour of Devastation] (E.J. Stagnelius), 1958; Cant. (E. Diktonius), children's vv, 3 insts, 1960; Another Piece (L. Norén), children's choir, Orff insts, 1969, rev. 1976; Helg [Festival] (Welin), 1970; A New Map of the Hell (Welin), 1971; Natalino [Christmas] (Welin), 1971; Aver la forza di . . . (anthology compiled by Welin), chorus, str, 1972; Pagabile (phonetics), SATB, orch, 1972; Joergen (H. Wiborg), 1973; 4 japanska dikter (trans. P.E. Wahlund), 1974; Viso, 1975; Ett svenskt rekviem (C. von Linné), T, Bar, SATB, orch, 1976; In silvis cum libro (V. Ekelund), male chorus, 1980; Flying Safe (J. von Heidenstam), S, SATB, fl, 1980; L'aveu (M. Gellerfeldt), vv, chorus, orch, 1982–3; Lamento (W. Shakespeare), op.41, SATB, 1986; Maxi-Min (S. George, J. Persson), SATB, 1987; Avsked [Resignation] (M. Wine), male chorus, 1987; I Am Nobody (E. Dickinson), op.51, male chorus, fl, 3 perc, 1989; Luna llena, violeta (G.B. Verdera), op.60, T, SATB, fl, 1989; 3 kinesiska dikter (Li Po, Meng Hao-Jan), op.61, SATB, 1990; Don Quijote (scenic orat, Meschke, after M. de Cervantes), op.64, vv, fl, bn, hn, 2 vn, va, vc, db, timp, perc, tape, 1990–91; Crepusculo (Verdera), op.65, boy S, SATB, 1992

Solo vocal: Renovationes (Bible), S, fl, vn, mand, cel, perc, 1960; Glazba [Music] (Welin), S, 3 fl, bn, 1967–8; Dantons Tod (incid music, G. Büchner), S, fl, vib, tam-tam, drums, pf, 1971; En bukett japanska sånger om att åldras i skönhet [A Bouquet of Japanese Songs about Aging in Beauty] (various authors), S, 3 rec, 1975; I väntan på . . . [Awaiting . . .], radiophonic work, T, B, fl, db, hp, org, 1976; Sonet (W. Shakespeare), S, fl, vc, pf, 1979; Sorgesång (B. Setterlind), 1v, org, 1980

INSTRUMENTAL

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ROLF HAGLUND

Welitsch [Veličkova], **Ljuba** (*b* Borissovo, 10 July 1913; *d* Vienna, 31 Aug 1996). Austrian soprano of Bulgarian birth. After studying in Vienna with Theodor Lierhammer she made her début at the Sofia Opera in 1936. She appeared at Graz (1937–40), Hamburg (1941–3) and Munich (1943–6), and then joined the Vienna Staatsoper. She first sang in England in autumn 1947 during the



Ljuba Welitsch in the title role of Richard Strauss's 'Salome'

Staatsoper visit, dazzling London audiences with the passion, vocal purity and compelling force of her Salome – her most famous role (which she first sang under Strauss in 1944 and also at her Metropolitan début in 1949). She was a renowned Tosca, Aida and Musetta, and enjoyed great success in other such widely differing roles as Donna Anna, Jenůfa, Minnie (*La fanciulla del West*), Nadja (Salmhofer's *Iwan Tarassenko*) and Rosalinde (*Fledermaus*). Her rise to international fame was meteoric but, sadly, ill-health and insufficient care of her voice denied her continued success in her grandest roles, although she still appeared in a number of character parts in Vienna.

Welitsch's was one of the most exciting voices to appear in the years immediately after World War II. Impressive in dramatic utterance and in soft, sustained lyrical passages, she displayed a total dedication to and absorption in every aspect of her roles. Her few recordings, including versions of the closing scene from *Salome*, reveal her remarkable vocal qualities.

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PETER BRANSCOMBE

Welker, Hartmut (*b* Velbert, 27 Oct 1941). German bass-baritone. He studied initially for a technical career, but took up singing in 1972. After making his début at Aachen in 1974, he was a member of the ensemble there until 1980, followed by three years at Karlsruhe. Welker made his début at La Scala, Milan, in 1982 as Telramund, at Covent Garden in 1986 as Pizarro and at the Metropolitan Opera in 1990, also as Pizarro. The dark, cutting timbre of his voice, allied to a strong stage presence, has made him an equally demonic Alberich and Caspar (*Der Freischütz*). His recordings include Pizarro, Telramund and lesser-known works such as Schubert's *Fierrabras*, Schmidt's *Notre Dame* and Korngold's *Wunder der Heliane*.

ANDREW CLARK

Welker, Lorenz (*b* Munich, 23 Feb 1953). German musicologist. After completing a degree in medicine at Munich he studied musicology at the universities of Basle (with Arlt and Oesch) and Zürich (with Lichtenhahn and Lütolf), 1972–9. After working for two years at the Max Planck Institute of Psychiatry, he was an assistant teacher at the Schola Cantorum of Basle (1982–8) and at the University of Basle (1988–90) while completing the doctorate in medicine at Zürich (1988). In 1990 he joined the department of musicology at Heidelberg and took the doctorate in musicology at Basle in 1992, with a dissertation on Renaissance performing practice, and the *Habilitation* in 1993 with the study *Musik am Oberrhein im späten Mittelalter*. He was appointed professor at the University of Erlangen in 1994 and became professor at Munich University in 1996. His main areas of expertise are the musical tradition of the late Middle Ages, performing practice during the Renaissance and the instrumental music of the Baroque period. He was awarded the Henry E. Sigerist prize in 1988 and the Dent Medal in 1994.

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CHRISTIAN BERGER

Wellek, Albert (*b* Vienna, 16 Oct 1904; *d* Mainz, 27 Aug 1972). German psychologist and musicologist of Austrian descent. He attended a Czech Gymnasium in Prague (to 1922) and then studied composition and conducting at the Prague Conservatory, graduating with distinction in 1926. He also studied music history, literature and philosophy in Prague and later in Vienna, where he was a pupil of Adler, Lach, Ficker and Wellesz, and where he took the doctorate in 1928 under Lach with a dissertation on dual sensation and programme music. After his first meeting with the eminent psychologist Karl Bühler (1929) he began to study psychology in Vienna. In 1932 he obtained a research fellowship and moved to the Leipzig University institute of psychology (directed by Felix Krueger), where he became an assistant lecturer and lecturer (1938), having completed his *Habilitation* with a study of musical ability among Germans. Subsequently he was acting professor of psychology at Halle University (1942) and was offered the chair of psychology and educational science in Breslau (1943); he set up the institute of psychology at Mainz University (1946) and directed it until his death.

Wellek, who was profoundly influenced by Felix Krueger, was regarded as a representative of the Leipzig school of *Ganzheits- und Gestalt- psychologie* and the leading music psychologist of his time. He became well known particularly for his work on types and development of character, and developed a model which was able to accommodate widely varied topics. He made his reputation as a music psychologist with his theory of hearing which, starting from the two-component theory of Révész, distinguishes between polar hearing responsive to tone quality and linear hearing responsive to brightness; he extended this theory to apply to musical ability in general. He also examined the psychology of perception and various aesthetic and sociological questions, and wrote numerous papers on the subject of synaesthesia. His theory of 'the multiplicity of consonance' connects mathematical, physical and psychological aspects of the topic and presents a synthesis of divergent attitudes. In addition to his many publications on music psychology, he contributed numerous articles to the first edition of *Die Musik in Geschichte und Gegenwart*.

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HELGA DE LA MOTTE-HABER

Weller. *See* BLAND & WELLER.

Weller, Walter (*b* Vienna, 30 Nov 1939). Austrian conductor and violinist. After early violin studies with Ernst Moravec and Franz Samohyl at the Vienna Music Academy, Weller began to conduct as assistant to Böhm and Horst Stein, and was then coached by Szell and Krips. He joined the Vienna PO in 1956 and from 1961 to 1969 was the orchestra's leader. He also played in the Vienna Konzerthaus and Weller quartets (1958–71), toured widely and taught at the Vienna Music Academy from 1964 to 1966. Weller made his conducting début with the Vienna PO in 1966, and first appeared in 1969 with the Vienna Volksoper. In 1971 he was appointed Generalmusikdirektor in Duisburg, and from 1975 to 1978 was music director of the Tonkünstlerorchester of Vienna. He served as principal conductor of the Royal Liverpool PO from 1977 to 1980, the Royal Philharmonic from 1980 to 1986 and the Royal Scottish National Orchestra from 1991 to 1996, and was appointed conductor of the Basle SO in 1994. Weller has recorded the complete symphonies of Beethoven (including the first recording of the realized sketches of Symphony no.10), Mendelssohn, Prokofiev and Rachmaninoff, and works by Brahms, Dvořák, Smetana and other composers.

CHARLES BARBER

Wellesley, Viscount. *See* MORNINGTON, GARRET WESLEY.

Wellesz, Egon (Joseph) (*b* Vienna, 21 Oct 1885; *d* Oxford, 9 Nov 1974). Austrian composer, musicologist and teacher. His importance as a composer rests chiefly on his stage works and symphonies. While his creative career was divided between Vienna and Oxford, his musical style was unpredictable, showing his affection for beautiful melody often with wide leaps and angular in profile. As a musicologist, he did pioneer work on Byzantine chant.

1. VIENNA, 1885–1938. Wellesz was born into comfortable circumstances in the Schottengasse. His father Samú Wellesz was in the textile business; his mother Ilona Lovenyi met and married her husband in Vienna after they had each come from the Hungarian part of the empire. Wellesz inherited his musical inclinations from his mother, who had once studied the piano with Carl Frühling, to whom she sent her son. Even so, his parents had expected him to study law and follow in his father's business; however, on his 13th birthday he heard Mahler conduct *Der Freischütz* at the Hofoper, and his decision to become a composer was galvanized.

In 1905 he registered for instruction in harmony and counterpoint under Schoenberg at Eugenie Schwarzwald's school, which became an important focus for him in his young years. He conducted a small choir there and gained acquaintance with a progressive circle that included Rilke, Adolf Loos, Kokoschka (who painted the 1911 portrait of him) and Emmy Stross, a student whom he married in 1908. Rigorous training in the fundamentals of music took place at Schoenberg's Liechtensteinstrasse apartment and left him with a lifetime of respect for his master's teaching ability. His compositional heritage was so

grounded in Viennese tonality that only on occasion did he adopt 12-note technique, principally in his later symphonies. But his *Drei Skizzen* for piano (1911) strikingly reflect the atonality of Schoenberg's *Drei Klavierstücke*, and he was an active member of Schoenberg's Verein für Musikalische Privataufführungen after World War I. He also wrote enthusiastically about Schoenberg, and devoted himself in the summer of 1920 to the first Schoenberg biography.

He left off private study with Schoenberg after beginning serious work with Guido Adler at the University of Vienna. With Giuseppe Bonno the subject of his dissertation, he made Baroque opera the centre of his earliest musicological studies; he earned his degree *summa cum laude* in 1908, and his dissertation was published the next year. He also edited Fux's opera *Costanza e fortezza* for Adler's *Denkmäler der Tonkunst in Österreich*. Fux was to him the epitome of the Austrian Baroque, and thus a forerunner of Viennese Classicism; he published a Fux monograph in English in 1965. Meanwhile, in 1913, he was appointed lecturer in music history at the university.

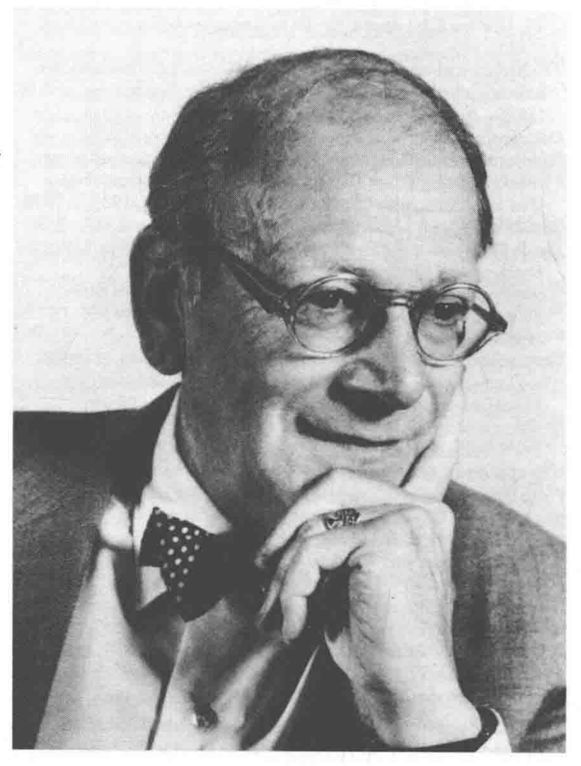
His interests now turned to the common elements in Eastern and Western chant. In part he was reacting against the tradition in Western music history of ignoring the Eastern church, but he was prompted to do so by the presence in Imperial Vienna of Armenians and other ethnic groups, and by his wife's study of art history at the university under Josef Strzygowski, whose lectures identified Syria as a source for both Eastern and Western culture and were keenly debated by young Viennese scholars. There was, however, the problem of deciphering Byzantine notation. With encouragement from his Cambridge colleague H.J.W. Tillyard, who had worked out the melodies, he began tackling Byzantine rhythm in 1913, and by 1918 had made his solution public. The lengthy process of collecting photographs of Byzantine manuscripts and transcribing them eventually became the work of the Monumenta Musicae Byzantinae, founded in Copenhagen under the auspices of the Royal Danish Academy in 1932 by Tillyard, Wellesz and Carster Høeg. The same year Wellesz established the Byzantine Research Institute at the Austrian National Library and began training students.

From Wellesz's youth onwards there was an international breadth to his thinking, despite the strength of his Viennese background. In the summer of 1906 he had made a trip to Cambridge to study 18th-century English culture and renew his friendship with Edward J. Dent, a friendship begun when both had attended Mahler's performances of Mozart operas. After World War I he and Dent joined Rudolf Réti to found the ISCM, and through Wellesz's efforts Vaughan Williams, Bliss, Holst and other English composers were heard for the first time on the Continent. His friendship with Dorothy Moulton led to her singing much English music for the Viennese, and later she sang Wellesz's songs in England. He was, too, a leader in the musical cross-pollination with France. He encouraged performances of Milhaud, Poulenc and Ravel in Vienna and led the applause for the 1921 performance of *Pierrot lunaire* in Milhaud's French version. He also wrote numerous articles for *Der Merker* and the *Musikblätter des Anbruch* between 1911 and 1935 on Ravel and Dukas, as well as on composers closer to Vienna: Bartók, Mahler, Schoenberg and Strauss. Paris and Vienna were, he felt, the 'birthplaces of this "Ars Nova" of our time'. Many French and English musicians were guests at his and Emmy's Kaasgraben home in the 1920s.

As a composer he had begun chiefly with songs and piano music. His first publication was *Der Abend*, a set of four piano pieces crucially influenced by the music of Debussy, which a friend had brought from Paris, and issued in 1911, thanks to Bartók's introduction, by Rózsavölgyi. He then went on to write five operas and four ballets in Vienna, and these enjoyed great success in Weimar Germany. The conservatism of his home city, and his reputation there as a university scholar, however, kept his work from the Viennese stage until 1931, when *Die Bakchantinnen* was produced at the Staatsoper, conducted by Clemens Krauss after 60 rehearsals with the chorus and 20 with the orchestra.

Important to these works was not only Wellesz's admiration of Greek myth but also his study of Baroque opera, his love of Gluck and his collaboration with Hugo von Hofmannsthal, who sketched the beginning of the *Alkestis* libretto. Hofmannsthal based his work on his 1909 version of the Euripides and left the composer to complete the text. *Alkestis* is an energetic, powerful score, marked by long melodic lines, pantonality, extensive choral passages that are often in unison, solo timpani, and dance as an essential element of the drama. After its 1924 Mannheim première, *Alkestis* was produced by eight other German theatres by 1930. *Die Bakchantinnen*, for which Wellesz wrote his own libretto after discussions with Hofmannsthal, is a complicated piece that requires a large chorus and features a crazed, ritualistic dance scene.

The arrival of the Nazis, and the subsequent closing of Germany's stage to Wellesz's work, roughly coincided



Egon Wellesz

with a spiritual change. Though part Jewish by birth and Protestant by upbringing, he converted to Catholicism, influenced by his friendship with Father Thomas Michels in Salzburg and by his readings in the mystics. An outward reflection came in the cantata *Mitte des Lebens* (1931), which he dedicated to Oxford University in thanks for the honorary doctorate he received in May 1932: Oxford was celebrating the bicentenary of a previous honorary doctor, Haydn, and wanted to acclaim another Austrian composer; Wellesz was gratified to be singled out for his creative work, which frequently got ignored in favour of his scholarly achievements.

His major work after this was *Prosperos Beschwörungen* (1934–6), a Straussian set of five motivically unified pieces descriptive of characters from *The Tempest*, which he had originally intended to make into an opera. The score became one of his favourites, thanks in part to the role it played in his life. He was in Amsterdam to hear Bruno Walter conduct a performance – a late substitution – in March 1938, just when Hitler was annexing Austria. English friends warned him by telegram not to return to Vienna, and he proceeded immediately to England. A decade was to pass before he set foot on Austrian soil again.

2. Oxford, 1938–74. With help from his English friends he settled into life in Oxford, where he became a fellow of Lincoln College in 1939, a university lecturer in 1943 and Reader in Byzantine Music – a post created for him – in 1947. He was a revered teacher. His pupils in Byzantine studies included Dimitrije Stefanović, while Wilfrid Mellers in 1945 was among those who first sought him out for composition lessons.

Separation from Austria, though, was far from easy. He had to endure several months of internment on the Isle of Man before Vaughan Williams succeeded in bringing about his release in the autumn of 1940. More alarming still was his inability to compose, even if this made possible the concentration on Byzantine research that resulted in his *Eastern Elements in Western Chant* and *A History of Byzantine Chant and Hymnography*, completed in spring 1942 and August 1946 respectively. By the time of the latter book he had broken his creative silence with his important Fifth Quartet (1943–4), and in 1944 a new era had opened with his setting of Gerard Manley Hopkins's *The Leaden Echo and the Golden Echo*, one of the loveliest and most often performed of his English compositions, remarkable not only for its fine handling of a complex text but also as a metaphor for the struggles of the composer's bifurcated career.

The seal was set on this new period with his First Symphony (1945), which continues the Austrian tradition of Schubert, Bruckner and Mahler, and which had its first performance by the Berlin PO under Sergiu Celibidache in 1948. Wellesz's nine symphonies earned him the compliment he most cherished, that of being Bruckner's heir, and it may be that in exile his sense of his musical heritage was intensified. The symphonies, along with the symphonic *Prosperos Beschwörungen*, have been well received in Austria, Germany and England, though ignored in the USA. The first four are principally diatonic; the others include both tonal and atonal elements. Important too among Wellesz's English works are the Octet – a divertimento-style companion piece to Schubert's – and his last opera, *Incognita*, which he wrote for the Oxford University Opera Club with the Oxford poet Elizabeth Mackenzie, and which was his second comic essay, after *Scherz, List und Rache* (1927).

Besides his other activities, he also wrote for the BBC, served the New Oxford History of Music as editorial board member and contributor, helped revive the IMS, and took part in symposia and research projects at Dumbarton Oaks in Washington DC. Though grateful to England, he remained loyal to his home country, and in 1962 began a warm relationship with the Viennese publishing house of Doblinger. He had officially retired from his Oxford readership in 1956, but did not stop composing until after the stroke he suffered in 1972. He was buried in the Zentralfriedhof in Vienna, and his widow returned to the city; she died in 1987.

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40	Die Opferung des Gefangenen (kultisches Drama, 1, E. Stucken, after Aztec legend), 1924–5, Cologne, Neues, April 1926, vs (Vienna and New York, 1925)
41	Scherz, List und Rache (Spl, 1, after J.W. von Goethe), 1927, Stuttgart, 1 March 1928, vs (Vienna and Leipzig, 1927)
44	Die Bakchantinnen (2, Wellesz, after Euripides), 1929–30, Vienna, Staatsoper, 20 June 1931, vs (Berlin, 1930)
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33	Achilles auf Skyros (1, Hofmannsthal), 1921, Stuttgart, 4 March 1926
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CHORAL

With orch: Gebet der Mädchen zu Maria (R.M. Rilke), op.5, S, female vv, orch, 1910; Mitte des Lebens (medieval, R.A. Schröder, Angelus Silesius, Pss), op.45, S, vv, orch, 1931; Duineser Elegie (Rilke), op.90, S, vv, orch, 1963; Mirabile mysterium (cant., Sophronius of Jerusalem), op.101, 5 solo vv, vv, orch, 1967; Canticum sapientiae (Vulgate), op.104, Bar, vv, orch, 1968

With kbd: Mass, f, op.51, 4 solo vv, vv, org, 1934; Proprium missae 'Laetare', op.71, vv, org, 1953, unpubd; Kleine Messe, G, op.80a, female vv, pf, 1958; Festliches Praeludium, op.100, chorus, org, 1966 [after Byzantine Magnificat]

Unacc.: 3 Chöre (Angelus Silesius), op.43, 1930; 5 kleine Männerchöre (L. Derleth), op.46, 1932; 3 geistliche Männerchöre (Schröder), op.47, 1932; Quant' è bella giovinezza (frottola, L. de'Medici), female vv, op.59, 1937; I Sing of a Maiden (Eng. carol), female vv, 1944; Laus noctuna, op.88, 1962; Missa brevis, op.89, 1963; In ascensione Domini (gradual, offertory), 1965, unpubd; To Sleep (J. Keats), op.94, 1965

SOLO VOCAL

Solo vv, small orch: Schönbuheler Messe, C, op.58, 1937, unpubd

1v, orch/ens: 3 Lieder der Mädchen (Rilke), op.7, 1911, unpubd; Geistliches Lied (F. Jammes), op.23, 1v, vn, va, pf, 1919; Amor timido (P. Metastasio), op.50, S, chbr orch, 1933; Sonnette der Elisabeth Barrett-Browning (trans. Rilke), op.52, S, str qt, 1934; Lied der Welt (Hofmannsthal), op.54, S, orch, 1936–8, unpubd; Leben, Traum und Tod (Hofmannsthal), op.55, A, orch, 1936; The Leaden Echo and the Golden Echo (G.M. Hopkins), op.61, S, cl, pf trio, 1944; 4 Songs of Return (Mackenzie), op.85, S, fl, cl, hp, pf, str qt, 1961; Ode an die Musik (Pindar), op.92, A/Bar, chbr orch, 1965; Vision (G. Trakl), op.99, S, orch, 1966

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Str qt: Str Qt no.1, op.14, 1911–12; no.2, op.20, 1915–16; no.3, op.25, 1918, unpubd; no.4, op.28, 1920; no.5, op.60, 1943–4; no.6, op.64, 1947; no.7, op.66, 1949; no.8, op.79, 1957; no.9, op.97, 1966; 4 Stücke, op.103, 1968

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Solo str: Sonata, op.31, vc, 1920; Sonata, op.36, vn, 1923; Suite, op.39, vc, 1924; Suite, op.56, vn, pf, 1937, unpubd; Sonata, op.72, vn, 1953; Rhapsodie, op.87, va, 1959, rev. 1962; 5 Miniaturen, op.93, vn, pf, 1965; Präludium, op.112, va, 1971

Solo wind: 2 Stücke, op.34, a cl, pf, 1922; Suite, op.57, fl, 1937; Suite, op.74, cl, 1954; Suite, op.76, ob, 1956; Suite, op.77, bn, 1957; Fanfares, op.78, hn, 1957

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CAROLINE CEPIN BENSER

Wellington. Capital city of New Zealand. It was chosen as the seat of government in 1865 on account of its central location. During the early years of settlement, which began in 1840, musical activity was dominated by military bands, which provided music for balls, public events and outdoor promenade concerts. Home music-making was a favourite pastime, and newspaper advertisements for music teachers and music shops appeared regularly from around 1850. Amateur organizations were quickly established, but all, apart from the Wellington Choral Society (founded 1860), proved shortlived. The first professional opera performance, of *La sonnambula*, was given by a touring troupe in 1863, and from the 1870s onwards travelling professional soloists and ensembles began visiting regularly.

Resident musical activity remained largely amateur until well into the 20th century. As the imperial regiments were withdrawn, military bands gradually gave way to amateur brass ensembles, such as the still flourishing Onslow Brass Band, originally formed as the Wellington Municipal Tramways Band in 1905. An amateur Operatic Society was formed in 1888 and the Choral Society, renamed the Royal Wellington Choral Union in 1904, was joined by new choirs including an all-male Liedertafel (1891) and the Wellington Harmonic Society (1914). The Wellington Orchestral Society, established in 1879 to support choral activities, soon began presenting concerts under a succession of professional conductors, most notably Alfred Hill (director 1892–6). Other amateur orchestras emerged in the early years of the new century, but all struggled for survival. With the emergence of radio, a small professional orchestra was formed to service the local 2YA station in 1928, and the city was also home to the orchestra formed for New Zealand's Centennial Music Festival in 1940.

An upsurge of interest in the arts after World War II paved the way for the creation of a permanent orchestra in 1946. Now known as the New Zealand SO, this is one of many national institutions based in the capital. The Alex Lindsay String Orchestra, founded in 1948, became the city's own professional ensemble. Disbanded in 1973, it was immediately reconstituted as the Wellington Regional Orchestra, later renamed the Wellington Sinfonia. Professional chamber music began with the establishment in 1945 of the Wellington Chamber Music Society, which still promotes concerts and was the catalyst for the formation of a national body, CHAMBER MUSIC NEW ZEALAND. The city became a centre for professional opera during the existence of the New Zealand Opera Company (1954–71). After a period of mainly semi-professional activity, another fully professional company, Wellington City Opera, was founded in 1984. Other important ensembles based in the capital are the New Zealand Chamber Orchestra and the New Zealand String Quartet, both formed in 1987. Annual subscription seasons are given by all these national and local ensembles, and there are numerous other concerts, including regular lunch-time recitals at a city church, St Andrew's-on-the-Terrace, and at the university. Music features prominently at the New Zealand International Festival of the Arts, which has taken place biennially in Wellington since 1986.

The abundance of professional activity is matched by a high level of amateur music-making, particularly in the choral field. A specialist small choir, the Schola Cantorum, flourished from 1932 to 1950 and was subsequently reborn as the Phoenix Choir. The Orpheus Choir concentrates on large-scale works and often performs with the New Zealand SO. Also of note are the Bach Choir (1968), the Festival Singers (1976), the semi-professional Bel Canto (1988) and two specialist early music choirs: Cantoris (1971) and the Tudor Consort (1986). Opera Technique (established 1954), the Wellington Chamber Orchestra (1972) and the Wellington Youth Orchestra (1979) are three other important amateur organizations.

Major performance venues include the 1600-seat St James' Theatre (1912), the State Insurance Opera House (opened in 1914 as the Grand Opera House), the 2500-seat auditorium of the Michael Fowler Centre (1977) and the Wellington Town Hall (1904), with its main auditorium (cap. 2000) and smaller adjacent Ilott Concert Chamber. The Town Hall's Norman & Beard organ, installed in 1906 and restored in 1985, is a fine example of an English symphonic-style concert instrument of the Edwardian era. Equally notable is the Wellington War Memorial Carillon, dedicated in 1932. Its original complement of bells, cast by Gillett & Johnston, has been augmented three times and now totals 74, making it the third largest concert carillon in the world.

The city has two tertiary music institutions. The School of Music at Victoria University of Wellington was founded in 1946, teaches composition, performance, musicology and ethnomusicology, and is home to the Waiteata Music Press. The Wellington Polytechnic Conservatorium (1975) is noted for jazz and vocal studies. Two national research collections – the Alexander Turnbull Library's Archive of New Zealand Music and the Sound and Music Centre of the National Library of New Zealand – are major resources for musical scholarship and jointly house the Brian Salkeld Collection of sound recordings and playing machines, which comprises over 15,000 items.

One of New Zealand's main recording companies, Kiwi-Pacific International, is located in the city. Founded in 1959 as a branch of a publishing house, it became independent in 1978 and is noted for its recordings of New Zealand compositions and Polynesian music. The Arts Council of New Zealand/Toi Aotearoa (originally founded as the Queen Elizabeth II Arts Council in 1963) has its headquarters in Wellington, as do the country's music radio network Concert FM (1963), the Composers' Association of New Zealand (1974) and the New Zealand Music Centre (1991).

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For further bibliography *see* NEW ZEALAND, §I

ADRIENNE SIMPSON

Wells, Jinky (Jingy) [William Nathan] (*b* Bampton, Oxon., 1868; *d* after 1949). English country fiddler, melodeon player, dancer and Morris fool. The son of a footman, he earned his living as a hawker around the neighbouring villages of Bampton. In 1887, he began to play the part of the fool for the Bampton Morris team and gradually became the driving force behind its organization. He first played the fiddle for them two years later. In 1926, after some disagreement, Wells played fiddle for a set of newly trained dancers while Bertie Clark played for the established team. Wells's last official performance was in 1949.

In 1909, folksong and dance collector, CECIL SHARP met Jinky Wells and the Bampton Morris in Stow-on-the-Wold, Gloucestershire, later publishing some of the tunes he noted down from them. In 1913, Mary Neal invited Wells and the Bampton Morris to take part in May Day revels at the Globe Theatre, London; and in 1930 they appeared at the English Folk Dance Society's festival in the Royal Albert Hall in London.

Jinky Wells is renowned as an essentially English traditional fiddle player. He often hummed along in unison with his fiddling, and he could dance a solo morris jig (with its energetic capers) and play at the same time.

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REG HALL

Wells, Junior [Blackmore, Amos, jr; Wells, Amos, jr] (*b* West Memphis, AR, 9 Dec 1934; *d* ?Chicago, 15 Jan 1998). American blues harmonica player and singer. He was the son of farmers in Marion, Arkansas, and his grandmother sang gospel music. By the age of nine he was singing and playing the harmonica in the streets of West Memphis with a friend, Junior Parker. He moved to Chicago in 1946 and within two years he, David and Louis Myers, and Fred Below had formed a group known variously as the Little Boys, Three Deuces and Four Aces. They backed the guitarist and kazoo player Tampa Red, among others. Wells replaced Little Walter in Muddy Waters's group in late 1952. Around this time he began recording for small Chicago blues labels such as States, Chief and Chess. His vocal and instrumental style was influenced by Sonny Boy Williamson (i) and by Little Walter. He made his best recordings in the mid-1950s for States; they included *Eagle Rock* (1953), *Hoodoo Man* (1953), *Lawdy, lawdy* (1954) and *So all alone* (1954). Beginning in the late 1960s Wells recorded and performed with Buddy Guy. Their performances have increasingly shown the influence of rhythm-and-blues and soul with Wells's playing and singing becoming mannered in a style that resembles that of James Brown.

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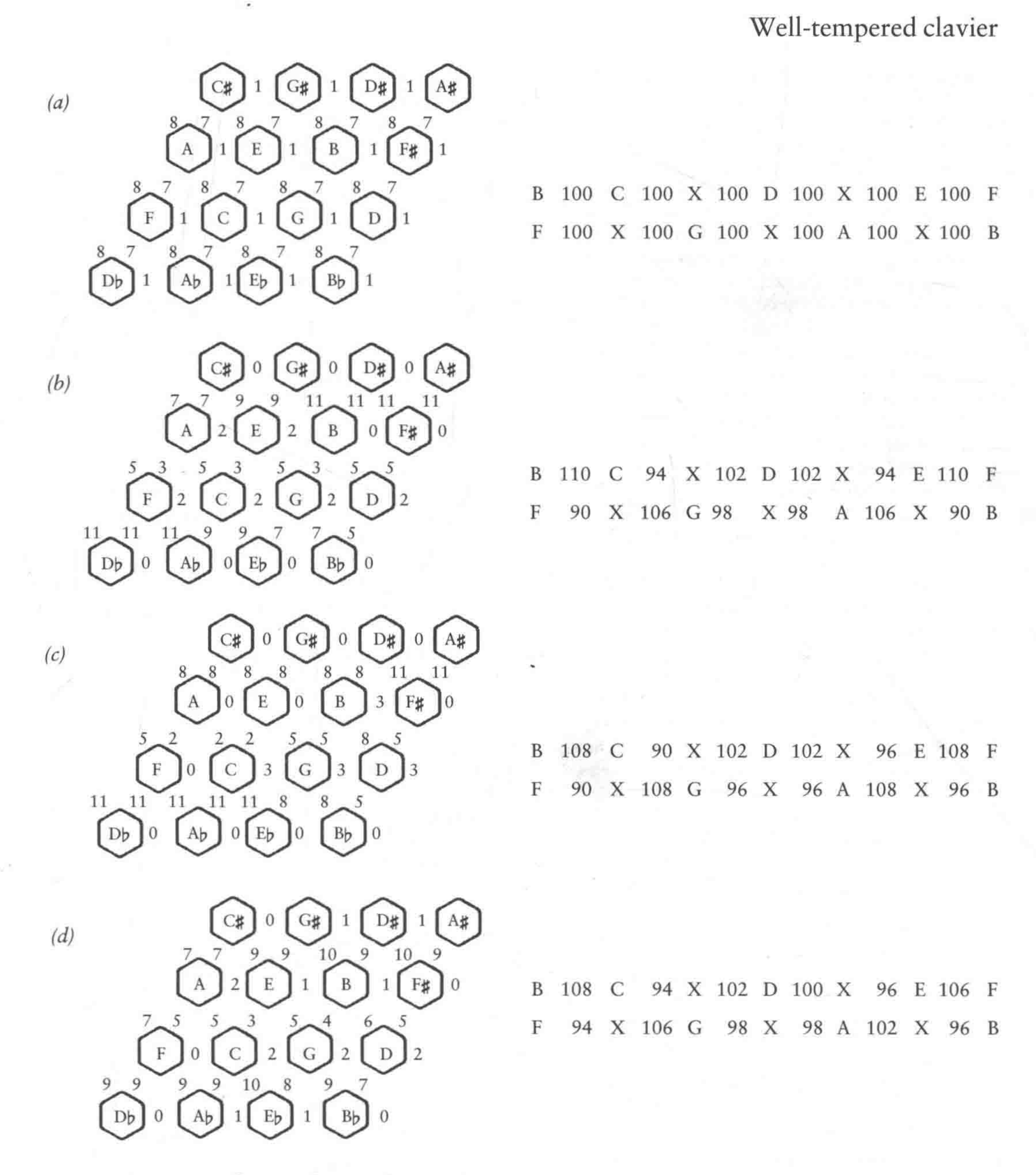
DAVE MARSH

Well-tempered clavier. A term used in particular by Bach ('Das wohltemperirte Clavier') to signify a tuning system suitable for all 24 keys. The fame of Bach's 48 preludes and fugues, two in each of the 12 major and 12 minor keys (in fact only the first book, 1722, bore the title) has led to the mistaken assumption that *wohltemperirt* was a standard technical term in Bach's day to designate a particular tuning; and on the basis of this assumption a difference of opinion has arisen as to whether it was equal temperament. Bach's choice of title disallows any form of regular mean-tone temperament (which would have a wolf 5th) and calls for a tuning well adapted to all 24 keys; but equal temperament was not the only such scheme employed at that time. Moreover, while many theorists, including Meckenheuser (1727), Sorge (1748) and Marpurg (1756), referred to equal temperament as a good tuning or even as the best of the good tunings, other influential theorists from Werckmeister in the 1680s to Bach's former pupil Kirnberger in 1776 held that a good temperament 'makes a pleasing variety' (Werckmeister, 1697) or does not 'injure the variegation of the keys' (Kirnberger, 1776–9).

There is no proof that Bach explicitly endorsed the latter view, but there is clear evidence that had he done so he would still have rejected the tunings advocated by his former pupil Kirnberger: they contain a pure major 3rd between C and E, whereas Bach had evidently taught Kirnberger to temper all the major 3rds larger than pure (see Marpurg, 1776, p.213). Thus not even the scheme referred to by scholars as 'Kirnberger III', in which the four 5ths C–G–D–A–E are each tempered by $\frac{1}{4}$ comma, would have conformed to Bach's practice, and the tuning primarily advocated by Kirnberger is an even more unlikely candidate as it obliges the two 5ths G–D–A to be diminished by the excessive amount of $\frac{1}{2}$ comma each.

A selection of 18th-century temperaments which Bach would more probably have considered 'good' is shown in fig.1, which shows how much the various triadic concords are tempered according to each scheme, and how large the semitones are. Each hexachord diagram represents a spiral in which F, A and C♯ are to the right of B♭, D and F♯; the unit of measure employed is the one most often used by 18th-century German theorists: $\frac{1}{12}$ of the Pythagorean comma, or the amount by which each 5th is diminished in equal temperament (approximately 2 cents). To the right of each diagram the semitones are given in cents, and each row covers half the octave: by reading the numbers zig-zag between the two rows, one can see how the semitones vary according to their relation to the circle of 5ths. (In fig.1*b*, for example, the leading notes to C, G, D and A are 110, 106, 102 and 98 cents beneath them respectively.) Fig.1*c* is a theoretical model; Werckmeister suggested that in practice he might leave C–G–D–A as in $\frac{1}{4}$-comma mean-tone temperament (tempered $2\frac{3}{4}$; units instead of 3). Fig.1*e* is a modern, approximate reconstruction to exemplify a style of tuning, not a specific theoretical model.

Bach would undoubtedly have been grateful to find any of these tunings (except perhaps the last one) on the organ. A hint of his more subtle preferences may be found in the remarks of his one-time pupil Lorenz Mizler (1737), his very well-informed friend G.A. Sorge (1748) and his son-in-law J.C. Altnickol (1753) to the effect that Johann



1. Some well-tempered keyboard tunings: (a) equal temperament; (b) Vallotti's system; (c) Werckmeister's favoured system for the 'chromatic genus'; (d) one of Neidhardt's most preferred systems; (e) an approximation of French 18th-century 'tempérament ordinaire' without a wolf 5th

Georg Neidhardt was a better theorist of tuning than Werckmeister. It is doubtful whether Bach had any one secret mathematical formula of his own; he was not so mathematically inclined in matters of theory (see Barbour, 1947). Werckmeister, Neidhardt and Sorge all pointed out that circumstances such as the social ambience, the presence or absence of transposing instruments, the use of Cammerton *versus* Chorton, or the chromaticism of the music could have a bearing upon the exact nuance of temperament to be preferred, and Bach was probably no less exacting; according to his son C.P.E. Bach, no one else could tune a keyboard instrument to his satisfaction. C.P.E. Bach's own tuning advice allows for a few 5ths to be left untempered (implying a slightly unequal temperament), and he endorsed the mathematically vague instructions of Barthold Fritz (1757), which were ostensibly intended to render all keys 'equally pure', but actually tend to favour the diatonic 3rds.

Table 1 shows by what fraction of a comma the 5ths are tuned smaller than pure according to various theoretical well-tempered systems. Several of them distribute $\frac{1}{4}$ of the Pythagorean comma among the three 5ths C–G–D–A; $\frac{1}{6}$ among E♭–B♭–F–C and $\frac{1}{3}$ among A–E–B–F♯–C♯–G♯. As fig.1 shows, the tempering of any 3rd or 6th will vary inversely with the sum of the tempering among the 5ths or 4ths that it comprises in the chain. (If the sum of tempering among them is an entire syntonic comma (11 units) the 3rd or 6th will be pure; if they are all pure, the 3rd or 6th will be tempered by an entire syntonic comma; etc.) Of Werckmeister's schemes, only the one singled out by Christiaan Huygens, Sorge and Marpurg in their discussions of Werckmeister is included in Table 1. The systems of Kellner and Barnes are modern proposals for the music of Bach, and share with Werckmeister's scheme a musically unfelicitous mixing of tempered and untempered 5ths among the diatonic notes. (Werckmeister, 1697, p.32, did this in order to convert from $\frac{1}{4}$-comma mean-tone temperament by returning only some of the notes and yet make C–E larger than pure.) Lambert's $\frac{1}{7}$-comma arrangement might be regarded as a kind of synthesis of the four schemes preceding it in Table 1. The remaining systems are more elaborate in that they provide for more than one size of tempered 5th. Of Neidhardt's schemes, those which he recommended for a large or small town have been included, and Bach probably favoured something along these lines. The first volume of *Das wohltemperirte Clavier* was composed before the publication of any of these schemes, however, and may rather have been inspired by a non-mathematical book on the musical significance of unequal temperament published by Johann Mattheson in 1720; Bach visited Hamburg at the end of the same year, and probably met Mattheson.

For the 3rds involving a sharp or flat, an averaging of the rigidly mathematical theoretical schemes of 'good' unequal temperament that Bach might have known about would be better suited to the subtle demands of his music than would any one of those schemes on its own. This is because the unit of measurement used by even the most meticulous of the German theorists of the day, $\frac{1}{12}$ Pythagorean comma, is not fine enough to represent the nuances as subtly as a good tuner can control them by ear. The theoretical problem could have been overcome by dividing the unit, but none of the theorists did that.

One point which emerges from a comprehensive study of Bach's organ music, however, is that the most heavily tempered major 3rd was the one above C♯/D♭. Bach would, for instance, more readily treat F♯ minor as transposed Phrygian than transposed Dorian, and so would characteristically use F♯–A♯ in a more straightforward way than C♯–E♯ as a vertical sonority. This can be observed in such chorale settings as *Aus tiefer Not*

TABLE 1: Distribution of the Pythagorean comma in 12 'good' temperaments

																										pure 5ths
Werckmeister (1681)	A♭	0	E♭	0	B♭	0	F	0	C	$\frac{1}{4}$	G	$\frac{1}{4}$	D	$\frac{1}{4}$	A	0	E	0	B	$\frac{1}{4}$	F♯	0	C♯	0	G♯	8
Kellner (1975)	A♭	0	E♭	0	B♭	0	F	0	C	$\frac{1}{5}$	G	$\frac{1}{5}$	D	$\frac{1}{5}$	A	$\frac{1}{5}$	E	0	B	$\frac{1}{5}$	F♯	0	C♯	0	G♯	7
Young (1800)	A♭	0	E♭	0	B♭	0	F	0	C	$\frac{1}{6}$	G	$\frac{1}{6}$	D	$\frac{1}{6}$	A	$\frac{1}{6}$	E	$\frac{1}{6}$	B	$\frac{1}{6}$	F♯	0	C♯	0	G♯	6
Vallotti (*d* 1780)	A♭	0	E♭	0	B♭	0	F	$\frac{1}{6}$	C	$\frac{1}{6}$	G	$\frac{1}{6}$	D	$\frac{1}{6}$	A	$\frac{1}{6}$	E	$\frac{1}{6}$	B	0	F♯	0	C♯	0	G♯	6
Barnes (1979)	A♭	0	E♭	0	B♭	0	F	$\frac{1}{6}$	C	$\frac{1}{6}$	G	$\frac{1}{6}$	D	$\frac{1}{6}$	A	$\frac{1}{6}$	E	0	B	$\frac{1}{6}$	F♯	0	C♯	0	G♯	6
Lambert (1774)	A♭	0	E♭	0	B♭	0	F	$\frac{1}{7}$	C	$\frac{1}{7}$	G	$\frac{1}{7}$	D	$\frac{1}{7}$	A	$\frac{1}{7}$	E	$\frac{1}{7}$	B	$\frac{1}{7}$	F♯	0	C♯	0	G♯	5
* Young (1800)	A♭	0	E♭	0	B♭	$\frac{1}{12}$	F	$\frac{1}{12}$	C	$\frac{1}{6}$	G	$\frac{1}{6}$	D	$\frac{1}{6}$	A	$\frac{1}{6}$	E	$\frac{1}{12}$	B	$\frac{1}{12}$	F♯	0	C♯	0	G♯	4
Sorge (1744)	A♭	0	E♭	$\frac{1}{12}$	B♭	$\frac{1}{12}$	F	0	C	$\frac{1}{6}$	G	$\frac{1}{6}$	D	$\frac{1}{6}$	A	0	E	$\frac{1}{6}$	B	$\frac{1}{12}$	F♯	$\frac{1}{12}$	C♯	0	G♯	4
Neidhardt (1724-32)	A♭	0	E♭	0	B♭	$\frac{1}{12}$	F	$\frac{1}{12}$	C	$\frac{1}{6}$	G	$\frac{1}{6}$	D	$\frac{1}{6}$	A	$\frac{1}{12}$	E	0	B	$\frac{1}{12}$	F♯	$\frac{1}{12}$	C♯	$\frac{1}{12}$	G♯	3
Neidhardt (1724)	A♭	0	E♭	$\frac{1}{12}$	B♭	$\frac{1}{12}$	F	0	C	$\frac{1}{4}$	G	$\frac{1}{12}$	D	$\frac{1}{6}$	A	$\frac{1}{12}$	E	0	B	$\frac{1}{12}$	F♯	$\frac{1}{12}$	C♯	$\frac{1}{12}$	G♯	3
Neidhardt (1724-32)	A♭	0	E♭	$\frac{1}{12}$	B♭	0	F	0	C	$\frac{1}{6}$	G	$\frac{1}{6}$	D	$\frac{1}{6}$	A	$\frac{1}{6}$	E	$\frac{1}{12}$	B	$\frac{1}{12}$	F♯	0	C♯	$\frac{1}{12}$	G♯	4
* Mercadier (1776)	A♭	0	E♭	0	B♭	0	F	$\frac{1}{12}$	C	$\frac{1}{6}$	G	$\frac{1}{6}$	D	$\frac{1}{6}$	A	$\frac{1}{6}$	E	$\frac{1}{16}$	B	$\frac{1}{16}$	F♯	$\frac{1}{16}$	C♯	$\frac{1}{16}$	G♯	3
equal temperament	A♭	$\frac{1}{12}$	E♭	$\frac{1}{12}$	B♭	$\frac{1}{12}$	F	$\frac{1}{12}$	C	$\frac{1}{12}$	G	$\frac{1}{12}$	D	$\frac{1}{12}$	A	$\frac{1}{12}$	E	$\frac{1}{12}$	B	$\frac{1}{12}$	F♯	$\frac{1}{12}$	C♯	$\frac{1}{12}$	G♯	0

* systems originally formulated in terms of the syntonic comma

(BWV687), *Erbarm dich* (BWV721) and *Herzlich tut mich* (BWV727). On the other hand, the 'St Anne' Prelude (BWV 552) shows that the nuances of tempering on at least some organs available to Bach were subtle enough that he could compose virile, allegro organ music in E♭ major. The climactic (albeit inverted) D♭ triad towards the end of the Passacaglia in C minor (BWV582) occurs at such a stressful moment that some harshness in the intonation is, in this particular context, expressively apt. In a quieter way the tender effect of the relatively low intonation, in a 'good' temperament, of D♭ (and, though to a lesser extent, of A♭) when used as the 7th in a dominant 7th chord is tellingly exploited in such well-known chorale-preludes as *O Mensch bewein'* (BWV622) and *Schmücke dich* (BWV654). To tune really well for Bach, one should think in such terms and test with some characteristic examples of his fine use of the various notes of the chromatic scale.

The modern schemes included in Table 1 are only two of several neo-Baroque keyboard temperaments invented since the mid-1970s. These have often been improved upon after being tried out for a while. For instance, The Frobenius organ at the Queen's College, Oxford, was tuned in the 1980s to the scheme shown in fig.2*a*. In 1992 the tuning was improved by raising slightly the chromatic notes and F, thereby letting D–F♯ be tempered more than F–A, preventing E♭–G from being tempered distincly more than B–D♯, and likewise gaining a better balance between the temperings of A♭–C and E–G♯. The result is shown in fig.2*b*.

For additional discussion of the musical characteristics and historical importance of well-tempered tunings, *see*

a

C♯ 1 G♯ 0 D♯ 0 A♯
5.6 6.3 7.3 9
A 1.7 E 1 B 1.7 F♯ 1
5.4 4.2 4.9 4.9
F 0.5 C 1.7 G 1.7 D 1.7
10 10.5 8.8 7.1
D♭ 1 A♭ 0 E♭ 0 B♭ 0

b

C♯ 0.9 G♯ 0.2 D♯ 0 A♯
6.4 7.3 8 9
A 1.7 E 1 B 1 F♯ 0.9
4.9 4.2 4.9 5.6
F 1 C 1.7 G 1.7 D 1.7
9.7 9.6 8.1 6.4
D♭ 0.9 A♭ 02 E♭ 0 B♭ 0.2

2. The organ temperments at Queens College, Oxford (a) in the 1980s and (b) as improved in 1992

TEMPERAMENTS, §§7–8 and 10. Instructions for tuning some of them have been published by Lindley (1977), Jorgenson (1977, pp.304, 323) and Blood (1979), and some have been reduced by Barbour to tables showing the distance (in cents) of the 11 notes of the chromatic scale above C.

For bibliography *see* TEMPERAMENTS.

MARK LINDLEY

Welser. German family of merchants and bankers. Like their Augsburg neighbours the Fuggers, they were able through their wealth to obtain noble status, marry into the highest ranks of the nobility and to exert a broad impact on the transmission, reception and performance of 16th- and early 17th-century music in central Europe, especially southern Germany.

During the first half of the 16th century the family maintained close ties with the humanist circle of Conrad Peutinger, who in 1498 married Margaretha (1481–1552), sister of Bartholomäus Welser, head of the family trading company in Augsburg. The musically literate Peutinger corresponded with many composers, theorists and music publishers including Ludwig Senfl, Othmar Luscinius, Petrus Tritonius and Erhard Oeglin. He also wrote a foreword to Senfl's *Liber selectarum cantionum* (Augsburg, 1520), compiled in commemoration of the Emperor Maximilian I; one of the printers, Sigmund Grimm, was married to Magdalena Welser (*c*1490–*c*1568).

In the second half of the 16th century Marcus (i) Welser (1524–96), head of the family trading company in Antwerp, seems to have cultivated ties with Franco-Flemish composers residing in Augsburg or at the court of Rudolph II in Prague; he owned a set of chanson partbooks now in Munich (*D-Mbs* Mus.ms.1502). His Augsburg relatives Hans (1530–96) and Matthäus (ii) (1553–1633) founded a school at St Anna in 1580 and hired Adam Gumpelzhaimer as Kantor.

The most influential Welser for both artistic and musical patronage was Matthäus's brother Marcus (ii) (1558–1614), mayor and renowned historian of Augsburg. Under his intellectual and financial influence, many famous musicians joined the city pipers and choir, including Hans Leo Hassler, Jacob Baumann, Christian Erbach and Philipp Zindelin. The dedicatee of two music anthologies, Marcus also wrote the words for Gregor Aichinger's *Lacrumae D. Virginis et Ioannis* (Augsburg, 1604). He owned an elaborately decorated set of partbooks containing motets by Rore and madrigals by Lassus (*D-As* Mus.406–10).

Two sons of Philippine Welser (1527–80), wife of the emperor's son Ferdinand II of Tirol, were also avid music patrons: Cardinal Andreas Welser (1558–1600), bishop of Konstanz, hired Jean Lefebre to head his chapel; Margrave Karl von Burgau (1560–1618) employed Philipp Bruneau, son of the imperial *Kapellmeister* Wilhelm Bruneau. Philippine's brother Karl (1528–87), overseer of his nephew the margrave's estate at Günzburg, funded the building of the organ there and hired the celebrated organist Servatius Rorif to play it; a few years earlier he had recruited Rorif into employment at Ferdinand II's residence in Innsbruck.

The remains of the Welsers' libraries are mostly in public collections in Augsburg and Munich. Few music books survive, but these are of particular interest. In addition to the two manuscripts mentioned above as

belonging to Marcus (i) and (ii), an important collection of early 16th-century lieder (*D-Mu* 8° 328–31) was owned by Hieronymus Welser. The family still preserves the so-called 'Welser-Codex' (in *NNFw*), which belonged to the Nuremberg branch of the family and includes a 24-voice wedding mass composed by Leonhard Lechner in 1582 for the marriage of Sebald Welser (1557–89).

PRINTED COLLECTIONS DEDICATED TO MEMBERS OF THE WELSER FAMILY

(*dedicatees' names follow in square brackets*)

C. Erbach: Modorum sacrorum sive cantionum . . . lib. secundus (1604) [Marcus (ii)]
A. Gumpelzhaimer: Sacrorum concentuum . . . liber secundus (1614) [Marcus (ii)]; Compendium musicae latino-germanicum (11/1655[7]) [Wolfgang Leonhard]
J. Regnart: Kurzweilige newe teutsche Lieder (1591) [Karl von Burgau]
H. Waelrant: Sacrarum cantionum . . . 5 et 6 vocum . . . liber tertius (1555[7]) [Marcus (i)]

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AMY T. BROSIUS

Welser-Möst, Franz (*b* Linz, 22 April 1960). Austrian conductor. A chorister in his youth, he came to music early, studying the violin and, later, the piano. In 1974 he was enrolled at the Linz Musikgymnasium, where, at the age of 16, he began conducting the school orchestra and chorus. A serious car accident in 1978 ended his hopes of an instrumental career, but upon recovery he began serious conducting studies with the composer Balduin Sulzer. His public début occurred in 1977, when he conducted his school orchestra. In 1979 he advanced to the finals of the Herbert von Karajan Competition in Berlin. From 1980 to 1984 he studied at the Musikhochschule in Munich, but he failed to graduate. His professional conducting début, with the Vienna Chamber Orchestra, was in 1983. From 1986 he served for five years as music director of the Norrköping SO in Sweden. Earlier that year, replacing Jesús López-Cobos in an all-Mozart programme, he began a relationship with the LPO that culminated in his being named the orchestra's music director in 1990. His six-year tenure proved controversial and ended acrimoniously. In November 1995 he became music director of the Zürich Opera and in 1999 he was appointed music director of the Cleveland Orchestra. He has been well received in North America, regularly conducting the Cleveland Orchestra, the Philadelphia Orchestra and the Los Angeles PO. An imaginative interpreter of the classics (as can be heard in his eloquent recordings of Bruckner's Fifth Symphony and Mahler's Fourth Symphony), Welser-Möst can employ unorthodox tempos in concert. On record he has devoted considerable attention to modern scores, including works by H.K. Gruber, Giya Kancheli and Arvo Pärt.

DAVID MERMELSTEIN

Welsh, Moray (*b* Haddington, 1 March 1947). Scottish cellist. He studied with Eleanor Gregorson and Joan Dickson in Edinburgh, and with Rostropovich at the Moscow Conservatory. He made his orchestral début with the BBC Northern SO in Manchester (1968), and gave his London début recital in 1972. Subsequently he has appeared as soloist at the Proms in London and toured internationally with the BBC Scottish SO, the Philharmonia and the RPO; he has also performed two complete cycles of Beethoven's works for cello and piano at the Wigmore Hall (1978 and 1982). Welsh has given the premières of several works, including David Blake's *Scenes* (1972) and his Cello Concerto (1993), both of which are dedicated to him; he also gave the first performances of concertos by Lennox Berkeley (1983), George Nicholson (1991) and Ronald Stevenson (1995). He has played in various chamber music groups, including the Arienski Ensemble (1987–94), and in duos with the pianists Anthony Goldstone and Roger Vignoles. From 1975 to 1993 he taught at the RNCM, and in 1992 was appointed principal cellist of the LPO. Of his recordings, those of Hugh Wood's Cello Concerto and Howells's Fantasia have received particular acclaim. Welsh plays a Matteo Gofriller cello dated 1705. (H. Wallace: 'League of Eloquence', *The Strad*, cii (1991), 222–6)

MARGARET CAMPBELL

Welsh [Walsh, Welch], **Thomas** (*b* Wells, *c*1780; *d* Brighton, 24 Jan 1848). English bass and composer, a grandson of the elder Thomas Linley. At the age of six he became a chorister in Wells Cathedral and made such rapid progress that Wells soon became the resort of music lovers attracted by the beauty of 'Master Walsh's' voice and the excellence of his singing. He appeared in 1792 at the Bath concerts, in the concerts given in London at the King's Theatre during the rebuilding of Drury Lane, and also on the stage in Attwood's *The Prisoner*, written to display his talent. In 1795 he performed at Drury Lane in Attwood's *The Adopted Child*, Storace's *Lodoiska* and other pieces. John Kemble thought highly of his acting ability and taught him the role of Prince Arthur in Shakespeare's *King John*.

After his voice broke, Welsh pursued his studies under C.F. Horn, John Cramer and Baumgarten. In 1802, his voice having become a deep and powerful bass, he was admitted a Gentleman of the Chapel Royal. Between 1810 and 1816 he wrote music for several theatrical productions, but his greatest reputation was gained as a singing teacher and instructor of pupils for the stage. Foremost among his students were John Sinclair, C.E. Horn, Catherine Stephens and Mary Ann Wilson. An original member of the Regent's (later Royal) Harmonic Institution in 1818, he was by spring 1823 the principal shareholder with William Hawes; from mid-1827 to 1833 he ran the company on his own account. On 9 June 1827 Welsh had married Mary Ann Wilson (1802–67), who in the year after her highly successful début (Drury Lane, 18 January 1821) earned an unprecedented £10,000 on the stage, though she soon ruined her voice from overexertion. Their only child married the cellist Alfredo Piatti.

WORKS

stage works first performed in London; librettos in US-SM

Twenty Years Ago! (musical play, 2, I. Pocock), Lyceum, 21 July 1810
The Green-Eyed Monster, or How to Get your Money (operatic farce, Pocock), Lyceum, 14 Oct 1811
Kamtchatka, or The Slave's Tribute (musical play, C. Kemble, after A. von Kotzebue), CG, 16 Oct 1811
Up to Town (comic op, T.J. Dibdin), CG, 6 Nov 1811, collab. Reeve, Condell, Whitaker
Selima and Azor (2, G. Collier), CG, 5 Oct 1813, collab. Bishop and T. Cooke
For England, Ho! (melodramatic op, 2, Pocock), CG, 15 Dec 1813, air (London, 1815); collab. Bishop
Is he Jealous? (operetta, 1, S. Beazley), English Opera House (Lyceum), 2 July 1816
Song(?s) attrib. Master Walsh in A Collection of New and Favorite Songs (Philadelphia, 1797–9)
A few separate songs and glees
Vocal Instructor, or The Art of Singing Exemplified in 15 Lessons Leading to 40 Progressive Exercises (London, 1825)

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W.H. HUSK/LEANNE LANGLEY

Welsh Folk Dance Society. For collection and promotion of folkdance. *See* WALES, II, §6(ii).

Welsh Folk-Song Society. For collection and promotion of folksong and music. *See* WALES, §II, 6(ii).

Welsh National Opera [WNO]. Opera company founded in 1946 in CARDIFF.

Welte. German family of instrument makers, notable for developing various types of MECHANICAL INSTRUMENT. The firm, which began by making ORCHESTRION organs, was founded in 1832 at Vörenbach and later moved to Freiburg. In 1904 M. Welte & Söhne introduced the first reproducing PLAYER PIANO under the name of 'Welte-Mignon' (*see also* REPRODUCING PIANO, fig.1). Originally in the form of a separate player mechanism placed in front of the keyboard of a normal piano, it was later built into specially constructed grands and uprights by such prominent makers as Steinway and Gaveau. Shortly afterwards Welte adapted this mechanism to player pipe organs of considerable complexity, some to specifications by Max Reger; these were sold under the trade name 'Welte-Philharmonie'. Around 1933 Edwin Welte (1876–1957) designed the Lichtton-Orgel (an electronic organ), also known as the Welte organ. The firm suffered as interest in mechanical pianos and organs declined and it was liquidated shortly after the Freiburg premises were destroyed in 1944.

See also ORGAN, §VI, 5, and PLAYER ORGAN.

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For further bibliography *see* MECHANICAL INSTRUMENT.

HOWARD SCHOTT

Weltzell Tablature Book (*D-Mu*, 4° 718). *See* SOURCES OF INSTRUMENTAL ENSEMBLE MUSIC TO 1630, §4.

Wemba, Papa [(Jules) Shungu Wembadio] (*b* Lubefu, Kasai Occidental Province, Belgian Congo [Democratic Republic of the Congo], 14 June 1949). Congolese singer and songwriter. Wemba's career began in 1970 in the group Zaïko Langa Langa. Zaïko was the most prominent of *groupes des jeunes*, youth bands that emerged in the late 1960s and early 70s as an alternative to older Congolese rumba bands. Personnel splits took Wemba to new groups, Lokole Isifi (1974), Yoka Lokole (1976) and his own Viva La Musica (1977).



Papa Wemba

Wemba sings in a strong, clear tenor voice, sometimes ascending to falsetto. His *Mère Supérieure* won best song honours in a 1977 poll of Kinshasa writers; *Analengo* (1981) and *Evénement* (1982) also earned acclaim. A 1986 album, *L'Esclave* (the slave), departed from the usual musings on love and relationships to attack the exploitation of Africa. Wemba starred in *La vie est belle* (1987), a film based on Kinshasa life. His penchant for sartorial splendour helped produce the phenomenon of *la sape*, a fad for designer fashion among Congo youth in the 1980s.

In 1987 Wemba dissolved Viva la Musica to embark on a solo career. *Papa Wemba* (1988), *Le Voyageur* (1991) and *Emotion* (1995), all solo albums, produced a more international sound not recognizable as Congolese rumba. To appeal to fans of his Congolese music, Wemba resurrected Viva La Musica for the albums *Foridoles* (1994) and *Pôle Position* (1995).

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B. Eyre: 'Papa Needs a Brand New Bag', *Option* 44 (1992), 62–5

GARY STEWART

Wenck [Wenk], **August Heinrich** (*b* Brüheim, nr Gotha; *d* Amsterdam, *c*1814). German composer and glass harmonica player. According to Gerber, he studied the violin with Hataš and the harpsichord and composition with Georg Benda. He went to Paris with the latter in 1778 and stayed there until at least 1792 as an arranger of popular overtures and airs. On his return to Gotha he became honorary ducal secretary, lived on his small estate, made pianos that were much sought after, and worked at perfecting the glass harmonica, with which he toured as a virtuoso. In 1788 he launched a periodical music collection

which was intended to appear quarterly but which seems never to have got beyond its first issue: *Variétés musicales pour le piano-forte ou clavecin avec accompagnements . . . mêlées de chant avec paroles italiennes et françaises*. In addition he published overtures and airs from favourite operas, mostly for piano or harpsichord with violin accompaniment but in one case for string quartet. He also published a set of *Six petites sonates* op. 1 (n.d.) and another of *Sonates et pièces* op.2 (four of each) for keyboard with violin ad libitum, as well as a *1er simphonie* op.3 for the same combination. These last two were advertised in 1783; the *simphonie*, in the style of a piano reduction of orchestral textures, was to have been the first of six. In addition, Gerber reported three violin trios and a bassoon concerto in manuscript. In 1798 Wenck made improvements to the metronome of Sauveur and Duclos, which he described in *Beschreibung eines Chronometers* (Magdeburg, 1798) and which he sold in quantity. In 1806 he moved to Holland, settling in Amsterdam, where he was still living in 1810.

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DAVID FULLER

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Wendelstein, Johannes. *See* COCHLAEUS, JOHANNES.

Wender, Johann Friedrich (*b* Dörna, nr Mühlhausen, bap. 6 Dec 1655; *d* Mühlhausen, 13 June 1729). German organ builder. He rebuilt the organ at Divi-Blasii-Kirche, Mühlhausen, in 1687–91 (to a plan by J.G. Ahle); he built an organ at Seligenstadt Abbey, 1695; one at the Neue Kirche, Arnstadt, 1701–3 (tested and played by Bach), and he enlarged the organ at Divi-Blasii, Mühlhausen, in 1708 (to a plan by Bach). He also built an organ at the Maria Magdalen-Kirche, Mühlhausen, in 1702 (today preserved in Dörna), and at the Severikirche, Erfurt, in 1714 (the case survives); enlarged one at Merseburg Cathedral in 1714–16 and built one at the Kaufmannskirche, Erfurt, in 1728–9. His work was much in demand; among those who had a high opinion of it were Bach, Kuhnau and Mattheson (who ranked him with Gottfried Silbermann).

In his Principal choruses Wender aimed at the classical arrangement (8′, 4′, 2⅔′, 2′, Mixtur, Zimbel, on the *Hauptwerk*; 4′, 2′, 1⅓′, Sesquialtera, Zimbel, on the Positive – even his Pedal upperwork normally included a Mixtur). He also included other flute stops of various kinds (16′, 8′, 4′ on the *Hauptwerk*; 8′, 4′, 2′ on the Positive); reeds were restricted to 8′ Trompete on the Great, with 16′ Posaune and 8′ Trompete on the Pedal, where he often added (in the older style) higher stops, such as 2′ Cornett and 1′ Rohrflöte.

One of Wender's pupils was Johann Christian Dauphin, who later moved to Kleinheubach am Main, and another may have been his son-in-law Johann Nikolaus Becker, who later became court organ builder to the Prince of Kassel. Wender's son, Christian Friedrich Wender (whose dates are unknown) restored the organ at the Marienkirche, Mühlhausen (1735–9). His reputation did not equal his father's.

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HANS KLOTZ/FELIX FRIEDRICH

Wendius [Wend, Wendin, Wendt], **Johannes** (*b* Moringen, nr Göttingen, last third of the 16th century; *d* after 1608). German composer. Judging from the prefaces to both parts of his *Newe teutsche geistliche Lieder* (Hamburg, 1597) he studied theology about this time. Later he became rector of the school at Moringen, and from 1606 he was pastor at Volpriehausen. His songs of 1597 are for three high voices. He took as his formal model for them the villanellas of Jacob Regnart, although the partly polyphonic movement conforms more to older practice. The texts are mostly contrafacta. A collection by Wendius mentioned by Georg Draudius (in his *Bibliotheca librorum germanicorum classica*, 1625) – *Etliche Hochzeit-Lieder*, for four and eight voices (Kassel, 1608) – has not come to light. (J.G. Domeier: *Die Geschichte der Stadt Moringen*, Göttingen, 1753)

HANS-CHRISTIAN MÜLLER

Wendling. German family of musicians of Alsatian descent, active at the courts of Zweibrücken, Mannheim and Munich.

(1) **Johann Baptist Wendling** (bap. Rappoltsweiler [now Ribeauvillé], 17 June 1723; *d* Munich, 27 Nov 1797). Flautist and composer. His forebears originated from a region of Alsace with a strong musical tradition of fife playing and both his father and grandfather were musicians. From about 1745 to 1752 Wendling was the flute teacher of Duke Christian IV of Zweibrücken (ruled 1735–75), with whom he travelled to various European centres, achieving international fame; he performed successfully before King Frederick the Great in Berlin in 1749 and at the Concert Spirituel in Paris in 1751. On 9 January 1752 he married the soprano Dorothea Spurni (see (3) Dorothea Wendling (i)), and the couple performed together at the Concert Spirituel on 27 March. In the same year Wendling succeeded M.F. Cannabich as flute teacher to Elector Carl Theodor of the Palatinate; throughout his career at Mannheim he was one of the most highly paid members of the court orchestra, on a salary of 1000 florins by 1776. From April 1771 to May 1772 he was in London, not only performing as a soloist but also collaborating with J.C. Bach in chamber music concerts and in the presentation of Bach's serenata *Endimione*. He continued to visit Paris and also visited The Hague (1775), Vienna (1776, 1779), Italy and Prague. The extent of Wendling's influence in musical circles is revealed in the Mozart correspondence of 1777–8. He organized the commission from Ferdinand Dejean which resulted in Mozart's Mannheim flute works K285, K285*a*, K313–15/285*c*–*e* and possibly KAnh. 171/285*b* and that from the Duke of Guines for the Concerto K299/297*c*, and in 1777 Mozart orchestrated one of his flute concertos K284*e*. According to Mozart, he was to have played in a performance of the lost Sinfonia concertante KAnh.9/297*b*. He became a founding member of the new Masonic lodge in Mannheim at the time of

Mozart's visit (1778). Wendling accompanied the Mannheim court in its removal to Munich in 1778 and was first flautist at least until 1790. In his latter years he revisited Mannheim to perform at the Concerts de Mrs les Amateurs.

One of the most celebrated flautists of his day, Wendling was praised especially for his accurate intonation and his full and incisive tone throughout the range of his one-keyed flute; Leopold Mozart described his playing as 'bewunderungswürdig'. His influence as a performer can be found in music by J.C. Bach and Mozart as well as his Mannheim colleagues; his impact as a teacher was felt in both Germany and Paris.

Wendling composed a significant body of flute music, but earlier assessments of it have been distorted by the misattribution to him of six flute quartets by F.H. Graf (Berlin and Amsterdam, *c*1775). His published works of the 1760s pioneered a new style of idiomatic flute writing, extending its virtuosity and expressive capabilities, while in his three quartets op.10 (1781) and six trios op.11 (1785) he combined this with a concertante style supported by string figuration in the style of the mature Mannheim School.

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(2) Franz Anton Wendling (bap. Rappoltsweiler, 24 Oct 1733; *d* Munich, 16 May 1786). Violinist, brother of (1) Johann Baptist Wendling. He joined the Mannheim orchestra in 1755 and by 1756 was a first violinist. In 1760 Elector Carl Theodor granted him study leave in Italy, and he spent time in Turin, where G.B. Somis was active. He returned with the soprano Elisabeth Augusta Sarselli (see (4) Elisabeth Augusta Wendling (i)), whom he married on 21 November 1764. In 1778 he moved with the court to Munich, where he also occasionally directed the ballet orchestra. In 1784 he accompanied his daughter (7) Dorothea (ii) to Paris. After his death his valuable old Cremona violin was sold at auction. According to his contemporaries he was universally admired as a violinist.

(3) (Maria) Dorothea Wendling (i) [née Spurni] (bap. Stuttgart, 21 March 1736; *d* Munich, 20 Aug 1811). Singer, wife of (1) Johann Baptist Wendling. She was the daughter of two Stuttgart court musicians, the horn player Franz Spurni and Maria Dorothea (née St Pierre), a lutenist. After her Paris début with her husband in 1752, she was appointed a singer at the Mannheim court; her first role was on 17 January 1753 as Hermione in Galuppi's *Antigona*. With her first full-length prima donna role, as Beroe in Holzbauer's *Nitteti* (1758), she was established as the leading soprano of the Mannheim stage. J.C. Bach wrote for her the role of Junia in *Lucio Silla* (1775), which features an extended aria with obbligato flute accompaniment. By 1776 her salary had reached 1500 florins. Mozart admired her singing and in 1778 composed for her a concert aria, K486*a*/295*a*. After the court's removal to Munich in 1778, she continued to work in both Mannheim and Munich; she sang the title role in Holzbauer's melodrama *La morte di Didone* at the newly founded Nationaltheater in Mannheim (1779) and created the role of Ilia in Mozart's *Idomeneo* (Munich, 1781). She performed again with her husband in Paris (1780) and later in the Concerts de Mrs les Amateurs in Mannheim, but by 1790 she had retired to become a teacher; her daughter (6) Elisabeth Augusta (ii) and niece (7) Dorothea (ii) were among her pupils. She was acknowledged as one of the most expressive singers of her day, and was praised by Heinse as 'the German Melpomone of the golden age of Mannheim'. Wieland (in a letter to Sophie La Roche, 1777) commented, 'Her singing excels everything I have ever heard, even from the famous Mara'.

(4) Elisabeth [Lisl] **Augusta Wendling (i)** [née Sarselli] (bap. Mannheim, 20 Feb 1746; *d* Munich, 10 Jan 1786). Singer, wife of (2) Franz Anton Wendling. The daughter of two Italian singers at the Mannheim court, Pietro Sarselli and Carolina (née Valvasori), she spent some time in Italy, 1760–61, and was appointed as a singer on her return to Mannheim. She usually sang seconda donna to her sister-in-law (3) Dorothea Wendling (i), making her début in 1762 as Cirene in Traetta's *Sofonisba*. Later she occasionally took prima donna roles, notably as Anna in a revival of Holzbauer's *Günther von Schwarzburg* (1777). In 1778 she accompanied the court to Munich, where she created the role of Electra in Mozart's *Idomeneo* (1781). She was to have sung Zelmira in Alessio Prati's *Armida abbandonata* (1785), but ill-health forced her to give up the part to her niece (6) Elisabeth Augusta Wendling (ii).

(5) (Johann) Carl Wendling (*b* Zweibrücken, 30 March 1750; *d* Mannheim, 10 Nov 1834). Violinist and conductor, nephew of (1) Johann Baptist Wendling. He was the son of Johann Carl, a chef at Zweibrücken, and is frequently confused with his cousin Carl Theodor (*b* 6 Oct 1753), a son of (1) J.B. Wendling. He joined the Mannheim orchestra in 1765–6 as an apprentice. When the court moved to Munich in 1778, he remained in Mannheim, where he played in the orchestra of the newly founded Nationaltheater and from 1782–3 also conducted it; he became joint director with Heinrich Ritter in 1793, and in 1802 was listed as a 'conducting first violinist'.

(6) Elisabeth Augusta [Gustl] **Wendling (ii)** (bap. Mannheim, 4 Oct 1752; *d* Munich, 18 Feb 1794). Singer, daughter of (1) Johann Baptist and (3) Dorothea Wendling (i). She first performed on the Mannheim stage at the age of 11 in a non-speaking role in Traetta's *Sofonisba*, and for the elector's nameday celebrations in 1769 she sang Cecchina in Piccini's *La buona figliuola*. She also sang in

Zweibrücken in Duni's *Les deux chasseurs et la laitière*. In 1772 J.C. Bach had hoped to marry her but by then she had already been the elector's mistress. In 1777 Mozart praised both her beauty and her singing, and he composed for her the two *ariettes* (K307/284*a* and K308/295*b*). After a period in Vienna, 1782–3, she made her Munich début, to great acclaim, as Juliet in Georg Benda's *Romeo und Julie* (1784). She later performed with her mother in the Concerts de Mrs les Amateurs in Mannheim. It was her singular physical beauty as much as her voice that impressed her contemporaries; she was described by Schubart as 'the first beauty of the orchestra' and was also admired by Wieland and Heinse.

(7) **(Katharina) Dorothea Wendling (ii)** (bap. Mannheim, 27 Jan 1767; *d* Munich, 19 May 1839). Singer, daughter of (2) Franz Anton and (4) Elisabeth Augusta Wendling (i). She was a pupil of her aunt (3) Dorothea Wendling (i) and of Anton Raaff. In 1784 she went to Paris to emulate her aunt's successes at the Concert Spirituel; she was praised in the *Mercure de France* (18 December 1784) for the 'sweetness, lightness and facility' of her voice. She and her father were subsequently involved in a dispute with Legros over payment for this engagement. In 1788 her appointment as 'virtuosa di camera of the opera seria' in Munich was announced by Bossler, who described her as 'Mara and Todi united'. She married the doctor J.M. Güthe (1753–1812) in 1789 and then spent some years in Mannheim; after his death she returned to Munich and succeeded her late aunt as the most highly respected singing teacher there.

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EMILY GUNSON

Wendt, Johann. *See* WENT, JOHANN.

Wenick, Georges-Henri (*b* Visé, Belgium, *c*1718; *d* Monte Cassino, *c*1760). Belgian composer. Son of Joseph Wenick, a burgher of Visé, and Antoinette de Tiège, he seems to have studied music in the collegiate church of St Paul in Liège, under his uncles on his mother's side, Corneil and Nicolas-Henri de Tiège, who were respectively choirmaster and organist there. Later he was probably organist in Aachen before being appointed choirmaster in the collegiate church of St Denis in Liège, on 27 April 1740. On 25 February 1741 he was ordained priest. On 31 October 1742 the canons of St Denis expressed their satisfaction to him on account of a mass he had composed for the chapter. However, Wenick became rather too familiar with some of its younger members, often getting drunk in their company, and incurred the displeasure of his seniors. In 1750 he was sent to Rome, where his name is found on the registers of the Liège College (Darchis foundation) between 1751 and 1755. But Wenick remained deaf to instructions recalling him to the chapter of St Denis; nor was this all, for creditors in Liège, anxious about his prolonged absence, were clamouring for their dues. On 13 March 1753 he was relieved of his post as succentor and was replaced, on 22 December 1753, by his former pupil, Charles-François Jalheau (1730–95). The liquidation of Wenick's assets, which took place in Liège on 10 May 1754 under the instructions of P. Collinet, produced 164 florins. According to Hamal, Wenick became organist in Monte Cassino and died there about 1760.

The three dated works suggest that Wenick was inspired by the best Italian models, in particular by Alessandro Scarlatti. He makes full use of expressive harmony, with chromatic basses and Neapolitan 6ths. His orchestration is very thin and his melodic ideas are rather short, but their inner life is brought out by interesting ornaments, leaps of a 6th and diminished 7th, and unusual details of rhythm (Lombardic rhythms, syncopation, triplets and sextuplets).

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JOSÉ QUITIN

Wenk, August Heinrich. *See* WENCK, AUGUST HEINRICH.

Wenkel [Wenckel], **Johann Friedrich Wilhelm** (*b* Niedergebra, nr Nordhausen, 25 Nov 1734; *d* Uelzen, ?1792). German keyboard player, music director and composer. He first studied music with his father and grandfather, then with C.G. Schröter in Nordhausen and later with the organist Carl Wilhelm Müller at Halberstadt. In 1756 C.P.E. Bach, J.P. Kirnberger and F.W. Marpurg helped him to obtain a position as a singing teacher at the Realschule in Berlin. In 1761 he was appointed music director for the churches at Stendal in the Altmark, and in 1768 moved to Uelzen as second master and organist. Wenkel's compositions, published during the 1760s and 1770s, are for solo keyboard, voice with keyboard, and sonatas and duets for flute or violin. Their style is typical of works composed by musicians working in and around Berlin at this period. He also contributed to the controversy surrounding a preface added to a collection of C.H. Graun's *Oden* (1761), siding with Marpurg against Quantz in his pamphlet: *Schreiben an die Herren Tonkünstler in Berlin, über die dem Vorberichte der ersten Graunischen Odensammlung von einem Ungenannten entgegengesetzte Anmerkungen* (Berlin, 1761).

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HOWARD SERWER

Wennerberg, Gunnar (*b* Lidköping, 2 Oct 1817; *d* Läckö, 22 Aug 1901). Swedish composer, poet and politician. He began his humanistic studies in 1837 at the University of Uppsala, taking the doctorate in 1845. A year later he was appointed university lecturer in aesthetics. In 1849 he became a teacher at the cathedral school of Skara, where he had himself been a pupil. From 1861 he involved himself more and more in administrative and political matters. He was twice a member of the Swedish government as Minister for Ecclesiastical and Cultural Affairs (1870–75 and 1888–91); between these two periods he was governor in Växjö. From 1876 to his death he was a member of the first chamber of the Swedish parliament. In 1850 he was elected to the Swedish Royal Academy of Music and in 1867 to the Swedish Academy.

Wennerberg was a good amateur singer and pianist and entirely self-taught as a composer. In about 1840 he had begun to write solo songs, which were sung in the musical homes he used to visit in Uppsala. His patriotic songs for the male-voice Uppsala University Choral Union which he conducted for six months in 1846, were more important; 11 were published in the collection *Odinslund och Lundagård* (1849–62). Although their texts (mainly Wennerberg's) are now out of date, several are still sung and *Hör oss, Svea!* (1853) has been regarded almost as a national anthem. The tendency towards individualized, sometimes imitative part-writing which characterizes these songs is probably a result of Wennerberg's deep interest in old sacred music. He shared this interest with his close friend J.A. Josephson (1818–80), leader of the so-called Lilla Sällskap (1841–3), where Wennerberg and some other friends sang works including Handel's oratorios. He is said to have written some motets in an older style for this group. When Josephson left Uppsala in 1843, Wennerberg joined the Juvenalerna, a sort of glee club, for whom he wrote, among other pieces, a series of male voice duets with piano accompaniment, *Gluntarne*, describing in words and music the student life of Uppsala. *Gluntarne* (published 1849–51) soon became very popular throughout Scandinavia. The songs appeared in many later editions, as have also his settings of 55 of the *Psalms* for solo voice(s) and chorus with piano (first published 1861–86). Although Wennerberg had little time to devote to music he also wrote some large-scale works including a *Stabat mater*. He planned a series of oratorios on the life of Jesus, only two of which were completed, *Jesu födelse* and *Jesu dom*.

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FOLKE BOHLIN

Wennerberg-Reuter, Sara (Margareta Eugenia Euphrosyne) (*b* Otterstad, Skaraborgs län, 11 Feb 1875; *d* Stockholm, 29 March 1959). Swedish composer, niece of GUNNAR WENNERBERG. She studied the organ and harmony with Andrée in Göteborg and then took examinations in organ playing and choral church music at the Stockholm Conservatory (1893–5). She was a pupil of Jadassohn and Reinecke at the Leipzig Conservatory (1896–8), and studied counterpoint with Bruch at the Berlin Hochschule für Musik (1901–2). Awarded the Litteris et Artibus in 1931, from the 1930s until her death she was the only woman in the Swedish composer society, Föreningen Svenska Tonsättare. She composed more than a hundred works. The most popular were the cantatas – among them those for the consecration in 1906 of St Sofia, Stockholm (where she was organist from 1918 to 1945), and for the quincentenary of the town of Lidköping (1946) – and also the melodious and lively male-voice quartets and songs.

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Vocal: Världens gång [Way of the World] (G. Fröding), 1v, orch

Songs (1v, pf): Dina smala, vita händer [Your Sweet White Hands] (A. Gullstrand); En vintervisa [A Winter Song] (Fröding); Gud välsigne dessa hjärtan [God Bless this Heart] (J.O. Wallin); Lillebarn [Little Child] (B. Bergman); Sen uppå fåglarna [Look upon the Birds] (H. Reuter, *Matthew* vi.27); [2] Sånger (Reuter, Gullstrand); [3] Sånger (P. Bjerre); Stilla komme och välkomna [Come Calmly and be Welcome] (Wallin); Varde ljus [Let there be Light] (I. Wennerberg); Videvisan [The Willow Song] (Z. Topelius); *c*17 other songs

Inst: Vn Sonata; Angelus, Höststämning [Autumn Mood], I regnet [In the Rain], pf; Högtidsmarsch [Festival March], När löven falla [When the Leaves Fall], org

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ROLF HAGLUND

Wenrich, Percy (*b* Joplin, MO, 23 Jan 1887; *d* New York, 17 March 1952). American songwriter, singer and pianist. He was influenced by the black ragtime pianists in his hometown of Joplin and began composing while in his teens, publishing several early rags including *Noodles* (1906) and *The Smiler* (1907). He earned the nickname 'The Joplin Kid' from his birthplace. He then studied the piano at the Chicago Musical College, and subsequently became a song plugger and saloon pianist in Chicago and Milwaukee. After moving to New York he performed in vaudeville with his wife, Dolly Connolly, for about 15 years. Through promoting his own songs on the stage and visiting retail agents on his tours around the country, Wenrich earned a reputation as the ideal Tin Pan Alley songwriter. He wrote four shows for New York between 1914 and 1930, but is best known for his pre-war popular songs, such as *Put on your old grey bonnet* (1909), *Moonlight Bay* (1912), and *The Tulip and the Rose* ('When you wore a tulip') (1914), which are still favourites of barbershop quartets and American community singing. Many of Wenrich's manuscripts and other papers are in the Harry S. Truman Library at Independence and in the State Fair Community College Library at Sedalia, Missouri.

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DEANE L. ROOT

Wenssler, Michael (*b* Strasbourg; *fl* 1472–99). Alsatian printer, active at Basle. He established his printing shop in 1472, working with the first printer at Basle, Berthold Ruppel, and with Bernhard Richel. His name appears with Jacob von Kilchen's ('impensis spectatissimorum virorum MW et JK') on a spectacular series of printed music books of 1488: a gradual, two antiphonals, missals, and agendas. Another gradual of about 1486 has been attributed to him and a *Missale sarumburiense* was shipped to England in 1489 at the expense of Wenssler, Kilchen and Hans Wiler. In 1490 financial disaster forced Wenssler to sell his shop; he fled Basle and spent the next decade printing for others in Speyer and Basle and on his own in Cluny, Macon and Lyons. He was allowed to return in 1499. Several missals, vigils and psalters with printed music are attributed to him, but ownership of his types after 1490 is unclear.

Three music types were used in Wenssler's books and in books printed for Peter Drach in Speyer and others: a very large gothic chant type for the choirbooks and two missals for Worms (1486, 1488, 1489–90); a large gothic type chant for quarto vigils, agendas, psalters and folio missals (1490–1501 and later); and a roman chant type for the Sarum missal (1489). The use of black mensural type for the mensural chant of Glorias and Credos in the graduals is the second known use of mensural music type, after the 1480 Niger *Grammatica* printed at Venice by Theodor Franck of Würzburg. It is striking that the first printed music attributed to Wenssler is a reprint of that title in Basle, dated about 1485, with music printed from woodcuts.

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M.K. DUGGAN

Went [Vent, Wend, Wendt], **Johann** [Jan] (**Nepomuk**) (*b* Divice, 27 June 1745; *d* Vienna, 3 July 1801). Bohemian oboist, english horn player and composer. He married twice, and had ten children, at least two of whom became professional musicians (Wilhelm, an oboist, and Joseph, an opera singer). His eldest daughter Maximiliane married the oboist and Kapellmeister Josef Triebensee. He was first employed as an oboist by Count Pachta in Prague, in the mid-1770s became first english horn player in the Harmonie of Prince Schwarzenberg at Wittingau (now Třeboň) and Vienna, and in 1777 accepted the additional post of second oboist in the Nationaltheater orchestra in Vienna. In 1782 he resigned his position with Prince Schwarzenberg to become second oboist to Georg Triebensee in the newly formed Kaiserlich-Königliche Harmonie. He retained this post until his death, along with those in the Nationaltheater and Hofkapelle, with a combined income of 900 gulden a year (100 more than Mozart's imperial salary) and additional fees for copying and composition.

Went is best remembered for his transcriptions of over 50 opera and ballet scores for Harmonie, and is regarded as a pioneer in this work. For almost 20 years he was largely responsible for the repertory of the emperor's Harmonie and, under special contract, the Schwarzenberg Harmonie, sometimes making two fundamentally different arrangements of a work to accommodate the english horns of the latter. There is little doubt that he also transcribed five Mozart operas for both ensembles including *Die Entführung aus dem Serail*. Went's only published works are three string quartets op.1 (Offenbach, 1791) and 23 *Pièces en harmonie* (Paris, *c*1790–95). Several transcriptions and other wind compositions were sold in manuscript editions by Lorenz Lausch and others, and the Traeg catalogue (1799) lists a symphony, 11 quartets, 5 flute duos, 6 quintets for oboe, bassoon and string trio, and 11 pieces of Harmoniemusik. Over 80 original works for Harmonie survive (mostly in *A-Wn* and *CZ-K*); several manuscripts are unsigned or lost.

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ROGER HELLYER

Wenthin, Joachim Friedrich (*b* Otterstedt, nr Bremen, 10 Aug 1746; *d* 27 May 1805). German organ builder, also active in the Netherlands. His largest organ, a two-manual, 40-stop instrument (destroyed in World War II) was completed for the Grosse Kirche St Cosmas und Damian, Emden, in 1779. Other important organs were built at Backemoor (1783), Zweins (1785), Nieuwolda (1787; his best preserved instrument), Reepsholt (1789), Wolthusen (1790), Westerende (1793), Groothusen (1798), and Weener (1779–82), to which he added a Brustwerk and the last freestanding pedal towers in northern Germany, and rebuilt the cae in Rococo style. Wenthin introduced Rococo-style organ cases to East Friesland, along with 'modern' southern stops including the Viola di Gamba, Salicional, the labial Cornet, a wooden Traversflöte, Unda Maris and Vox Angelica. He also employed equal temperament. Knock called Joachim Friedrich 'a famous artisan'.

His son Joachim Wenthin (*b* 12 Dec 1778; *d c*1850) continued the workshop after his father's death and followed his style, working on organs in Emden, Uithuizen (1816; now Niehove) and in Westphalia at Lotte (1807), Halverde (1817) and Tecklenburg (1838). He moved to Tecklenburg in about 1820 and entered into a partnership with W. Meese in 1840. It is thought that he also built domestic organs.

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ADRI DE GROOT

Wentzely, Mikuláš František Xaver [Vencelius; Wentzel, Nikolaus Franz Xaver] (*b c*1643; *d* Prague, 19 Oct 1722). Bohemian composer. Wentzely's origins and early training are obscure. He is first recorded, some time after 1678, at Kroměříž where he applied for a position in the service of the Prince-Archbishop of Olomouc, Karl Lichtenstein-Castelcorno. In 1684 he became organist and choirmaster of the Loreto Church in Prague, and in 1688 he went to Prague Cathedral in the same capacity. This was the most influential musical appointment in the Czech ecclesiastical hierarchy. Either then or slightly later he became Chancery Clerk to the Cathedral Consistory, a position he seems to have retained even after resigning his musical appointment in 1705. The records note that he was then in his 63rd year.

Wentzely's surviving compositions are surprisingly few considering his important position. There is one printed collection and a solitary motet in the Kroměříž archives. Several works are preserved in the music collection of the Knights of the Cross in Prague, and certainly his actual output was much greater, as is shown by the many works listed in other contemporary castle and monastery archives, but now lost. All his works are for the church. They employ the concertato style pioneered in the Czech lands by Michna, with florid solo lines and clearly differentiated homophonic sections.

WORKS

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ADRIENNE SIMPSON/JIŘÍ SEHNAL

Wenzinger, August (*b* Basle, 14 Nov 1905; *d* Basle, 25 Dec 1996). Swiss cellist and viol player. From 1915 to 1927, while still at school, he studied the cello at the Basle Conservatory with Treichler and Beyer-Hané; from 1927 to 1929 he studied in Cologne with Grümmer and Jarnach. He was first cellist in the Bremen Philharmonische Gesellschaft (1929–34), and in the Basle Orchester Gesellschaft (1936–70). From 1933 to 1947 he was also cellist in the Basle String Quartet; when this was dissolved he played in various ensembles in the Basle Gesellschaft für Kammermusik until 1968. In 1933 Wenzinger was one of the founders of the Schola Cantorum Basiliensis, and taught the viola da gamba, ensemble playing and ornamentation there. He directed the school viol quartet (founded in 1933–4), which became known particularly from 1947 for its confidently stylish performances, many of them recorded. At Herrenhausen (Hanover) from 1958 to 1966 he directed performances of Baroque operas, and from 1954 to 1958 the Capella Coloniensis, an orchestra for early music at WDR in Cologne. In 1955 he conducted the first-ever LP recording of Monteverdi's *Orfeo*. As early as 1936–43 he directed a chamber group, with the flautist Gustav Scheck. In 1968 he founded the viola da gamba trio of the Schola Cantorum Basiliensis, for which a series of works was composed, among them Kelterborn's Inventions and Intermezzi (1969–70), Beck's Dialogue (1969–70), and Loeb's Fantasia and Two Scherzi (1970) and Solo Sonata (1972). In 1960 Basle conferred on him an honorary doctorate.

Wenzinger was known as a first-class viola da gamba player, highly accomplished both stylistically and technically. He wrote many articles and a two-volume tutor for the viola da gamba, and also edited early music. In 1953, as the H.A. Lamb Visiting Lecturer, he lectured at Harvard University on performing practice and viola da gamba playing, and in 1954 he taught at Brandeis University. His interests also included modern music: he gave the first performances of Martin's Ballade for cello and of Othmar Schoeck's Cello Concerto.

JÜRG STENZL/R

Werba, Erik (*b* Baden, nr Vienna, 23 May 1918; *d* Hinterbrühl, nr Vienna, 9 April 1992). Austrian piano accompanist, teacher and writer on music. From 1936 to 1940 he studied at the University of Vienna, and at the same time attended courses in composition with Joseph Marx and piano with Oskar Dachs at the Music Academy. From 1949 he became known as one of the leading accompanists in Europe. He worked with such singers as Irmgard Seefried, Christa Ludwig, Walter Berry, Peter Schreier and Nicolai Gedda. In 1949 he was appointed professor of song and oratorio at the Vienna Music Academy; he gave courses in these subjects in many European countries, often with his wife, Ady, a singing teacher. His interest in Viennese operetta brought about the collaboration with the Viennese soubrette Elfriede Ott, which led to the rediscovery for the concert hall of *Komödienlieder* of the Biedermeier period. Werba also worked as a music critic for daily papers (1945–65) and in 1952 joined the staff of the *Österreichische Musikzeitschrift*, publishing numerous articles. His main interests were Wolf and Mozart.

WRITINGS

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Hugo Wolf und seine Lieder (Vienna, 1984)

RUDOLF KLEIN/R

Werbeck [Werbeke], **Gaspar van.** *See* WEERBEKE, GASPAR VAN.

Werckmeister, Andreas (*b* Benneckenstein, Thuringia, 30 Nov 1645; *d* Halberstadt, 26 Oct 1706). German theorist, organist, organ examiner and composer. His numerous treatises provide important documentation regarding organs and their tuning and musical thought in Germany in the 17th century.

1. LIFE. The known facts of Werckmeister's life derive from Götzen (a funeral oration). He spent his whole life in the relatively confined area of Thuringia on the north-eastern slopes of the Harz Mountains. His parents quickly recognized his musical gifts and sent him to an uncle, Christian Werckmeister, organist at Bennungen, near Sangerhausen, to study the organ and begin his general education. In 1660 he enrolled in the Gymnasium at Nordhausen and two years later moved to the Gymnasium at Quedlinburg, where another uncle, Victor Werckmeister, was Kantor. On 24 December 1664 he became organist at Hasselfelde, near Blankenburg, and remained there for ten years. He then served briefly as organist and notary at nearby Elbingerode and in 1675 returned to Quedlinburg, where through his uncle's recommendation he obtained the positions of organist at the collegiate church of St Servatius and at the court of Anna Sophia I, abbess and Countess Palatine; from 1677 he was also organist at St Wiperti. He took up his last post, as organist of St Martini, Halberstadt, in 1696.

2. WORKS. Though not educated at a university, Werckmeister was widely read in classical as well as contemporary literature on theology, mathematics, philosophy and music. He frequently referred in his writings to a number of German theorists, including Baryphonus, Calvisius, Gibelius, Kuhnau, Lippius and Printz, and felt specially indebted to Michael Praetorius, whose unpublished manuscripts were (according to his *Organum Gruningense redivivum*) in his possession. He also knew treatises by Glarean and by such important Italian authors as Artusi, Galilei and Zarlino. He published six major treatises as well as a number of briefer studies; another work, *Musicalische Paradoxal-Discourse*, appeared posthumously. From these writings he emerges as a profoundly religious thinker and as an ideal example of a musician frequently encountered in 17th-century Germany – the Protestant organist and theorist who worked in a number of small towns. Although he spent his life in a narrow geographical area, his influence was widespread in Germany in the 18th century: his treatises were often cited and discussed by such writers as Adlung, Mattheson and Walther. Walther went to Halberstadt in 1704 especially to visit him, and this led to an instructive correspondence and obviously influenced Walther's own treatise *Praecepta der musicalischen Composition* (1708).

Werckmeister was as celebrated an organ examiner as he was an organist. His *Orgel-Probe* provides a vivid picture of the methods he used in testing new or renovated instruments and together with his report on the organ built in 1596 at the castle at Gröningen, near Halberstadt, has significantly furthered the success of modern efforts to revive interest in the building of organs suitable for the performance of Baroque music. He is well known for his innovations in the tuning of keyboard instruments, though he has been incorrectly credited with the introduction of equal temperament, which he never described accurately. For the perfect 5ths, G–D, D–A, A–E and B–F♯ he used a tuning slightly tempered by a quarter of a comma, while the eight other 5ths remained pure. In his system the 3rds varied from those a quarter of a comma too large to others equalling Pythagorean tuning. His method did, however, enable organists and harpsichordists to move through the 12 keys of the chromatic scale with satisfactory musical results. Although it stopped short of equal temperament, in which all semitone steps are equal, his contribution was the penultimate step in that direction.

Werckmeister is also important for other reasons, particularly his richly documented testimony of what music meant to a Protestant church organist and theorist about 1700. His views are scattered through his several treatises, which, incidentally, are written in difficult German (even Mizler found the language 'somewhat unordered and un-German'). These works have not yet been studied in the detail they deserve, though Dammann (1954) provided a valuable survey. Werckmeister was essentially unaffected by the innovations of Italian Baroque music. His musical surroundings were nourished by traditions whose roots lay in medieval thought. The study of music was thus for him a speculative science related to theology and mathematics. In his treatises he subjected every aspect of music to two criteria: how it contributed to an expression of the spirit of God, and, as a corollary, how that expression was the result of an order of mathematical principles emanating from God. 'Music is a great gift and miracle from God, an art above all arts because it is prescribed by God himself for his service' (*Hypomnemata musica*). 'Music is a mathematical science, which shows us through number the correct differences and ratios of sounds from which we can compose a suitable and natural harmony' (*Musicae mathematicae Hodegus curiosus*). Musical harmony, he believed, actually reflected the harmony of Creation, and, inspired by the writings of Johannes Kepler, he thought that the heavenly constellations emitted their own musical harmonies, created by God to influence humankind. He took up a middle-of-the-road position in the ancient argument as to whether Ratio (reason) or Sensus (the senses) should rule music and preferred to believe in a rational interplay of the two forces, but in many of his views he remained a mystic and decidedly medieval. No other writer of the period regarded music so unequivocally as the end result of God's work, and his invaluable interpretations of the symbolic reality of God in number as expressed by musical notes supports the conclusions of scholars who have found number symbolism as theological abstractions in the music of Bach. For example, he not only saw the triad as a musical symbol and actual presence of the Trinity but described the three tones of the triad as symbolizing 1 = the Lord, 2 = Christ and 3 = the Holy Ghost.

Werckmeister's musical compositions include *Musicalische Privatlust* (Quedlinburg, 1689) for violin and continuo, as well as a number of organ and other works in manuscript (in the Stadt - und Universitätsbibliothek, Göttingen Germany). Although he was remote from the world of Italian opera, which stood for much that was modern in the music of his day, Werckmeister was

progressive to the extent that his concept of composition was based largely on harmonic rather than contrapuntal principles; this attitude also informs his important manual (1698) for the learning of thoroughbass both as a practical means for accompanying and as the foundation of composition. He also opposed the older German tradition among organists of composing music in tablature, and he strongly advocated abandoning solmization in the teaching of singing. The single-mindedness of his view of music within the framework of his musical and spiritual world did not, of course, embrace the Germany of the large secular courts or the major northern cities, where music was frequently an amalgam of the French and Italian styles. Yet the culture of his more circumscribed world of central Germany formed, in its last and greatest expression, one aspect of the more universal genius of Bach.

THEORETICAL WORKS

Orgel-Probe, oder Kurtze Beschreibung, wie und welcher Gestalt man die Orgel-Wercke von den Orgelmachern annehmen, probiren, untersuchen und den Kirchen liefern könne und solle (Frankfurt and Leipzig, 1681, 2/1698/*R* as *Erweiterte und verbesserte Orgel-Probe*, 5/1783; Eng. trans., 1976)

Musicae mathematicae Hodegus curiosus, oder Richtiger musicalischer Weg-Weiser (Frankfurt and Leipzig, 1686, 2/1687/*R*)

Musicalische Temperatur, oder Deutlicher und warer mathematischer Unterricht, wie man durch Anweisung des Monochordi ein Clavier, sonderlich die Orgel-Wercke, Positive, Regale, Spinetten und dergleichen wol temperirt stimmen könne (Frankfurt and Leipzig, ?1686–7[lost], 2/1691/*R*)

Der edlen Music-Kunst Würde, Gebrauch und Missbrauch, so wohl aus der heiligen Schrift als auch aus etlich alten und neubewährten reinen Kirchen-Lehrern (Frankfurt and Leipzig, 1691)

Hypomnemata musica, oder Musicalisches Memorial, welches bestehet in kurtzer Erinnerung dessen, so bisshero unter guten Freunden discurs-weise, insonderheit von der Composition und Temperatur möchte vorgangen seyn (Quedlinburg, 1697/*R*)

Nucleus musicus (MS, ?1697), lost

Die nothwendigsten Anmerckungen und Regeln, wie der Bassus continuus oder General-Bass wol könne tractiret werden (Aschersleben, 1698/*R*, 2/1715)

Cribrum musicum, oder Musicalisches Sieb (Quedlinburg and Leipzig, 1700/*R*, 2/1783)

Musicalisches Send-Schreiben (Quedlinburg and Aschersleben, 1700) [trans., with commentary, of A. Steffani: *Quanta certezza habbia da suoi principii la musica* (Amsterdam, 1695)]

Harmonologia musica, oder Kurtze Anleitung zur musicalischen Composition (Frankfurt and Leipzig, 1702/*R*)

Organum Gruningense redivivum, oder Kurtze Beschreibung des in der Grüningischen Schlos-Kirchen berühmten Orgel-Wercks (Quedlinburg and Aschersleben, 1705); ed. P. Smets (Mainz, 1932)

Musicalische Paradoxal-Discourse, oder Ungemeine Vorstellungen, wie die Musica einen hohen und göttlichen Uhrsprung habe (Quedlinburg, 1707/*R*)

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GEORGE J. BUELOW

Werder, Felix (*b* Berlin, 22 Feb 1922). Australian composer of German origin. He received his early musical training from his father Boaz Bischofs Werder, a composer and conductor at a Berlin synagogue, and the Schoenbergian Arno Nadel. Following the rise of anti-Semitism in Germany, the family moved in 1934 to London, where Werder completed a patchwork education embracing music and architecture. In 1941 father and son were deported to Australia as voyagers on the notorious refugee ship 'Dunera'; while interned at Tartura, Werder was able to work as a composer and arranger (the First Symphony would appear to stem from this period). After military service, he was active as a carpenter, music arranger, teacher in schools, and then lecturer for the council of adult education in Melbourne. As the most interdisciplinary literate of his generation, he became a lively and provocative force in public education and criticism. In 1958 he co-founded the Camerata society to foster the works of Australian composers and joined the music staff of *The Age*, of which he was appointed principal music critic on the death of Le Gallienne in 1963. Werder had shown notable creative gifts and technical facility from his adolescence, but public recognition and performance were at first hesitant; the orchestral *Balletomania* (1940) had to wait eight years for its first performance. After 1948, however, commissions increased, and his many subsequent awards from 1968 on, both from Australia (including the Don Banks Fellowship in 1986) and Germany, attest not only to his compositional variety, but also to his provocative writing and broadcasting, and his contribution to the dissemination of Australian music (notably through the Australian Felix Ensemble which he formed).

In his extensive output of more than 300 works, Werder's musical vocabulary has drawn on Jewish folk tradition and synagogue cantillation, evident in pieces with Hebrew or biblical titles (e.g. *Koheleth* for soprano and chamber ensemble, *Bne Brith* for orchestra, *Kabbalah* for solo viola and *Chaldean Scenes* for clarinet, viola and piano), as well as in other works of a more abstract character, such as *Monostrophe* or the First Symphony. But throughout his career Werder has also shown a readiness to confront and adapt many of the major new currents that have appeared since 1920, including neo-romanticism (e.g. *Actomos* for strings), Hindemithian counterpoint (Symphony no.1), dodecaphony, post-war serialism and pointillism as practised by Nono and Stockhausen, clusters in the manner of Ligeti and Penderecki, elements of Xenakis and Cage, aleatory means and the use of space. His creative exploration of these trends has been, as a rule, ahead of other Australian composers – an almost breathless searching process similar to that of Krenek.

According to Werder, his 12 string quartets chart the evolution of his style most evidently. One of the happiest features of his eclecticism has been the absorption of the

formal, rhythmic and instrumental resources of middle and late Bartók, first heralded in the opening of the Fourth Quartet (1955) and developed more emphatically in the Fifth (1956) and Sixth (1962). With the Seventh Quartet (1965) a tauter, more individual style emerged, displaying a new clarity and depth of texture, and a more relaxed feeling. The Ninth (1968) introduced a freer technique using clusters. His music for mixed chamber ensembles has also enabled him to explore *musikantisch* and *spielerisch* elements of lyricism and contrast, in a style less pungent but more richly coloured than the quartets.

In his orchestral music, Werder initially incorporated both Jewish elements and 20th-century styles and concepts, but the symphonic genre has also been a means of reflecting on theoretical and aesthetic ideas from the literary and visual arts. Thus the Third Symphony ('Laocoon', 1965) and *Dramaturgie* (1966) confront the ideas of Gotthold Ephraim Lessing's two similarly named treatises, for which Werder's knowledge of the theories of C.P.E. Bach afforded the point of departure, while the Seventh Symphony ('Pique Dame', 1992) embraces Pushkin's ideas about dramatic time and place, character and psychology. Werder's prolific activity in this area led to a search for alternative abstract titles, resulting, in particular, in the *Strophe* series. Musically speaking, he has sought to explore not only the resources and character of solo instruments and groups, but also spatio-temporal applications. His *Abstract '67* attractively incorporates antiphonal elements in the use of three separate orchestral units, and the *Concert Music* (1971) suggests an orchestral counterpart to the works for mixed chamber ensemble, with the interplay of free passages between flute and pitched percussion in the second movement. Other resources have included chance and improvisation, and the use of shimmering sound blocks, as in *Sound Canvas* (1969).

While Werder has set an international range of authors in his solo vocal and choral music, in his stage works he has, for the most part, acted as his own adapter-librettist or worked with Australian writers. *Agamemnon* (1967, rev. 1977) and *Medea* (1985) attempt to recall earlier incantatory styles; other scores, including *The General*, *The Affair* and *Private*, with their often acidic social commentaries, also employ Sprechgesang and highly angular vocal and instrumental lines, linking them to the mainstream of German post-expressionist music theatre from Krenek to Klebe.

WORKS
(*selective list*)

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VOCAL

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Syms.: no.1, op.6, 1943, rev. 1952; no.2, op.24, 1957; no.3 'Laocoon', op.67, 1965; no.4, op.107, 1970; no.5, op.119, 1971, rev. 1989; no.6, op.183, 1979; no.7 'Pique Dame', op.292, 1992; Wind Sym., op.279, 1990
Concs.: Pf Conc. no.1, op.17, 1955; Dramaturgy Sax Conc., op.73, 1967; Tower Concert, op.91, 1968; Cl Conc. no.1, op.98, 1969; Vn Conc. 'Sans souci', op.145, 1974; Sinfonia concertante, op.164, 1976; Conc. for Orch, op.229, 1986; Sinfonia, op.238, vla, pf, orch, 1986; Concert Music, b cl, orch, 1987; Brandenburgisches Konzert no.2, op.258, sax, orch, 1988; Vc Conc. 'Sisyphus Down Under', op.298, 1993
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Other works: Paisago, str, op.1, 1936; Balletomania, 1940; Actomos Prelude, str, op.4, 1944; Brand, op.20, sym. fragment, 1956; Abstract, op.24, 3 orch groups, 1958; Music for Str Orch, op.57, 1964; Bne Brith, op.68, scherzo, 1966; Dramaturgie, op.73, 1966; Abstract '67, 3 groups, 1967; The Cranes of Ibycus, op.77, 1967; After Watteau: La gamma d'amore, op.94, 1968; The Five Acts of Coriolanus, op.110, 1970; Concert Music, fl, perc, str, 1971; Music for a While, op.283, 1991

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For 1–3 insts: 6 pf trios; 3-part Fantasias, op.17, 1955; Trio, op.98, b cl, hp, perc, 1969; Tertract, op.113, ob, perc, va, 1970; 5 pf sonatas; sonatas for fl, cl, hpd, vn, vc; Cl and Didgerido, op.318, 1994; other pieces
Elec: Metafusion, 1971; Synergy, op.141, 1974; Syntronic, op.142, wind, synth, 1972; other pieces

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ANDREW D. McCREDIE

Werdier, Pierre. *See* VERDIER, PIERRE.

Werf, Hendrik van der (*b* Hennaard, 1926). Dutch musicologist. He studied musicology at Nijmegen University with Smijers and choral conducting at the Utrecht Conservatory. After emigrating to the USA, he was employed by San Diego State University to teach music history and conduct choirs. In 1961 he began studying for the PhD at Columbia University, which he gained in 1964 with a dissertation on trouvères chansons. He was appointed to the faculty of the Eastman School of Music of Rochester University, New York, where he remained until his retirement in 1996. His research has focussed on music before 1300.

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Chansons of the Trouvères: a Study in Rhythmic and Melodic Analysis (diss., Columbia U., 1964)
'Recitative Melodies in Trouvère Chansons', *Festschrift für Walter Wiora*, ed. L. Finscher and C.-H. Mahling (Kassel, 1967), 231–40
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Contredit: the Songs Attributed to Andrieu Contredit d'Arras (Amsterdam, 1992)

PAULA MORGAN

Werfel, Franz (Viktor) (*b* Prague, 10 Sept 1890; *d* Beverly Hills, CA, 26 Aug 1945). Austrian writer and poet. Like Schopenhauer, Werfel perceived music as a mystic primary experience and the most immediate expression of human beings freed from their material existence; he described it as 'God's remembrance of the word before the Fall of Man' ('Die Erschaffung der Musik', 1913). Singing, the 'most holy symbol of the lonely dialogue between God and men', represented for him the highest form of art, with its ultimate fulfilment being opera. This genre features prominently in his writings, both as scene setting and aesthetic object. Embedded in a critique of modernism, Werfel's dialectic conception of music history saw melody and the human voice 'dethroned' during the 19th century by symphonic instrumental music, a process he identified above all with Wagner. This explains Werfel's endeavour to reinstate Italian opera in German culture, especially the works of Verdi, whose music he had loved since attending as a youth Angelo Neumann's Italian seasons in Prague. His fictional *Verdi: Roman der Oper* (Berlin, 1924/*R*, rev. 2/1930; Eng. trans., 1925), planned since 1911 and drawing on original research, centres on the antithesis of Wagner and Verdi, of German and Italian music, and praises Verdi as an artistic and human paradigm free from Wagner's corrupting influence. In 1926 Werfel edited with Paul Stefan the first German collection of Verdi letters (*Das Bildnis Giuseppe Verdis*, Vienna, 1926; Eng. trans., enlarged, 1942, as *Verdi: the Man in his Letters*) and prefaced it with a lengthy biographical sketch. The first production of his freely translated and revised edition of Verdi's *La forza del destino*, which was performed in the same year under Fritz Busch in Dresden, was highly significant for the burgeoning 'Verdi Renaissance' in Germany. Although not the first 20th-century German revival of this opera, Werfel's adaptation was subsequently seen in all major German-language theatres and was also performed abroad. Translations of *Simon Boccanegra* (1930, Vienna) and *Don Carlos* (with Lothar Wallerstein; 1932, Vienna) followed. In numerous articles, Werfel defended his enthusiasm for Verdi against a mixed critical reception (many of these writings, including 'Die Erschaffung der Musik', are reprinted in *Zwischen Oben und Unten*, Stockholm, 1946, 2/1975/*R*). Resident in Vienna after the end of World War I, he and his wife, Alma Mahler-Werfel, emigrated to France in 1938 and settled in the USA two years later.

As well as leaving a few compositional drafts, Werfel collaborated with Ernst Krenek on the libretto for the scenic cantata *Zwingburg* (1924, Berlin) and wrote the text for Kurt Weill's biblical drama *Der Weg der Verheissung* (1934–5; rev. as *The Eternal Road*, 1937, New York). His writings have inspired various composers, including Carl Orff (early cantatas and songs), Darius Milhaud (*Maximilien*, 1932, Paris), Lodovico Rocca (*Monte Ivnor*, 1939, Rome), Giselher Klebe (*Jacobowsky und der Oberst*, 1965, Hamburg) and Aribert Reimann (*Troades*, 1986, Munich).

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H. Mautner: *Aus Kitsch wird Kunst: zur Bedeutung Franz Werfels für die deutsche "Verdi-Renaissance"* (diss., U. of Hanover, 1999)

GUNDULA KREUZER

Werfel, Wenzel Wilhelm. *See* WÜRFEL, VÁCLAV VILÉM.

Werkprinzip (Ger.: 'department principle'). A term coined probably by the *Orgelbewegung* of the 1920s to describe the system for building organs in which each 'department' or *Werk* (i.e. a keyboard with its chest or chests and pipes) has its own separate structure. For convenience the keyboards (manual or pedal) are brought together at one console, but the earliest examples of the CHAIR ORGAN (Utrecht, *c*1390) may also have had their keyboard separate, behind the organist. Structurally separate but acoustically an entity, an organ could be built up of several discrete divisions depending on requirements. A likely order of size is:

Hw
Hw + dep. pedal
Hw + Bw + dep. pedal
Hw + Rp + dep. pedal
Hw + Rp + independent pedal
Hw + Bw + pedal towers
Hw + Rp + pedal towers
Hw + Bw + Rp + dep. pedal
Hw + Bw + Rp + pedal towers
Hw + Ow + Bw + Rp + pedal towers

(Hw = *Hauptwerk*; dep. pedal = pedal pulldowns; Bw = *Brustwerk*; Rp = *Rückpositiv*; Ow = *Oberwerk*; pedal towers = 1 or 2 chests in tall boxes to right and left.)

Usually, each department is built up on a Diapason rank (16′ pedal, 8′ Hw, etc.), hence the wrong explanation of the term as denoting '*Werke* based on a *Prinzipal*'. Almost all organs before *c*1700 were built according to one or other of the plans; exceptions were those French, south-east European, Spanish and English organs in which subsidiary chests were placed within the main case (*cadireta interior*, Echo, solo Cornet, etc.). The system's reputed advantages are that separate cases ensure maximum resonance and dispersal, departments can be added (at Lüdingworth, Hw/Bw of 1598, Rp/towers 1682) and such departments have different function and sound; but non-*Werkprinzip* organs also allow for this, and the strongest reason for building *Werkprinzip* organs today is that the organ music of 1500–1720 was written for this type.

See also ORGAN, §V, 6.

PETER WILLIAMS

Werle, Lars Johan (*b* Gävle, 23 June 1926). Swedish composer. During his school years he taught himself to play the piano and led a jazz band. He studied musicology with Moberg at Uppsala University (1948–51), also singing in the Bel Canto choir and taking lessons in counterpoint with Bäck. In 1958 he was appointed a music producer for Swedish radio. With the advice of Lidholm he wrote his first work, *Pentagram* for string quartet, a rigorously serial composition; it won two Gaudeamus Foundation prizes in 1960. In his next piece, the *Sinfonia da camera*, he broke away from serialism, and he went on to complete his first opera, *Drömmen om Thérèse* ('Dream about Thérèse'). By seating the audience around an arena stage, with the small orchestra in groups behind it, Werle was able to generate a great sense of public involvement; and the opera was dramatically innovatory in its use of recorded material, making it possible for realistic action to be combined with interior monologues. The piece has been successfully performed many times in Sweden and abroad (it reached the Edinburgh Festival in 1974), and it gained for Werle the Nordic Council Music Prize in 1970. Werle continued to use flashback techniques, the use of collages and widely varying types of music in his next opera *Resan* ('The Journey'), commissioned by the Hamburg Staatsoper, in which the journey is one through mental hell. *Tintomara*, his third opera, is a lyrical mystery play around the murder of Gustavus III; the première of this sensitive, subtly shaded work was given on the bicentenary of the Stockholm Opera House. The subject of the chamber opera *Medusan och djävulen* ('Medusa and the Devil') is the power of breakdowns and paralysis. Werle uses his art in the struggle against warfare and pollution, as is exemplified in his later operas, such as the fables *Flower Power* and *Animalen* ('The Animal Congress') and *Gudars skymning* ('Twilight of the Gods'), a burlesque on modern secularization, and *Äppelkriget* ('The Apple War'); this is also true of the cantata *Ännu sjunger valarna* ('Still the Whales Are Singing') and the orchestral *Vaggsång för jorden* ('Lullaby for the Earth'). In *En midsommarnattsdröm*('A Midsummer Night's Dream'), which lies somewhere between opera and musical, Werle alternates between a traditional operatic style and jazz and rock. Leonardo da Vinci's life is depicted in *Lionardo*, in which the artist is confronted by horrors awakened by his pioneering weapon designs. In *Tavlan* ('The Painting'), one of Velazquez's most famous pictures, *Las meninas*, is brought to life on stage. The colourful, expressive style of the operas is matched in Werle's orchestral and vocal works. His *Canzone 126 di Francesco Petrarca* is in a spontaneous modern manner, but with Monteverdian madrigal qualities; in *Nautical Preludes*, against a backcloth of ocean, ports and maritime life, he created a rich fantasy, culminating in a violent storm.

WORKS
(*selective list*)

Operas: Drömmen om Thérèse [Dream about Thérèse] (2, L. Runsten, after E. Zola: *Pour une nuit d'amour*), 1960–64; Resan [The Journey] (2, Runsten, after P.C. Jersild: *Till varmare länder*), completed 1969; Tintomara (3, L. Söderström, after C.J.L. Almqvist), completed 1973; Medusan och djävulen [Medusa and the Devil] (lyrical mystery play, E. Grave), 1973; Flower Power (T. Danielsson), 1974; Animalen (musical, Danielsson), 1979; En midsommarnattsdröm (2, W. Shakespeare), 1984; Gudars skymning [Twilight of the Gods] (cabaret, 1, Werle), 1985; Kvinnogräl [Women's Quarrels] (1, K. Forsmark, after F. Schiller: *Maria Stuart*), 1986; Lionardo (3, C. Fellbom), 1985–8; Väntarna [The Ones who Wait] (chbr op, I. Bergkwist, after W. Aspenström), 1989, rev. 1991; Tavlan: en eftermiddag på Prado [The Painting: an Afternoon at the Prado] (chbr op, Bergkwist), 1991, rev. 1993; Hercules (opera-comedy, Bergkwist, after G. Stiernhielm), 1993; Äppelkriget (2, Bergkwist, after H. Alfredson and Danielsson), 1995-6; Pandora (2, Bergkwist), 1998

Orch: Sinfonia da camera, 1961; Summer Music 1965, str, pf, 1965; Zodiak, ballet, 1966; Vaggsång för jorden [Lullaby for the Earth], 1977; Födelse [Birth], sym. wind, 1992; incid music, film scores incl. Persona, Vargtimmen, both dir. Bergman

Vocal: Canzone 126 di Francesco Petrarca, chorus, 1967; Sound of M4 b, children's vv, 4 rec, pf, perc; Nautical Preludes (Werle), 1970; Now all the fingers of this tree (e.e. cummings) S, a fl, pf, perc, db, 1971; Chants for Dark Hours (D. Parker), Mez, fl, gui, perc, 1972; Lyriska sånger (Grave, M. Rying, L. Englund), 1v, pf, 1973–5; Fabel (Danielsson), 5vv, 1974; A Song of Songs (G. Fröding, trans. P.B. Austin), Bar, pf, 1975; Smultronvisa [Song of Wild Strawberries] (Werle, after G. Brusewitz), 1v, fl, str orch, 1976, rev. 1978; Sonetto di Petrarca 292, SATB, 1979; Är gryningen redan här [Is the dawn already here?] (ballet, E. Taube, after Provençale poems), 6 vv, chbr ens, 1980; Trees, 4 Poems (Cummings), Bar, 2 S, 2 A, 2 T, 2 B, chorus, 1982; Uti Tolosa (trans. Taube), Bar, pf, 1983; 2 trubadurdikter (P. Vidal), 1v acc., 1983; Sonetto trentacinque (F. Petrarch), S, A, T, B, SATB, 1989; Svanstankar [Tail Thoughts] (Danielsson), male choir, pf, db, 1989; Orpheus (Shakespeare), SATB, 1989; En sorgsen sonett i april (Danielsson), male choir, 1989; Sweet Sixties (S. Åkesson), S,

A, T, B, kbd, 1990; Krusbär och åkerbär [Gooseberries and Brambles] (Almqvist), A amp., SATB, tuba, 1992; Ännu sjunger valarna [Still the Whales Are Singing] (Bergkwist), S, Mez, T, B-Bar, str qt, db, perc, 1992; Har den äran lille Matti: en födelsedagsfest [Happy Birthday, Little Matti] (K. Lundgren), solo vv, org, wind orch, tape, dance, 1992; Sonetto 292 (Petrarch), S, SATB, 1993

Inst and tape: Pentagram, str qt, 1959–60; Attitudes, pf, 1965; Variété, str qt, 1971; Det himmelska djuret (Rying), tape, 1975; Två miniatyrer, fl, mar, 1988, rev. 1989

Principal publisher: Nordiska

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P.-A. Hellqvist: 'Operan lever', *Nutida musik*, xxi/3 (1977–8), 41–7 [on Tintomara]

G. Petersén: 'Tonsättaren Lars Johan Werle', *Operan* (1983–4), no.10, pp.11–15 [on Drömmen om Thérèse]

K. Ketting: 'The Animals Cross the Atlantic', *Nordic Sounds*, no.1 (1985), 10–12

L. Hedwall: 'Lars Johan Werle och hans Vaggsång för jorden', *Musikrevy*, xlii/7–8 (1987), 297–300

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ROLF HAGLUND

Werlin, Johannes (i) (*b* Landsberg am Lech, Bavaria, 1588; *d* Seeon, Bavaria, 29 May 1666). German music anthologist, composer and poet. He studied at the monasteries of Diessen and Andechs in Bavaria. In 1609 he became a novice at the Benedictine monastery at Seeon. In 1625 he was appointed prior there and in 1634 choirmaster. The 17th century was a period of particularly rich musical activity in Bavarian monasteries, and Werlin was one of many monks appointed to compose and compile music for use in individual cloisters. To this end, along with antiphonaries and catalogues, he produced his main work, the six-volume *Rhithmorum varietas: typi, exempla & modulationes rhythmorum opera & studia* (MS, *D-Mbs*, 1646). It contains 2946 melodies, from simple folktunes to more sophisticated 16th- and 17th-century art songs (*Gesellschaftslieder*), all with thoroughbass accompaniment and systematically ordered for instruction in prosody and melodic writing. It is the most comprehensive collection of melodies of the Baroque era and important for its poems too.

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WALTER SALMEN

Werlin [Werlinus], **Johannes (ii)** (*b* Oettingen, nr Nördlingen; *d* ?Lindau, Lake Constance, *c*1680). German composer. He himself stated that he came from Oettingen. In 1636 he went to Lindau, where he taught at the grammar school for 40 years. He was highly active there in the field of church music: Riesch reported that Werlin gave almost 1200 pieces of music to the school and the church in 1665. His surviving output is typical of the period of transition from the age of the motet to the age of the sacred concerto. The pieces in *Melismata sacra* belong more to the realm of the sacred madrigal, whereas those in *Psalmodiae novae* can be regarded as sacred concertos. There are 22 of the latter, based on well-known Lutheran hymns, and in ten of them the cantus firmus appears in an old-fashioned manner in long note values in the tenor. But it can also be left out, for the pieces can be performed with smaller or larger forces depending on the circumstances. The music obviously originated in Werlin's school activities, since he stated that it was 'to be sung on weekdays'. *Irenodiae* consists of litanies which owe their existence to the 'still very dangerous times' of the Thirty Years War: they are scored for all possible combinations of two to four voices, including equal voices. The source of the texts, which are all German, is unknown, as is that of the Latin *Melismata sacra*; the latter seem to derive from the widespread mystical devotional literature of the early 17th century.

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Melismata sacra . . . musicis modulis, 2–5vv, bc (org) (Nuremberg, 1644)

Irenodiae oder Friedensgesäng, das ist, Newe geistliche Concert . . . auff jetzo gebräuchliche italienische Invention, 2–4vv, bc (Ulm, 1644)

Psalmodiae novae oder geistliche Gesänge und Psalmen Davids, 1.Teil, 3vv, 2 vn, bc (org) (Ulm, 1648)

2 motets, 4vv, Threnodiae Heiderianae, in oratio parentalis . . . Danieli Heidero (Ulm, 1648)

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S. Kümmerle: *Encyklopädie der evangelischen Kirchenmusik*, iv (Gütersloh, 1888–1895/*R*)

F. Eckert: *Geschichte der Lateinschule Lindau* (Lindau, 1928)

WALTER BLANKENBURG/DOROTHEA SCHRÖDER

Werner, Christoph (*b* Gottleuba, Saxony, 1617–18; *d* Danzig [now Gdańsk], bur. 9 Nov 1650). German composer. In some sources he is called Christian Werner but this, as Rauschning pointed out, is the result of confusion with Christian Meyer, Kantor at the Marienkirche, Danzig, during the period 1650–78. Nothing is known about his early musical education. He was substitute Kantor in 1646 and then Kantor from 1646 to 1650 at St Catherine's, Danzig. When the elder Kaspar Förster became ill he deputized for him as Kapellmeister of the Marienkirche, Danzig, and later applied for the position himself. In 1650, however, he was summoned to become vice-Kapellmeister of the Saxon electoral court in Dresden but died at the age of 32 before assuming the post. He was succeeded in Danzig by Crato Bütner. In the well-known dispute between Marco Scacchi and Paul Siefert he is represented by a letter contained in the former's *Judicium cribri musici* (*c*1649; lost, but manuscript transcript in *I-Bc* E50, ed. in Katz) in which he sided with Scacchi, who had addressed a long letter on the subject to him in about 1648 (*D-Hs*, ed. in Katz, 83). In the preface to his *Musicalische Arien* (1649) Werner further underlined his opposition to Siefert.

Werner's significance as a composer lies in the role he played in developing the German sacred ensemble song; during his brief career in Danzig his position was similar to that of Heinrich Albert in solo song composition in

Königsberg. Parallel to the efforts of Johannes Maukisch and Thomas Strutz at Holy Trinity, Danzig, he worked with Michael Albinus at St Catherine's to produce folk-like sacred songs, which above all served the needs of school and home (it was through the activity of Pastor Albinus, along with that of Georg Weber (ii), that the cultivation of sacred songs was brought into close association with Danzig poetic circles such as the one around Martin Opitz). Werner's *Praemessa musicalia* (1646) consists of 15 small sacred concertos based on biblical and lyrical texts in both Latin and German. His most important work, *Musicalische Arien*, which was emulated in Strutz's *Hertzens-Andacht* (1656), has texts by Pastor Albinus, reflecting the aim 'that young people might be more practised and improved'. It contains 17 four-part sacred songs with simple, singable melodies; in the preface Werner stated that they might also be sung as solo songs. Such pieces played a part in the early development of the solo cantata.

Christoph's brother Friedrich Werner (*b* Gottleuba, 3 October 1621; *d* Dresden, 4 April 1667) was trained by Heinrich Schütz in Dresden, and spent the years 1633–5 in Denmark with him. He was employed in the Kapelle of the Electoral Prince Johann Georg of Saxony as a boy instrumentalist in 1637, and as a cornett player and alto singer in 1639. He was with Schütz in Denmark again between 1642 and 1647, and during the period 1647–8 he studied in Vienna with the imperial cornett player Giovanni Samsoni. When the prince succeeded as Elector Johann George II, Friedrich was appointed to the electoral Kapelle and became a principal instrumentalist in 1663. He obviously acted as go-between, both in obtaining Schütz's opinion in the dispute between Scacchi and Siefert, and in getting his brother Christoph appointed electoral vice-Kapellmeister. In the 1650s he provided the musical education of the younger Christoph Werner, who was a civic musician in Danzig in the years 1671–1701.

WORKS

Praemessa musicalia in quibus motetae singulae, l, 2vv, 2, 3 str, bc (Königsberg, 1646), inc.

Glück-Wünschung … Michael Behm, 4vv, bc (Danzig, 1648), *PL-GD*

Christliche Klag-Ode über Ableiben Vladislai IV. Königs in Polen auffgesetzt von M.A. und musicalisch praesentiret von C.W. (Danzig, 1648); lost, text *GD* (according to Eitner)

Christlicher Freuden-Gesang über die Crönung J. Casimiri auffgesetzet von M[ichael] A[lbinus] und den 17. Jan 1649 musicalisch presentiret von C.W. (Danzig, 1649); lost, text *GD* (according to Eitner)

Musicalische Arien oder Melodeyen über etliche heutige Lieb- und Lob-Lieder Herrn M. Albinus, 4vv, bc (Königsberg, 1649)

1 work in 1651[4]

Es erhub sich ein Streit, 12vv, wind insts, bc, *D-Lr*; An den Wassern zu Babel, 8vv, lost, formerly *PL-GD*

17 songs in *D-Bsb* cited in *EitnerQ* are by J.H. Schein or anon.

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JERROLD C. BAAB/KLAUS-PETER KOCH

Werner, Eric (*b* Vienna, 1 Aug 1901; *d* New York, 28 July 1988). American musicologist of Austrian birth. He attended the Berlin Hochschule für Musik (graduated 1924) and the universities of Berlin, Graz, Göttingen, Prague and Vienna, simultaneously studying composition (with Busoni, Reitsch and Schreker), musicology (with Adler, Fischer, Lach, Ludwig, Sachs, Schünemann and Wolf) and Judaic studies. He took the doctorate in musicology (Strasbourg, 1928), with Théodore Gérold. Werner taught at Saarbrücken Conservatory (1926–33) and the Jewish Theological Seminary in Breslau (1935–8).

In 1938 he fled the Nazi regime, emigrating to the USA where in 1939 he joined the faculty at Hebrew Union College (Cincinnati) as A.Z. Idelsohn's successor. There he drew upon the magnificent Eduard Birnbaum collection for his early research on Jewish music. At Cincinnati he conceived the idea for a school of sacred music in New York to be linked with the Jewish Institute of Religion (founded in 1922), which was ultimately realized in 1950. He taught there until his retirement in 1967 as professor emeritus of liturgical music. He served as chairman (1967–72) of the new Department of Music at Tel-Aviv University.

Werner's pioneering research into Jewish music, culminating in *The Sacred Bridge*, encompassed such diverse subjects as comparative Jewish and Christian chant, synagogue liturgy and chant, the Dead Sea Scrolls, medieval Jewish music and the traditional music of Ashkenazi Jewry; many of his views however have attracted scholarly debate. He also produced a comprehensive biography of Mendelssohn and prepared editions of music by Salamone Rossi (New York, 1956) and Salomon Sulzer (DTÖ, cxxxiv, 1983). His knowledge of mathematics, philosophy and musical aesthetics are apparent in his writings. He felt that new synagogue music should reflect current musical trends but at the same time preserve its unity with the spirit of tradition; this is reflected in the liturgical musical settings among his compositions.

WRITINGS

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ISRAEL J. KATZ

Werner, Fritz (Eugen Heinrich) (*b* Berlin, 15 Dec 1898; *d* Heidelberg, 22 Dec 1977). German conductor, organist and composer. Born into a family of musicians, he studied the piano, the organ and music history with, among others, Wolfgang Reimann and Fritz Heitmann in Berlin. From 1932 to 1935 he studied composition with Georg Schumann at the Akademie der Künste and received the Mendelssohn Award in 1935. Between 1936 and 1940 he was director of music at the Nikolaikirche, Potsdam. During the German occupation he acted as musical director of French broadcasting in Paris. After the war Werner moved to Heilbronn, where he became organist and founded the Heinrich-Schütz-Chor in 1947. He made over 50 recordings with the choir, including pioneering recordings of many Bach cantatas which are still widely admired for their strength and directness. His compositions are firmly rooted in the tonal tradition and include orchestral, chamber and choral music.

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MARTIN ELSTE

Werner, Gregor Joseph (*b* Ybbs an der Donau, 28 Jan 1693; *d* Eisenstadt, Burgenland, 3 March 1766). Austrian

composer. From 1715 to 1716 (or possibly 1721) he was organist at Melk Abbey. He married in Vienna (where he may have been a pupil of J.J. Fux) on 27 January 1727, and moved from Vienna to Eisenstadt to take up an appointment as Kapellmeister at the Esterházy court on 10 May 1728. As successor to the post of Wenzel Zivilhofer he received a salary of 400 gulden in addition to 28 gulden lodging money per year, increased in 1738 and, on his son's joining the establishment as alto singer, in 1740. Werner also taught some musicians in Eisenstadt, including Johann Novotný and S.T. Kolbel.

According to a decree issued by 1 May 1761, Haydn took over the princely musical establishment which Werner had brought to a high standard. However, Werner remained as Oberhofkapellmeister and was entrusted with the sacred music, which had always been of primary interest to him. Predictably, strained relations arose between Werner and the much younger Haydn. In a petition of October 1765 to Prince Nikolaus von Esterházy, Werner complained of negligence in the castle Kapelle and the decayed state of the once strong musical establishment, blaming this on Haydn's indolence; Werner made known that because of his great age he was unable to take matters into his own hands but had to rely on the intervention of others. He also pleaded for additional supplies of wood to enable him to survive the winter. Clearly he thought his death was imminent, and in fact he died at the end of that winter. This bitter letter shows the depth of his resentment towards Haydn, whom he is said to have called a *Gsanglmacher* ('little song-maker'). Haydn was called to order by the princely administrator; the accusations of laziness caused him to keep his own thematic catalogue from then on. In his old age Haydn left a memorial to his former Oberhofkapellmeister with his edition (1804) of six introductions and fugues for string quartet, taken from Werner's oratorios.

Werner's music reflects several different tendencies. In church music, which occupied him until his last years, he composed *a cappella* masses in a strict contrapuntal style but also works with string and wind accompaniments markedly influenced by the Neapolitan tradition. He was, however, a capable contrapuntist and a composer who thought naturally in contrapuntal terms. Although his melodic style was sometimes angular, in a manner reminiscent of Zelenka's, he could also produce, as in his secular cantatas and his Christmas pieces (which include pastorals for organ with strings and oboes), themes of a simple, folksong-like character. His symphonies and trio sonatas follow the conventional three- and four-movement patterns of his time; but he also composed works, notably the *Musicalischer Instrumental-Calender*, using representational effects.

WORKS

ORATORIOS

performed in Eisenstadt

Fasciculus myrrhae dilectus, oder das geliebte Mhyrrenbüschel, 1729, *A-Wgm*; Die betrübte Tochter Zion, oder die unter dem Kreuz nach Ruhe verlangende Seele, 1732, *Wgm*; Mater dolorum, das ist Die schmerzhafte Mutter, 1733, *Wgm*; Der so eyffrig in sein Schäflein verliebte ... gute Hirt, 28 March 1739, *H-Bn*; Die von dem stoltzen Holoferne bis zum Todt gebreste ... Stadt Bethulia, 1742, *Bn*; Der so treu- als heyllos wider seinen sanfftmüthigen Vatter David rebellierende Sohn Absolon, 13 April 1743, *Bn*; Der keusche Joseph, 1744, *A-Wgm*; Die allgemeine Auferstehung, 16 April 1745, *H-Bn*; Die glück-seeligst vermählte und bis zum höchsten Gipfel der ehren erhobene Durchläuchtige Braut Esther, 8 April 1746, *Bn*

Der von der Gerechtigkeit abgeschreckte ... verlohrene Sohn, 31 March 1747, *Bn*; Der jammer-volle, so gedultig als unschuldigleydende Hussiten Fürst Job, 12 April 1748, *Bn*; Adam, 1749, *Bn*; Die durch des Neides Trieb auf das grimmigst gehaste Tugend, oder der ... bis zum Tod verfolgte David, 27 March 1750, *Bn*; Daniel, 1752, *Bn*; Judas Makkabeus, 1757, *Bn*; Der Tod des heiligen Johann von Nepomuk, 1757, *A-Wgm*; Tobias, 1759, *Wgm*; Debora (A. Tauffer), 4 April 1760, *H-Bn*, *A-Wgm*; Schmerzhafter Wiederhall des Davidischen Thränenliedes, n.d., *Wgm*

VOCAL

[*principal sources A-Ee, Ek, Wgm, Wn, H-Bn; see also Hárich and Dopf*]

17 masses, vv, str, wind, some with timp; Missa festivalis e brevis (1759), ed. D. Révész (Zürich and Budapest, 1971)

Mass, vv, 2 vn, va, bc

3 requiem masses; 1 in g, 4vv, choir, str, org, ed. I. Sulyok (Vienna, 1969)

5 a cappella masses

*c*75 Marian antiphons; lits; vespers; offs

3 TeD; 1 ed. I. Sulyok (Vienna, 1968)

2 Hirtenmusiken zur Weihnacht, str, org, ed. E.F. Schmid (Kassel, 1935); Hirtenmusik zur Weihnacht, str, bc, ed. E.F. Schmid (Kassel, 1934, 2/1956); Pastorella, solo org, str, ed. E.F. Schmid (Kassel, 1935, 2/1956); Pastorella de Nativitate Domini, 4vv, 2 ob, 2 vn, bc, ed. E.F. Schmid (Kassel, 1935, 2/1956)

Weihnachtslied, cant., solo vv, vv, str, org, ed. Z. Falvy (London, 1969)

Various pastorals, arias and cantilenas, mostly for Christmas and Advent

2 neue und extra lustige musicalische Tafel-Stücke: Der Wiennerische Tändlermarckt, Die Bauren-Richters-Wahl, secular cants., 4–5vv, 2 vn, bc (Augsburg, n.d.); ed. in Diletto musicale, lxxxi (Vienna, 1961), clxxi (Vienna, 1968)

INSTRUMENTAL

Symphoniae 6 senaeque sonatae, 2 vn, bc (Augsburg, 1735); ed. in Diletto musicale, cdi-cdvi (Vienna, 1971, 1976)

Neuer und sehr curios- Musicalischer Instrumental-Calender, 2 vn, b (Augsburg, 1748); ed. in EDM, xxxi (1956)

6 Fugen in Quartetten, str qt, ed. J. Haydn (Vienna, 1804) [taken from Werner's orats]; ed. E.F. Schmid (Landsberg am Lech, 1955–7); ed. W. Höckner (Wilhelmshaven, 1963)

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HUBERT UNVERRICHT

Werner, Sven Erik (*b* Copenhagen, 21 Feb 1937). Danish composer and teacher. After completing studies in Danish

and music at Copenhagen University in 1964, he worked until 1970 as programme secretary at Danish Radio. As a composer he was a late starter and essentially self-taught: he had one of his first compositions, the wind quintet *Jubilus*, accepted for performance at the 1968 Palermo festival. He was principal of the Fyn Conservatory in Odense between 1974 and 1989, during which period he founded the organization Funen Young Musicians (1982), and briefly, together with Poul Nielsen, edited the *Dansk Musiktidsskrift* (1972–4). He also served as a member of the National Music Council (1983–91), and from 1992 as chairman of the state-sponsored record company DaCapo.

Werner's extensive involvement in administration and in Danish cultural and musical debate has limited the volume of his production. His output nonetheless contains many substantial and personal works. While the most prominent influences on his music are those of Stockhausen and the Polish avant garde, Lutosławski especially, his works incorporate a variety of stylistic elements, and cover a wide range of genres. He has written works for both television (*Cancer*, 1970, and *Formynderne*, 1973–80) and the stage (*Den Hellige Kommunion*, 1972–3), as well as a number of educational works, such as the *Twelve Tango Studies* (1991–3) for accordion. Elements of Messiaen's compositional techniques are found in *Tie-Break* (1984) for accordion ensemble and the choral work *Hommage à Bruckner* (1984), while *Dramma giocoso* (1982) pays homage to Mozart's *Don Giovanni*.

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(*selective list*)

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Orch: Ground, fl, orch, 1975–80; Flick-Story, 23 wind, 2 pf/hp, perc, 1976; Vc Conc., 1979–80; Sjaellandske afgrunde [The Abysses of Zealand], 1980–81; Windfall, tuba, orch, 1993

Choral: Conditiones, double chorus, 1968–9; Epluchure III (G. Apollinaire), 16-pt mixed chorus, org, 1972; Fynsk salme [Fyn Psalm] (T. Kingo), Bar, mixed chorus, orch, 1981–2; Hommage à Bruckner (Lat. texts), mixed chorus, 1984

Chbr and solo inst: Jubilus, wind qnt, 1968; Various, pf, 1981; Dramma giocoso, fl, 1982; Triplum, ob, cl, bn, 1982–3; Tie-Break, 6 accdn, 1984; Passionsfrugter [Passion Fruits], wind qnt, 1987; 12 Tango Studies, accdn, 1991–3

Solo vocal: 2 tekster (H.M. Enzenberger), S, accdn, elec gui, perc, 1969; Cherche la femme, S (live/tape), tuba, 1974; Monumenter (P. Mouritzen), Mez/A, pf, 1974; Cantio sacra (Bible: *Ecclesiastes*), B, ob, org, 1977

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'… efter postmodernism? Hvordan opfatter nordiske komponister deres placering i musikhistorisk sammenhaeng?' [… after postmodernism? How do Nordic composers see their position in the context of musical history?], *DMt*, lxiii (1988–9), 100–01

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ERIK H.A. JAKOBSEN

Wernick, Richard (*b* Boston, 16 Jan 1934). American composer. He studied at Brandeis University, where his composition teachers included Irving Fine, Harold Shapero and Arthur Berger, at Mills College (MA 1957) with Leon Kirchner, among others, and at Tanglewood with Ernst Toch, Boris Blacher and Aaron Copland. He also studied conducting with Leonard Bernstein and Seymour Lipkin. During the 1950s he worked as an incidental, film and television music composer. He went on to teach at SUNY, Buffalo, the University of Chicago and the University of Pennsylvania (1968–96). As musical director of the Penn Contemporary Players and other ensembles, he has directed numerous performances of new music, including many world premières. He has also served as contemporary music consultant for the Philadelphia Orchestra (1983–9) and as special consultant to music director Riccardo Muti. His honours include the Pulitzer Prize (1977), two Kennedy Center Friedheim first prizes, awards from the Ford, Guggenheim and Naumburg foundations, and commissions from Rostropovich and the Philadelphia Chamber Music Society.

Wernick's formative years were dominated by the pluralistic attitude of the 1960s. He has remarked, 'I occasionally find 12-tone rows that have interesting characteristics and I work out all their permutations', but has defined his general attitude as chordal-harmonic. His extensive output is dominated by large-scale works that reflect the influence of late Romantic forms and textures. His six string quartets adopt intensive quasi-Baroque contrapuntal devices, including cantus firmus techniques (String Quartet no.1, 1963) and elaborate fugatos (String Quartet no.5, second movement, 1996). His choice of texts for vocal and programmatic works has been guided by ideological messages. The *Kaddish Requiem* (1971), in memory of the victims of the Vietnam War, combines traditional mourning texts of Jewish and Christian services. *Visions of Terror and Wonder* (1978) alternates between verses from the Hebrew Bible, the Qu'ran and the New Testament, all of which call for peace. In the Viola Concerto (1986), Dylan Thomas's verse *Do not go gentle into that good night* leads a rhythmically energetic concerto grosso texture into an ethereal slow movement that ends with an allusion to the children's rhyme *This old man*.

Wernick's style has been described as tonally referential, but based on fixed intervallic cells; a frequent reiteration of motivic-harmonic gestures is characteristic in works such as the Violin Concerto (1981–2) and the Second Symphony (1995). The piano sonata *Reflections of a Dark Light* (1982) is based on a limited harmonic vocabulary initially presented as a set of four chords built of minor 6ths and minor 3rds. His frequent cooperation with performers such as Jan de Gaetani, Lambert Orkis and Gregory Fulkerson has led to highly idiomatic compositions for the voice, piano and violin.

WORKS
(*selective list*)

Vocal: A Prayer for Jerusalem, Mez, perc, 1971; Kaddish Requeim (trad.), Mez, fl + pic, cl + b cl, vn, vc + sitar, 2 perc, pf, tape, 1971; Contemplations of the Tenth Muse, I–II, S (1977–9); Visions of Terror and Wonder (Bible, Qu'ran), Mez, orch, 1978; A Poison Tree (W. Blake), S, fl, cl, vn, vc, (1980); The Oracle of Shimon Bar Yochai (Gates of Prayer), S, vc, pf, 1983; Oracle no.2 (The Rabbi of Kotzk) (quoted in C. Potok: *The Promise*), S, ob, pf, 1985; … and a time for peace, Mez, orch, 1994–5; Sym. no.2, S, orch, 1995; Str Qt no.5 (H. Senesh), S, str qt, 1996

Orch: Vn Conc., 1981–2; Va Conc. 'Do not go gentle …', 1986 [after D. Thomas]; Sym. no.1, 1988; Pf Conc., 1989–90; Conc., sax qt, orch, 1991; Vc Conc., 1992; see also VOCAL

Chbr and solo inst: Str Qt no.1, 1963; Cadenzas and Variations II, vn, (1970); Cadenzas and Variations III, vc (1972); Str Qt no.3, 1972–3; Introits and Canons, ens, 1977, rev. 1981; Conc., vc, 10

insts, (1980); In Praise of Zephyrus, ob, str trio (1981); Sonata 'Portraits of Antiquity', vc, pf, (1982); Reflections of a Dark Light, sonata, pf, (1982); Musica ptolemeica, brass qnt, (1987); Str Qt no.4, 1988; Str Qt no.2, 1990; Cassation, ob, hn, pf, (1995); Pf Trio (1996); Str Qt no.6, 1998; see also VOCAL

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JEHOASH HIRSHBERG

Wernik, Kazimierz (*b* Warsaw, 1828; *d* St Petersburg, 4 May 1859). Polish pianist and composer. He studied the piano with Józef Nowakowski in Warsaw, and from 1842 with Chopin in Paris; he also studied composition with H. Reber. After a few years he returned to Poland, but in 1849 moved to St Petersburg, where he spent the rest of his life. He played at concerts in Warsaw (1845, 1849), Vilnius (1852) and St Petersburg (from 1849), and was regarded by his contemporaries as a pianist of considerable ability, though given to sentimentality. He wrote many piano works, including a Piano Concerto (Warsaw, 1853), a Mazurka (Warsaw, 1858), two Polonaises (St Petersburg, 1858), a Morceau caractéristique, nocturnes and further mazurkas and polonaises. These works show a marked influence of Chopin, particularly the polonaises. His piano writing is characterized by rich textures which demand considerable technical accomplishment. Some of his works were left in manuscript, and are presumed lost.

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ZOFIA CHECHLIŃSKA

Werrecore [Vercore, Verecore, Verrecore], **Matthias** [Mathias] **Hermann** [Mathias Fiamengo] (*b* ?Vercore or Warcoing, Hainaut; *d* after 1574). ?Flemish composer. Although the various forms of his name suggest that he was Flemish, the records of Milan Cathedral state that he was the son of 'Eligio' who lived in Milan. On 3 July 1522 he succeeded Gaffurius as *maestro di cappella* of Milan Cathedral. On 9 February 1525 he was accused of a misdemeanour, of which no details are known; there is some evidence that he did not always perform his duties satisfactorily. In 1534 he reorganized the *cappella* and on 31 December of that year he presented himself to the cathedral prefects, demanding the credits due to him from loans made to the cathedral *fabrica*, including 'una cum interesse'. On 6 July 1542 he received an increase in salary as reward for his good services. Towards the middle of 1550 he was succeeded, temporarily, by Oliviero di Phalansis, and, in 1557 or 1558, by Simon Boyleau. Werrecore is last mentioned in documents of 9 December 1574 concerning benefices awarded by the chapter. The theory proposed by Kade and Fétis that Werrecore and Matthaeus Le Maistre were the same composer has been disproved by Haberl and others.

Werrecore's most famous work was the four-voice *Bataglia taliana*, celebrating the defeat of France at the Battle of Pavia (1525) which ensured Milan's independence. It was first published in Nuremberg with the German title *Die Schlacht vor Pavia* and the note: 'Matthias Herman Verecorensis, who was himself in the line of battle and witnessed the worst miseries, composed this on the way'.

WORKS

[20] Cantum ... liber primus, 5vv (Milan, 1555)
6 other motets, 1540[7], 1543[3], 1564[1]
4 motets attrib. 'Mathias' in 1534[4], 1534[6], 1538[2], 1542[18] ('Matthias Hermann' in repr. 1569[6]); 1 ed. A. Smijers and A.T. Merritt, *Treize livres de motets parus chez Pierre Attaingnant*, ii (Paris, 1936)
Motet attrib. 'Hermann' in 1538[3]

Die Schlacht vor Pavia, 1544[19] (arr. lute in 1544[23]; ed. in DTÖ, xxxvii, Jg.xviii/2, 1911/*R*), repr. as La bataglia taliana ... con alcune villote, 4vv (Venice, 1549, enlarged 2/1552)
2 madrigals attrib. 'Matthias' in 1541[15]
Mein herz und gmüt, 5vv, 1556[29] (attrib. 'Mathias Hermanus'; 2 settings)

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O. Kade: *Mattheus le Maistre* (Mainz, 1862)
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E. Bienenfeld: 'Wolffgang Schmeltzl, sein Liederbuch (1544) und das Quodlibet des XVI. Jahrhunderts', *SIMG*, vi (1904–5), 80–135
K. Huber: 'Die Doppelmeister des 16. Jahrhunderts', *Festschrift zum 50. Geburtstag Adolf Sandberger* (Munich, 1918), 170–88
G. Benvenuti: Introduction to *Andrea e Giovanni Gabrieli e la musica strumentale in San Marco*, IMi, i (1931), xcii

PIER PAOLO SCATTOLIN

Wert [Vuert], **Giaches** [Jaches] **de** (*b* Flanders, perhaps Ghent, 1535; *d* Mantua, 6 May 1596). Flemish composer active in Italy.

1. LIFE. Wert's early years remain clouded in obscurity. According to a reliable contemporary description he was taken to Italy as a boy to be a singer in the household of Maria di Cardona, Marchesa of Padulla, who mostly lived at Avellino near Naples. The simple, formulaic accompanimental style found in some of his early madrigals, and especially in his Petrarch settings, have been associated with these formative years near Naples, where simple accompaniments were used for elevated vernacular poetry. Although it has been suggested that Wert spent some time in a similar capacity in Rome, under the protection of Giulio Cesare Gonzaga, Patriarch of Alessandria, the evidence is unstable. More secure is the idea that he moved to Novellara, capital of a small county governed by a cadet branch of the Gonzaga family, in about 1550. During the early 1550s he is recorded in both Mantua and Ferrara (where he got to know Rore) before returning to Novellara and the service of Count Alfonso Gonzaga in 1556. Between then and the early 1560s he remained in Novellara; it was there that he married and a number of his children were born (he was to have at least six). It was probably through his connections with the Gonzaga of Novellara that Wert next moved to Milan, where he worked at the governor's court as *maestro di cappella* until 1565. His letters from Milan present a lively and engaging picture of daily life among the officers of the Spanish garrison.

In the same year, Wert left Milan for Mantua, where he was appointed as *maestro di cappella* at the recently completed ducal chapel of S Barbara. His appointment evidently aroused considerable opposition from other members of the choir, in particular from AGOSTINO BONVICINO, a minor composer who engineered various attempts to undermine Wert's authority. In 1570 matters came to a head with the disclosure of Bonvicino's adultery with Wert's wife Lucrezia, a member of a minor branch of the Gonzaga, as a result of which she was compelled

to return to Novellara. Despite the hostile atmosphere which bedevilled Wert's early years at S Barbara, he resisted offers of work elsewhere. One came in the spring of 1566, when he accompanied Guglielmo Gonzaga, Duke of Mantua, to the Imperial Diet in Augsburg. According to Francesco Sale, a member of the Cardinal of Augsburg's *cappella*, Wert's distinguished improvisation at the keyboard resulted in a proposal of work at the Imperial court in Prague. There were also important contacts with the Farnese court in nearby Parma, and Wert implied in a letter of 1567 that he was offered the chance of employment there. In these years he continued to maintain relations with the Gonzaga of Novellara, as he was to do throughout the rest of his career. In January 1568, for example, he was in Novellara to prepare the music and rehearse singers and instrumentalists for an *intermedio* to accompany a comedy written for the marriage of Alfonso Gonzaga to Vittoria di Capua; among the other artists involved were the Mantuan choreographer Leone de' Sommi with whom he was to work again, notably in preparations for an aborted performance of Guarini's *Il pastor fido*, at Mantua, in 1591–2 (see below).

Although there is little documentation of Wert's activities and movements during the 1570s, what survives gives a clear impression of his increasingly important contacts with the Este court at Ferrara. While the Mantuan court might be characterized as somewhat Counter-Reformation in spirit (Duke Guglielmo Gonzaga was both austere and devout), Ferrara under Duke Alfonso II d'Este was the opposite. Wert's artistically productive and evidently close contacts with Tasso and Guarini date from this period; for example, *Il sesto libro de madrigali*, of 1577, contains a setting of Tasso's *Tolse Barbara gentil* which must have been composed shortly after the verse had been written and before it was published. After the marriage of Duke Guglielmo's daughter, Margherita Gonzaga, to Duke Alfonso in 1579, the ties between the Mantuan and Ferrarese courts were strengthened even further. Wert's connection to both was intensified as well, partly as a result of the extensive litigation over Lucrezia Wert's property, confiscated following the discovery of her part in a plot to overthrow the Gonzaga of Novellara; Lucrezia went to prison, where she died in 1584. In this unfortunate affair, in which Wert found himself opposed to the Counts of Novellara, he was supported by both Guglielmo Gonzaga and his son Prince Vincenzo, as well as by Duke Alfonso, who had jurisdiction over the case. It was not until 1588 that the matter was finally resolved, with Wert being awarded one third of his wife's possessions together with the right to bequeath them to his children. A second reason for Wert's increasingly frequent visits to Ferrara in these years was his attachment to Tarquinia Molza, a niece of the poet Francesco Maria Molza and an accomplished musician and member of the second *concerto delle dame*. Her affair with Wert began in 1584, and was finally exposed in October 1589 following enquiries ordered by Duke Alfonso. The main issue was to do with class: in such a highly stratified society, it was considered inappropriate for a member of the minor aristocracy, engaged at court as lady-in-waiting to the Duchess of Ferrara, to form a relationship with a servant. Tarquinia was banished from court and returned to Modena. In addition to these personal reasons for visiting Ferrara, Wert was also professionally attracted by the cultural and musical climate of the Este court, and particularly by the virtuoso musical skills of the *concerto delle dame*. This debt is clearly acknowledged in in the dedication of *L'ottavo libro de madrigali*, dedicated to Duke Alfonso; many of the madrigals in this book were composed for the *concerto*. Wert also contributed to *Il Lauro secco* (1582[5]) and *Il Lauro verde* (1583[10]), collections of madrigals, mostly by Ferrarese composers, assembled in honour of Laura Peverara, another member of the ensemble. During the 1580s Wert's health began to fail. In 1582, when he fell ill with malaria, Gastoldi was called upon to deputise as *maestro di cappella*, and the same arrangement was made again in 1585. Finally, in 1592, Gastoldi officially succeeded Wert at S Barbara.

Vincenzo Gonzaga's succession to the Duchy of Mantua in 1587 brought about important changes in the cultural life of the court, which now entered its most brilliant period since the days of Duke Federico I. The *cappella* at S Barbara was expanded, and the new duke instituted an ensemble of virtuoso singers in imitation of the Ferrarese *concerto delle dame*. The Vincenzo's fondness for the theatre is reflected in the attempts to produce Guarini's controversial pastoral *Il pastor fido* at court during the 1590s; together with Francesco Rovigo, Wert provided the music for a projected performance in 1592. In the end this had to be abandoned, partly because of the difficulty of bringing off the 'Gioco della cieca', a sung and danced *ballo* (Act 3, scene ii), and it was not until 1598 that the play was successfully staged in Mantua with music by Gastoldi. Wert's collaboration with Leone de' Sommi over the performance of Muzio Manfredi's *Le nozze de Semiramide con Memnone* was less troublesome, and Manfredi's published letters suggest that the piece itself was more traditional. This must have been one of Wert's last major involvements in the artistic life of the Mantuan court. The dedication of his *L'undecimo libro* is dated 18 August 1595; he died in the following spring in his house in Mantua in the Contrada dell'Aquila, close to both the ducal palace and the Mantua residence of the Gonzaga of Novellara, who between them had employed him for most of his career. He was buried in the crypt of S Barbara close to the tomb of another court musician, Francesco Rovigo. A posthumous book of madrigals was put together by his son Ottavio.

2. Works. Although some of Wert's church music was published during his lifetime, much of it, being specially composed for the exclusive use of S Barbara, was not; to his contemporaries he was primarily known as a composer of madrigals and occasional pieces. Nevertheless, he wrote polyphony for S Barbara throughout his career, and a substantial corpus survives among the manuscripts from the basilica. Of his seven masses, only one, the *Missa Dominicalis*, was published during his lifetime. This appeared in a collection of six *alternatim* settings all based on the chant *Kyrie orbis factor*, and all by composers connected in some way or other with S Barbara and Mantua. Between them, these seven masses cover all the liturgical festal categories for which polyphonic masses are specified in the S Barbara *Ceremoniale* drawn up in 1583.

Of the various collections of hymns that were specially commissioned for S Barbara, Wert's magisterial cycle is the largest and most important. It consists of 127 pieces, none of which was published during the 16th century. In style, Wert's hymns resemble his other *alternatim* settings

for the basilica; their extreme simplicity, evidently designed to allow the texts to be clearly heard, is reminiscent, in their combination of careful declamation, attention to text and restrained counterpoint, of the hymns and the *Preces speciales* of Jacobus de Kerle. Many of Wert's hymns were intended for performance on the feast days of saints who were prominent in the liturgy at S Barbara, and whose relics lay inside the Basilica (including St John the Baptist, St Sylvester, St Adrian and, of course, St Barbara herself); Marian feasts and the Finding and Exultation of the True Cross also receive special emphasis in Wert's hymn cycle.

Wert's motet settings, the most important and in some cases most widely circulated of his sacred music, were also the only part of this corpus to be printed in quantity in his lifetime. The *Motectorum liber primus* of 1566 contains 19 pieces, many of them settings of texts from the Roman liturgy. As with the *Secondo libro de motetti* (1581) and his third and final motet collection, the *Modulationum cum sex vocibus liber primus* of the same year, the majority of these are from Epistles, Gospels or Lectiones for major feasts. Taken in the main from New Testament sources, these extracts were traditionally read or intoned by the celebrant rather than sung in polyphony, as were devotional or psalm texts. This peculiarity may well be explained by the particular conventions of liturgical performance in S Barbara, where it is known that extra polyphonic items were often sung as substitutes for antiphons or other chants on major feast days. The motets apart, most of Wert's music for the basilica remained in manuscript as a private and reserved repertory specifically composed for a single privileged and élite institution. Partly proclaimed through the deployment of special texts (at least two of the hymns were written by Marc' Antoine Muret) and cantus firmi derived from the S Barbara liturgy, its distinctiveness was additionally underscored by being set in *alternatim* fashion.

Although Wert's task as *maestro di cappella* at S Barbara must have occupied a good deal of his time, he was largely known to the outside world as a composer of madrigals. The dedications of his published books shadow his biography: the early ones were addressed to Count Alfonso Gonzaga, Duke Ottavio Farnese, Consalvo Fernandes di Cordova (Governor of Milan), the Marchese di Pescara and Duke Guglielmo Gonzaga. *Il quinto libro* of 1571 is the only collection to be dedicated to a collective patron, in this case the members of the Accademia Filarmonica of Verona; and from the sixth book on, the dedicatees are mostly members of the Gonzaga family. Two books are addressed to Vincenzo Gonzaga, one to Vincenzo's wife Margherita Farnese, one to his mistress Agnese Argotta (who was much involved in the attempts to stage *Il pastor fido* in 1591–2), and one to his second wife Leonora de' Medici. Indeed the idea that Wert, as the Gonzaga composer *par excellence*, had embarked on a plan to dedicate each of his madrigal books to a different member of the family, is explicitly stated in the dedicatory letter to *L'undecimo libro*. The only real exception to the pattern is *L'ottavo libro*, dedicated to Duke Alfonso II d'Este and filled with madrigals written for the celebrated Ferrarese *concerto delle dame*.

Wert's madrigals follow a discernible pattern of stylistic change, mirroring both the resources available and the differing tastes of his patrons, as well as his exposure to other musical influences. In their use of chromaticism, representational melodic figures and dark colouring the early books are strongly indebted to Rore, whom Wert knew personally. From *Il quarto libro* onwards these characteristics undergo a process of refinement, and are now combined with an increased use of pure homophony and an interest in textural contrast. *Il sesto libro* contains two long canzoni written in the declamatory style that writers since Einstein have identified as one of Wert's most important and original contributions to madrigalian language. The texts which Wert set in these books are characteristic of mid-century taste; Petrarch's verse is prominent, there is some Bembo as might be expected and, less predictably, a good deal of Tansillo.

The real change comes with *Il settimo libro*, a book which marks his increased involvement in the life of the Ferrarese court, and his new enthusiasm for epic verse and in particular for the works of Tasso and Guarini. This, and the two books that follow it, are filled with pieces in a more dramatic style, forged out of the language of strong contrast and theatrical melodic gesture. The pieces of the eighth book show the virtuoso upper lines and separation of upper and lower voices into separate blocks that would become the hallmark of madrigals written for the *concerto delle dame*, much copied by other composers working in the Mantuan–Ferrarese orbit during the 1580s and 90s, including Benedetto Pallavicino and Claudio Monteverdi. Wert's book of five-voice *villanelle*, his only collection of pieces in a lighter vein, is much less distinctive in style, being virtually indistinguishable from Marenzio's in the same genre. *L'undecimo libro*, the last of Wert's collections to appear during his own lifetime, contains a number of settings of passages from *Il pastor fido*; they obviously reflect the intense interest in this play at the Mantuan court in about 1591, but the temptation to identify the book's eleven settings with music written for the Mantuan production must be resisted. Mannered, aristocratic and elegant, the poetry of *Il pastor fido* came to rival that of Tasso's *Gerusalemme liberata* as a source of madrigal texts. In this, as in so many other ways, Wert's madrigals are innovatory and prophetic, introducing elements of style and gesture that historians usually associate with later composers, and above all with Monteverdi who spent his earliest years at Mantua during Wert's final ones.

WORKS

For works mentioned in Wert's letters which cannot be identified see Fenlon, *Letters and Documents* (1999).

all printed works except anthologies published in Venice

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SECULAR

Il primo libro de madrigali, 5vv (1558) [1558]
Il primo libro de madrigali, 4vv (1561) [1561a]
Madrigale del fiore, libro primo, 5vv (1561) [1561b]
Madrigale del fiore, libro secondo, 5vv (1561) [1561c]
Il terzo libro de madrigali, 5vv (1563) [1563]
Il secondo libro de madrigali, nuovamente con nuova giunta ristampati, 5vv (1564) [1564]
Il quarto libro de madrigali, 5vv (1567) [1567]
Il quinto libro de madrigali, 5vv (1571) [1571]
Il sesto libro de madrigali, 5vv (1577) [1577]
Il settimo libro de madrigali, 5vv (1581) [1581]
L'ottavo libro de madrigali, 5vv (1586) [1586]
Il nono libro de madrigali, 5vv (1588) [1588]
Il primo libro delle canzonette villanelle, 5vv (1589) [1589]
Il decimo libro de madrigali, 5vv (1591) [1591]
L'undecimo libro de madrigali, 5vv (1595) [1595]
Il duodecimo libro de madrigali, 4–7vv (1608) [1608]

Works in 1558[13], 1564[16], 1570[15], 1576[5] 1582[5], 1583[10], 1583[12], 1590[11]

A caso un giorno (L. Tansillo), 5vv, 1567; W iv, 65
Accend'i cori a l'arme, 6vv, 1561c; W ii, 60
Ah dolente partita (B. Guarini), 5vv, 1595; W xii, 1
Ahi come soffrirò, 5vv, 1595; W xii, 16
Ahi lass'ogn'hor veggio, 5vv, 1595; W xii, 32
Alto Signor, 6vv, 1558; W i, 95
Amor che sai in qual stat'io mi viva, 5vv, 1591; W x, 36
Amor io fallo (F. Petrarch), 5vv, 1561c; W ii, 48
Amorose viole, 5vv, 1583[12]; W xiv, 82
Amor poiché non vuole (G. Parabosco), 4vv, 1561a; W xv, 27
Amor, se non consenti, 5vv, 1595; W xii, 48
Amor s'hai pur desio meco, 5vv, 1591; W x, 19
Ancor che l'alto mio nobil pensiero, 5vv, 1595; W xii, 19
Anima del cor mio, 5vv, 1595; W xii, 40
Aspro cor e selvaggio (Petrarch), 5vv, 1558; W i, 33
Avorio e gemma (L. Ariosto), 5vv, 1571; W v, 1
Ben sempre degg'io, 5vv, 1608; W xiv, 92
Cantai hor piango (Petrarch), 5vv, 1561c; W ii, 32
Cantate Ninfe homai, 5vv, 1589; W xiv, 28
Cantiam del Mincio, 5vv, 1589; W xiv, 1
Cara Germania mia, 8vv, 1567; W iv, 76
Cara la vita mia (= Quem admodum desiderat), 5vv, 1558; W i, 45
Cara nemica mia (Tansillo), 4vv, 1561a; W xv, 13
Che fai alma, 7vv, 1595; W xii, 51
Che giova posseder (P. Bembo), 4vv, 1561a; W xv, 1
Che bello Epithemia, 4vv, 1564[16], ed. S. Cisilino, Celebre raccolte musicali venete del Cinquecento, i (Padua, 1974); W xiv, 61
Che novo e vago sol (= Ut pavidus cervus), 7vv, 1571; W v, 90
Chi mi fura il ben mio, 4vv, 1561a; W xv, 37
Ch'io scriva di costei (Bembo), 8vv, 1558; W i, 103
Chi salirà per me madonn'in cielo (Ariosto), 4vv, 1558[13]; W xv, 62
Come viver potrò, 7vv, 1563; W iii, 112
Con voi giocando amor (G.B. Pigna), 5vv, 1586; W viii, 62
Così di ben amar porto tormento (Petrarch), 5vv, 1571; W v, 4
Credi tu per fuggire, 5vv, 1589; W xiv, 32
Cruda Amarilli (Guarini), 5vv, 1595; W xii, 43
Crudelissima doglia, 5vv, 1591; W x, 42
Cura che di timor (G. Della Casa), 5vv, 1558; W i, 27
Da humil verme tra l'herbe, 4vv, 1561a; W xv, 35
Datemi pace o duri miei pensieri (Petrarch), 5vv, 1591; W x, 10
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Fantasias, a 4, *I-Rvat* Chigi Q VIII 206

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IAIN FENLON

Wertheim, Rosy [Rosalie] (**Marie**) (*b* Amsterdam, 19 Feb 1888; *d* Laren, 27 May 1949). Dutch composer. After gaining a piano teaching certificate in 1912 from the Koninklijke Nederlandse Toonkunstenaars Vereniging, she studied composition with Bernard Zweers and Sem Dresden. She also taught the piano and solfège at the Amsterdam Muzieklyceum. Deeply concerned about the social circumstances of the working classes, she gave piano lessons to poor children, conducted a children's chorus in a working-class neighbourhood and financially supported a number of families. She also conducted the Jewish women's chorus of the Religieus Socialistisch Verbond in Amsterdam. During World War I her song *Neutraal* was popular. She began her career writing mainly songs and choral works and after encountering the works of Debussy, Ravel and Stravinsky her music became increasingly Impressionistic. In 1929 she moved to Paris, where she studied with Louis Aubert. Until 1935 her home in Paris was a meeting-place for many composers, including Elsa Barraine, Arthur Honegger, Jacques Ibert, André Jolivet and Messiaen. After spending a year in Vienna, where she studied counterpoint with Karl Weigl, she went to the USA, where some of her works were performed by the Composers' Forum Laboratory in New York. In 1937 she returned to Amsterdam but was forced to go into hiding during World War II because of her Jewish origins. Much of her chamber music is cheerful and neo-classical, and can be playful, as in 'Cortège de marionettes' from the *Trois morceaux*.

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HELEN METZELAAR

Wertzeburc, Conrat von. *See* KONRAD VON WÜRZBURG.

Wesch, Anthonius. *See* MUSA, ANTHONIUS.

Wesendonck [Wesendonk; née Luckemeyer], **Mathilde** [Agnes] (*b* Elberfeld, 23 Dec 1828; *d* Traunblick, nr Altmünster, 31 Aug 1902). German poet. Mathilde and Otto Wesendonck (a wealthy silk merchant) married in 1848 and settled in Zürich in 1851, where they became acquainted with Wagner the following year. The Wesendoncks placed at Wagner's disposal the little house he named the Asyl, adjoining their villa in the Zürich suburb of Enge; Otto proved to be one of Wagner's most generous patrons. Mathilde enjoyed an intimate relationship with Wagner, which was probably not consummated, but which in part inspired – and was dramatized in – *Tristan und Isolde*. She was also the author and dedicatee of the *Wesendonck Lieder*. The relationship ended in 1858 with Wagner's enforced removal from the Asyl. Mathilde's subsequent prose and poetic works include the five-act drama *Gudrun* (1868), the five-act tragedy *Edith oder die Schlacht bei Hastings* (1872) and the dramatic poem *Odysseus* (1878). The Wesendoncks spelt their name thus; it was not until after 1900 that their son reverted to what was probably the original spelling of the Dutch-derived name, Wesendonk.

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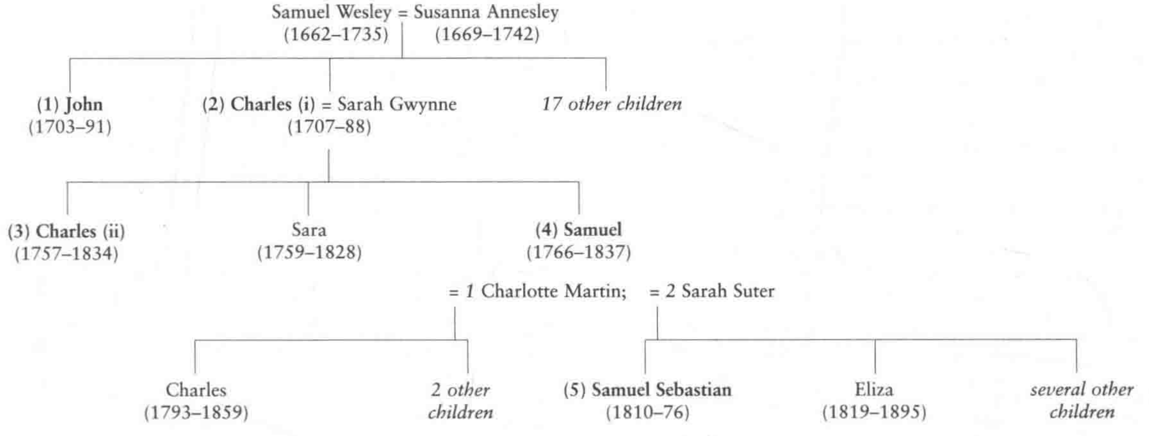
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BARRY MILLINGTON

Wesley. English family. The relationship of the musical Wesleys to the great 18th-century religious leaders of the same name is most easily shown by a family tree (fig.1). Despite the statements of many writers, there is no evidence to connect this family with that of GARRET WESLEY MORNINGTON.

(1) **John Wesley** (*b* Epworth, Lincs., 17 June 1703; *d* London, 2 March 1791). Clergyman, the founder of Methodism; his views on music were of great importance in English and American musical history.

He was the 15th child of Samuel Wesley (1662–1735), an Anglican clergyman of nonconformist forebears, and Susanna née Annesley (1669–1742), a woman of remarkable learning, was educated at home by his mother and then at Charterhouse and Oxford, and was ordained a



1. Wesley family tree

clergyman of the Church of England. The Methodist movement began in the religious group he founded at Oxford in 1729. During his missionary voyage to Georgia in 1735–8 and subsequently in London he was much influenced by the Moravians, and his first *Collection of Psalms and Hymns* (Charlestown, 1737) contained five translations of German hymns. In 1739 he secured the Foundery at Moorfields which was to remain the headquarters of the London society, and in 1742 he issued the *Foundery Tune Book* which contained the first collection of Methodist church music. Later he produced *Select Hymns with Tunes Annext* (1761), the tunes of which were issued separately as *Sacred Melody* (1765); *Sacred Harmony*followed in 1781 (revised *c*1790), to go with his *Collection of Hymns for the Use of the People Called Methodists* (1780, ed. Hildebrandt and Beckerledge). Much of Wesley's life was spent in incessant travelling, to preach in churches, in meeting-houses and in the open air, and to supervise and inspire the growing numbers of his followers. In face of rising opposition from the Church, he nonetheless maintained his Anglicanism to the last: from many points of view he was a high churchman. His ideas were influential not only on the Wesleyan Methodists, but on the other dissenting bodies and on the Church of England as well. Indeed he was as much the originator of the Evangelical party in the Church of England as of the sect that bears his name. But he eventually parted ways with the majority of them on a theological issue: he was Arminian, they were Calvinist.

Wesley's opinions about music are to be found scattered in his *Journal*, essays, letters and prefaces; in the minutes of the Methodist conferences; and in the selections of tunes which he compiled or approved for Methodist use. He believed in the great power of music over men's hearts and wanted to harness this power for good. Though he himself could on occasion be profoundly moved by purely instrumental music, his Arminian theology led him to take the view that church music must be joined to words, and those words must come from the hearts of the worshippers. He had no puritanical dislike of elaborate music, or of organs: indeed his personal 'conversion' on 24 May 1738 came to him while listening to an anthem at St Paul's Cathedral. But he could not tolerate voluntaries. If a choir sang, they must sing words with a clear meaning and appeal, and so that all could hear them. If the congregation sang, they must sing heartily, standing up, not too slowly, and without vain repetition. At the Bristol Conference of 1768 he attacked 'complex tunes which it is impossible to sing with devotion', long hallelujahs, and 'the repeating the same word so often (but especially while another repeats different words – the horrid abuse which runs through the modern church-music) as it shocks common sense, so it necessarily brings in dead formality and has no more of religion in it than a Lancashire hornpipe'. The type of tune described has often been called 'Methodist', but actually the 'repeating' and 'fuging' tunes were developed in the Anglican parish churches at about the time Wesley began his movement.

The novelty in the Wesleyan tunes was their secularity. Wesley saw no objection to adapting popular or operatic songs to religious words ('plunder the carnal lover', as his brother put it), and the new tunes in the Methodist collections were uninhibited in their adoption of the fashionable *galant* style of the day. It was this that shocked the more conservative element in the Church. But it was hugely effective with the people at large, showing them that religion need not be formal, dreary and old-fashioned. By 1757 Wesley was able to boast of the great superiority of Methodist singing:

> Their solemn addresses to God are not interrupted either by the formal drawl of a parish clerk, the screaming of boys who bawl out what they neither feel nor understand, or the unseasonable and unmeaning impertinence of a voluntary on the organ. When it is seasonable to sing praise to God, they do it with the spirit and the understanding also ... all standing before God, and praising him lustily, and with a good courage.

Until the Church put its house in order, the music of the Methodists was a powerful draw. Dr Vincent in 1787 considered that 'for one who has been drawn away from the Established Church by preaching, ten have been induced by music'. In the USA the Methodists' tunes contained the seeds of the popular religious music so important in the 19th-century evangelical movements.

EDITIONS WITH MUSIC

A Collection of Tunes, Set to Music as they are Commonly Sung at the Foundery (London, 1742)

Select Hymns with Tunes Annext (London, 1761); 2nd edn, with tune suppl. separately titled *Sacred Melody* (1765)

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(2) Charles Wesley (i) (*b* Epworth, Lincs., 18 Dec 1707; *d* London, 29 March 1788). Clergyman and hymn writer, 18th child and youngest son of Samuel and Susanna Wesley. He was educated at Westminster and Oxford and ordained an Anglican clergyman. In 1749 he settled in Bristol, then moved to St Marylebone, London, in 1771. Although remaining more consistently Anglican, he supported and followed his brother John Wesley in all his work. His particular contribution to Methodism was in the writing of hymns. He is said to have written over 8000, and they include some of the greatest in the English language; hundreds are still in use today. They were innovative in their use of the first person, expression of intense personal feeling, and vivid depiction of the suffering of Christ.

As his hymns show, Wesley was profoundly affected by music. His son Samuel recalled that he was 'fond of the Old Masters Palestrina, Corelli, Geminiani, Handel, and among the English chamber composers Croft, Blow, Boyce, Greene'. As an itinerant preacher he made constant use of singing in varying circumstances: Carlton Young has assembled more than 100 references to singing in Wesley's journal (1736–56). He adapted many songs of art and folk music to sacred words, and some of his best-known hymns are pointed religious parodies of secular poems intended for use with their tunes, such as *He comes, he comes, the judge severe* (after Henry Carey's 'He comes, he comes, the hero comes') and *Love divine, all loves excelling* (after Purcell's 'Fairest isle, all isles excelling').

Late in life he encouraged the talents of his two musically gifted sons, (3) Charles and (4) Samuel, despite his brother's disapproval, and placed them under the influence of leading musicians of the day. Between 1779 and 1787 he gave a series of private concerts at his house in Marylebone, entirely secular in content. Their programmes were not unlike those of the Ancient Concerts, with the addition of compositions by the two boys.

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(3) Charles Wesley (ii) (*b* Bristol, 11 Dec 1757; *d* London, 23 May 1834). Composer, elder son of (2) Charles Wesley (i). He inherited musical ability from both parents. In infancy he displayed a talent almost without parallel: before he was three years old he could 'play a tune on the harpsichord readily and in just time' and 'always put a true bass to it'. His later development hardly fulfilled this promise. During his childhood and adolescence his father discouraged him from becoming a professional musician, and would not let him take up an appointment as chorister or (later) organist at the Chapel Royal. But under Joseph Kelway he became an excellent organist, and held appointments at several dissenting chapels, the Lock Hospital Chapel (1797–1801) and finally St Marylebone parish church. He learnt composition chiefly from William Boyce, to whom he dedicated his set of string quartets. His brother Samuel called him an 'obstinate Handelian' and indeed his compositions, especially those for organ and piano, are extremely conservative in style. In 1822 he published a revised edition of John Wesley's *Sacred Harmony*.

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all printed works published in London

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(4) Samuel Wesley (*b* Bristol, 24 Feb 1766; *d* London, 11 Oct 1837). Composer and organist, younger son of (2) Charles Wesley (i). Like his elder brother he was a child prodigy. According to his father's account, he was able to play his first tune before he was three, at four had taught himself to read from a copy of Handel's *Samson*, and at five 'had all the recitatives, and choruses of *Samson* and the *Messiah*: both words and notes by heart'. He had his first organ lessons at the age of six from David Williams, a Bristol organist, and at seven was able to play a psalm tune during the service at St James's Church. He also became proficient on the violin. His fame rapidly spread, and in 1774 William Boyce came to visit the family, saying to Wesley's father, 'Sir, I hear you have got an

English Mozart in your house'. Shortly afterwards Wesley presented Boyce with the score of his oratorio *Ruth*, which he had composed two years earlier, but had only recently learnt to write down.

In 1771 Wesley's father acquired the lease of a large house in Chesterfield Street (now Wesley Street), Marylebone. For a while, the family divided their time between London and Bristol, but in 1776 they moved permanently to London. By this time Charles Wesley had become reconciled to the idea of his sons becoming musicians, despite his own misgivings about the suitability of music as a profession and the disapproval and open criticism of his brother John and many of his Methodist friends. In 1779 the two brothers began to give subscription concerts at the family home, where there was a large room with two organs and a harpsichord. The concerts included instrumental and vocal solos, duets, and orchestral pieces played by a small professional ensemble; they attracted fashionable audiences numbering sometimes over 50, and continued for nine seasons, the last being in 1787. Both 'ancient' music (by Handel, Corelli etc.) and modern works were performed, including compositions and improvisations by both brothers. Among the works written by Wesley for the concerts were symphonies, violin concertos, a Sinfonia obbligato for violin, organ, cello and orchestra, and an organ concerto.

The concerts provided invaluable opportunities for Wesley and his brother to perform a wide range of music and to hear their own compositions. At the same time they were protected from full exposure to London's public music-making; the concerts thus substantially fulfilled their father's aim to provide for his two sons 'a safe and honourable opportunity of availing themselves of their musical abilities', while at the same time keeping them 'out of harm's way: the way ... of bad musicians who by a free communication with them might corrupt both their taste and their morals'.

Around 1778, when he was 12, Wesley began to attend services at one or more of the Roman Catholic embassy chapels. It was initially the music rather than the doctrines of Roman Catholicism which attracted him, for it was at the embassy chapels that the most elaborate church music in London was to be heard, performed in surroundings of considerable splendour. At the Portuguese and Sardinian embassy chapels Wesley would have been made welcome by Samuel Webbe (i), who was organist of both chapels and the teacher of a whole generation of Catholic church musicians. The services provided further opportunities for Wesley to compose. His first dated piece of Latin church music was written in November 1780, and many further works for the Roman rite followed in the next four years or so. In 1784, much to the distress of his family, Wesley converted to Roman Catholicism, marking the event by composing an ambitious setting of the Mass which he dedicated to and sent off to Pope Pius VI. The *Missa de Spiritu Sancto*, for six soloists, chorus and orchestra and lasting some 90 minutes, is Wesley's longest choral composition. It appears not to have been performed either in Rome or in London at the time, and the first known performance was in Dublin in 1997.

Wesley's period of wholehearted adherence to Roman Catholicism appears to have been short, and his conversion a cause of subsequent embarrassment to him. In later life he denied that he had ever been a convert, saying that although the Gregorian music had seduced him to their chapels, the tenets of the Romanists had never obtained any influence over his mind. His attitude to Roman Catholicism was characterized by a fascination with its music and liturgy coupled with distaste for its doctrines, well summed up in his remark in a letter to Benjamin Jacob that 'if the Roman Doctrines were like the Roman *Music*, we should have Heaven upon Earth'. His association with Roman Catholic church music continued for much of the rest of his life, most notably during the period *c*1811–24, when he was assistant to Vincent Novello at the chapel of the Portuguese Embassy, for which he wrote further large amounts of Latin church music.

In 1787, according to his obituary in *The Times*, Wesley suffered a serious accident in which he fell into a builders' excavation and severely damaged his skull. According to this account, the accident, and Wesley's subsequent refusal to follow his doctors' advice and undergo the operation of trepanning, was the cause of the attacks of depression to which he was subject for the rest of his life. It is unlikely, however, that such an event could have been the sole cause of Wesley's considerable mental health problems, which in any case appear to have begun well before this date. A more plausible diagnosis, supported by the evidence of other events in his life, his letters, and the pattern of his creativity, in which periods of great productivity alternated with periods of inactivity, is that he suffered from bipolar or manic-depressive illness, the first manifestations of which appeared during his adolescence.

On 5 April 1793 Wesley married Charlotte Louisa Martin, whom he had known since 1782, and with whom he had been living in rural seclusion at Ridge, a small village near St Albans. Wesley and Charlotte had objections to the ceremony of marriage, and their determination to remain unmarried seems to have come to an end only with Charlotte's pregnancy. Their eldest child, Charles, was born on 25 September 1793; two further children (John William and Emma Frances) were born in 1799 and 1806. The marriage was stormy and unhappy from the start, but survived until early 1810, when Wesley's liaison with his 16-year-old housekeeper Sarah Suter precipitated a final separation. Wesley and Sarah subsequently set up house together, and they lived together unmarried until his death. Their eldest child (5) Samuel Sebastian is treated separately below; among six subsequent children to survive to adulthood were Eliza (1819–95), who edited her father's letters to Benjamin Jacob (the *Bach Letters*) and bequeathed many of his manuscripts to the British Museum; Matthias Erasmus (1821–1901), who was treasurer of the College of Organists between 1875 and 1893; and Robert Glenn (1830–1915), who was for a time organist of Wesley's Chapel in City Road.

Wesley's career, particularly in early adulthood, was badly disrupted by periods of depression. The high productivity of the early 1780s, probably coinciding with a hypomanic phase in his illness, was followed by a period in the later 1780s and early 1790s in which he appears to have withdrawn almost completely from public music-making and from composition; the only notable work from this time is the *Ode to St Cecilia* of 1794. During this period he continued to earn his living by teaching at a number of London girls' schools, an occupation he hated and despised as 'ABC drudgery'. A crop of new compositions and concert appearances in the late 1790s

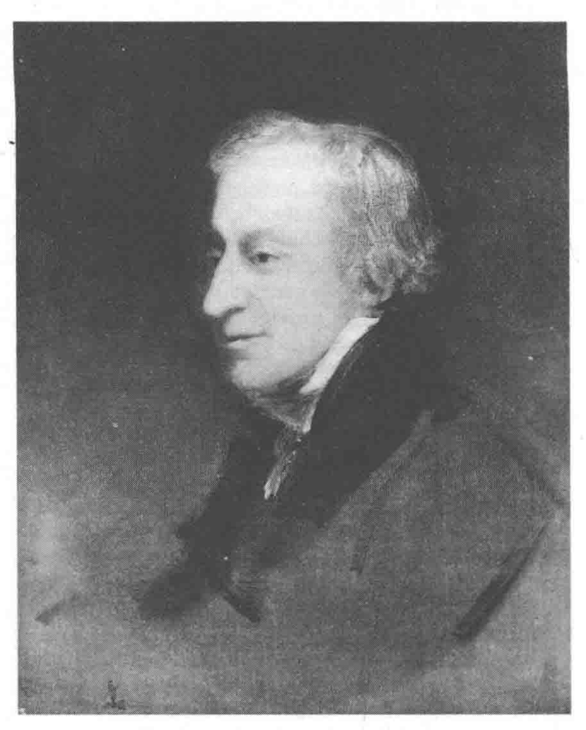
indicates his return to an active involvement in London music-making, on the concert platform, in the Roman Catholic chapels, and in more informal contexts. In 1799 he composed his *magnum opus*, *Confitebor tibi, Domine*, a large-scale setting of Psalm cxi for soloists, choir and orchestra which he may have intended for performance at one of the Lenten oratorio concerts. No performance materialized, however, and it had to wait until 1826 for its première. But Wesley's brilliance as an organist was by now generally recognized, and on 21 April 1800 he was the soloist in one of his own concertos between the acts of one of the first London performances of Haydn's *The Creation*.

The most active and successful period in Wesley's career was from around 1808 to early 1817, when he played a major role in almost every aspect of London's music. He was much in demand as an organist, both as a recitalist and as a soloist in his own concertos. From 1813 to 1817 he was the regular organist at the Covent Garden oratorio concerts, for which he later recalled that he was paid 6 guineas per concert, or 10 guineas if he played a concerto. He also appeared frequently in the provinces: he directed and performed at festivals in Tamworth in 1809 and Birmingham in 1811, and also played at Margate, Ramsgate, Norwich, Great Yarmouth and Ipswich. In addition he promoted his own concerts, gave lectures on music at the Royal and Surrey Institutions, and wrote reviews of music in the *European Magazine*. Although not a founder-member of the Philharmonic Society, he was elected to full membership in June 1815, became a director in November of the same year, and for a short time played an active role in its affairs. It is notable, however, that he never directed a concert of the society, and that only one of his compositions was performed by the society during his lifetime. He was also involved in freemasonry. He had originally joined the Lodge of Antiquity in December 1788; in May 1812 he was appointed Grand Organist (a post created for him by the Duke of Sussex) and in December of that year was organist at the important ceremony marking the union of the two Grand Lodges of England.

Wesley was also a leading member of the English Bach movement. According to his own account in his manuscript *Reminiscences*, he had first been introduced to Bach's music by the violinist and composer George Frederick Pinto, who lent him a copy of *Das wohltemperirte Clavier*. This was probably in 1804 or 1805. Wesley's wholehearted 'conversion' to the Bach cause (to adopt the religious language he himself habitually used) seems to have occurred some time later, probably in the spring or early summer of 1807. From then on, in conjunction with Karl Friedrich Horn, Vincent Novello, Benjamin Jacob and others, he did everything he could to promote Bach's music. He included the keyboard music and the violin music at his own recitals and at a celebrated free concert which he organized with Jacob at the Surrey Chapel on 29 November 1809. In collaboration with Horn he published the six organ trio sonatas in 1809, and the Wesley-Horn edition of *Das wohltemperirte Clavier* followed in four instalments between 1810 and 1813. He subsequently planned to publish an edition of the Credo of the B minor Mass, but failed to receive sufficient subscriptions and had to abandon the enterprise. His enthusiasm for Bach also led to the blossoming of his friendship with Charles Burney from late 1807 until Burney's death in 1814, and to Burney's own involvement with the English Bach movement in the final years of his life.

Wesley's long run of success came to an end with a serious breakdown following the death of an infant child in August 1816. Following an incident in May 1817 in which he threw himself from a window in a fit of delirium, he was confined for some time in a private lunatic asylum. His recovery was slow and at first only partial. Although he was back in his usual position as organist of the Covent Garden oratorio concerts by the beginning of the 1819 season, he remained for some time severely depressed and unable to compose. By 1823, however, he had regained much of his former confidence and optimism. In 1824 he published his Anglican Service in F, parts of which dated back to 1808, and in May 1826 he promoted the first performance of *Confitebor tibi, Domine* at the Argyll Rooms. In 1824 he was appointed organist at the Camden Chapel, his first paid church appointment following many unsuccessful applications elsewhere.

In early 1826 Wesley followed Vincent Novello in obtaining permission from the University of Cambridge to publish music from the collection bequeathed to it by Lord Fitzwilliam in 1816. During a visit to Cambridge in September 1826 he discovered three tunes by Handel to hymns by his father, which he transcribed and published later in the same year. This venture reopened his contacts with Methodism, and in 1828 he published a volume of tunes suitable for the hymns in the Methodist hymnal then in use. During the later 1820s he gave frequent organ recitals and further courses of lectures, at the Royal Institution and elsewhere in London. In 1829 he visited Bristol, the city of his birth, and gave three recitals to open the new organ at St Mary Redcliffe. During this visit he also played at a number of other Bristol churches



2. *Samuel Wesley: portrait by John Jackson, c1815–20 (National Portrait Gallery, London)*

including St James's, the parish church of his boyhood, where his friend Edward Hodges was now organist. He returned to Bristol for the last time in January 1830 to give a course of lectures at the Bristol Institution.

Later in 1830 Wesley suffered another attack of depression which brought his active career to a close. In his final years he rarely performed in public; one of his last public appearances was at his brother Charles's funeral in 1834, where his anthem *All go unto one place* was first performed. In or around early 1836, probably with the encouragement of his family, he wrote his *Reminiscences*, which in their lack of structure, repetitiveness and laboured handwriting show all too clearly his declining mental and physical powers. At around the same time, as his final piece of musical journalism, he contributed an article on the history of music in England to the first issue of the *Musical World*.

Shortly before his death Wesley had a final late flowering of activity. In July 1837 he was able to write out from memory the full score of his *Ode to St Cecilia*, which he had thought lost. On 12 September he attended Mendelssohn's recital at All Saints, Newgate Street, and afterwards was persuaded to play. Mendelssohn was generous in his praise, but Wesley could only say, 'Oh, Sir, you have not heard me play; you should have heard me forty years ago'. He died a little over four weeks later after a short illness.

Wesley was an anomalous and maverick figure in English music of the period. Although widely recognized as the most brilliant organist of his age, he never received the recognition that his abilities merited. Unlike his brother Charles he had no taste for court life and manners, held no official appointments, and did not hold a church position until late in his life. His outspoken manner, disrespect for authority and scandalous private life all no doubt contributed to his lack of advancement, both in church and court circles and within the music profession. Despite his very great abilities as a performer, which were apparent to all, he was never fully part of the innermost circle of professional music-making in London. His mental health problems contributed to the erratic and haphazard progress of his career, both as a performer and as a composer. Because of extended periods of depression in early adulthood he was not able to build on the considerable achievements of his compositions of the early 1780s and to consolidate them through the following decade. Although he enjoyed a long period of success between 1808 and 1817 his breakdown in May of that year was a major setback to his career from which he never fully recovered.

In common with most of his London contemporaries, Wesley pieced together a living from a number of different musical activities, of which teaching was the most dependable and regular, if also the most tedious and routine. The range and variety of these activities are reflected in copious quantities of letters to his friends and colleagues in the music profession. Almost half are to Novello, with smaller numbers to Jacob (the *Bach Letters*), the Norwich organist Alfred Pettet, Burney and others. Entertainingly and stylishly written and frequently displaying Wesley's caustic wit, they are the largest and most important collection of letters by an English musician of the period, and are a particularly rich source of information on all aspects of London's musical life during the early 19th century.

Wesley's reputation in his lifetime was chiefly as an organist. He was particularly noted for his improvisations, the brilliance and originality of which are recorded in a number of rapturous first-hand accounts. According to his obituary in *The Times*, 'his resources were boundless, and if called upon to extemporize for half-a-dozen times during the evening, each fantasia was new, fresh, and perfectly unlike the others'. Edward Hodges, hearing him play at Bristol in October 1829, described his performance as 'truly astounding . . . the most wonderful I ever heard, more even than I had before been capable of conceiving; the flow of melody, the stream of harmony, was so complete, so unbroken, so easy, and yet so highly wrought that I was altogether knocked off my stilts'.

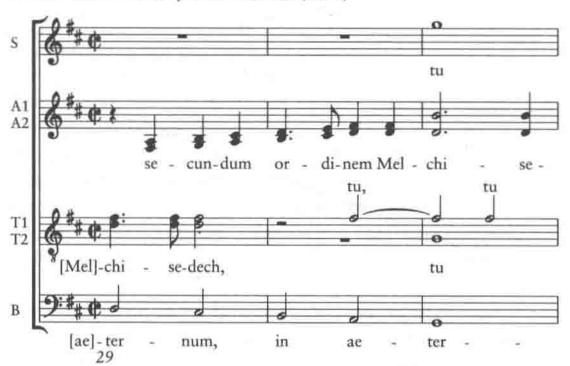
During his most active period Wesley earned a good living from his various musical activities. Under the terms of a Deed of Separation drawn up in 1812 following the breakdown of his marriage he agreed to pay maintenance to Charlotte of £130 *per annum*: a figure which suggests an annual income of around £400. This was a considerable amount for a musician. But it was a precarious living, which continued only for as long as he was active: extended periods of illness, as in 1817–18, rapidly brought him to the verge of financial ruin, from which he had to be rescued by subscriptions organized by his musical and masonic friends. Maintenance payments to Charlotte were a continuing drain on his financial resources, and on at least one occasion he was imprisoned for a short time for non-payment.

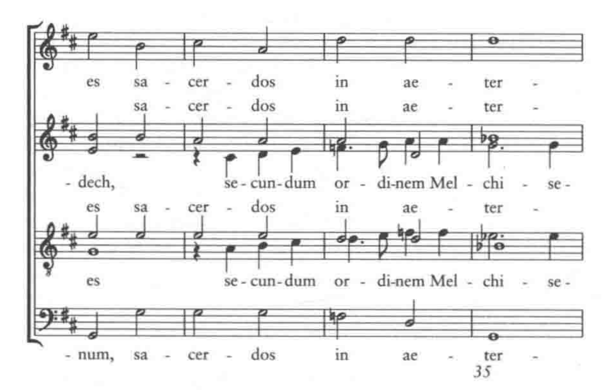
Wesley's music reflects the wide range of influences to which he was exposed during his early years: the 'ancient' style of Corelli, Handel and other late Baroque composers heard during his childhood, the more 'modern' style of J.C. Bach and C.F. Abel, which he encountered after the move to London, and Gregorian chant and the idioms of continental Roman Catholic church music, which he heard at the embassy chapels. To these were added at various later stages the Haydn of the London symphonies and *The Creation*, and as much of the music of J.S. Bach as was available: the keyboard works, the solo and accompanied violin sonatas, and the Credo of the B minor Mass.
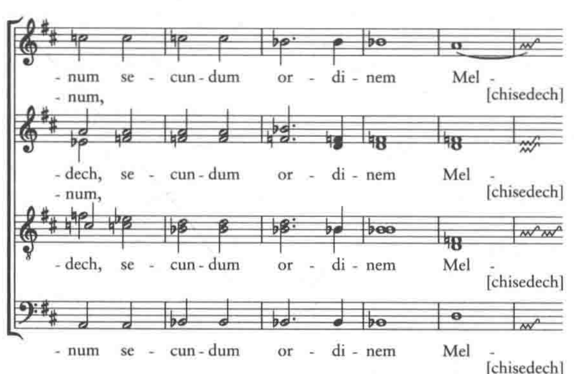
The largest category of Wesley's output is the Latin church music, spanning over 40 years from the early 1780s to the 1820s. Most of this remained unpublished in his lifetime (ex.1), and only a tiny proportion is familiar to modern audiences: the deservedly celebrated setting for double choir, *In exitu Israel*, the eight-part *Dixit Dominus*, and a few others. These show Wesley's deep knowledge of Renaissance and Baroque polyphony, of Gregorian chant, and of more modern styles, and a willingness to combine them in a synthesis which is wholly individual.

Wesley largely abandoned his 'ancient' style in his three largest choral works with orchestra, although all contain large choral fugues at the expected points. In the case of the youthful *Missa de Spiritu Sancto*, the model is clearly a 'cantata' mass of particularly generous dimensions, although it is unclear what works in this genre Wesley could have encountered at this stage in his career. Performances of *Confitebor tibi, Domine* since its publication in Musica Britannica in 1978 have confirmed the accuracy of Wesley's own high opinion of it: of particular note are the extended choral fugue 'Mandavit in aeternum', with its wide-ranging modulations, apocalyptic

Ex.1 from Samuel Wesley: *Tu es sacerdos* (1827)







timpani roll and concluding adagio, and the virtuoso soprano aria 'Fidelia omnium', probably written with the exceptional vocal talents of Elizabeth Billington in mind.

A large proportion of Wesley's instrumental music dates from the early 1780s, a particularly prolific period when the family concerts provided a regular outlet for new compositions of all kinds. Apart from the later organ concertos, his one mature orchestral composition is the splendid Symphony in B♭ of 1802, written for an unsuccessful concert series and apparently never subsequently performed in his lifetime. It is an ambitious and wholly original work, which in the richness of its wind scoring and its well-integrated use of counterpoint nonetheless shows how much Wesley had learnt from the London symphonies of Haydn. The Overture in E formerly ascribed to him is now thought to be by his son Samuel Sebastian.

Given Wesley's fame as a keyboard player, it is not surprising that keyboard music should form an important part of his output, and the largest category of his music published in his lifetime. Despite a good deal of recent publishing activity, however, only a small proportion of his keyboard music is available in modern editions. In the organ music, Wesley's grand manner is heard at its best in the op.6 voluntaries, while a more intimate and miniaturist side to his musical character is apparent in the Twelve Short Pieces. The piano music, written for a burgeoning domestic market, divides into two categories: unashamedly opportunistic potboilers such as the battle-piece *The Siege of Badajoz* and the jubilee waltz *The Sky Rocket* on the one hand, and more serious and substantial works such as the Sonata in D minor and many of the rondos and variation sets on the other.

WORKS

full details of sources in Kassler and Olleson (forthcoming)

printed works published in London unless otherwise stated

exercises, sketches, lost and incomplete works omitted

org acc. – *independent organ part or figured bass (in vocal works)*
org – *organ largely doubling voice*

LATIN SACRED

Missa de Spiritu Sancto, 5 solo vv, 4vv, orch, 1784, *GB-Lbl**, *Cfm**; ed. F. Routh (1997)
Missa 'In duplicibus', plainchant, bc, 1789, *Lbl* (1816)
Missa 'Pro angelis', 4 solo vv, 4vv, org acc., 1811–12, *Lbl*, *Lcm*
Missa de sanctissimo Trinitate: Ky, Gl, Cr (inc.), 4vv, *Lbl*
Missa defunctorum, plainchant, org acc., *Lbl*
Requiem [int only], 4vv, 1800, *Lbl*, *Lcm*
Kyrie, 4vv, org acc., *c*1780, *Lbl*
Agnus Dei, 2vv, bc, *Lcm*
Amavit eum Dominum, 2 female vv, org acc., *c*1780, *Lbl**
Anima nostra erepta est, 5vv, *c*1798, *Lbl**, *Lcm**
Ave maris stella, 2 female vv, orch, 1786, *Lbl**; ed. J. Marsh (1977), ed. F. Routh (1984)
Ave regina caelorum, 2 female vv, org acc., *c*1781, *Lbl**
Ave regina caelorum, 5vv, org acc., *Lbl** (*c*1840); ed. G. Webber (1997)
Ave verum corpus, 2 female vv, org acc., 1781, *Lbl**
Ave verum corpus, 3vv, org acc., 1812, *Lbl**
Beati omnes qui timent Dominum, 2vv, org acc., 1801, *Lbl**
Benedicamus Deo, 4vv, *Lbl** (1811)
Christe eleison, 4vv, 1810, *Lbl*
Collaudate Dominum, 3 male vv, 1830, *Lcm**
Confitebor tibi, Domine, 4 solo vv, 5vv, orch, 1799, *Lbl**; ed. in MB, xli (1978), ed. F. Routh (1984)
Constitues eos principes, 5vv, 1814, *Lbl**; ed. J. Marsh (1974)
Credo in Deum, 3vv, *c*1780, *Lbl*
De profundis clamavi, 3 male vv, *c*1800, *Lbl**
Deus majestatis, 8vv, orch, 1799, *Lbl**, *US-Wc**
Deus noster refugium, 3vv, 1807, *GB-Lbl**
Dixit Dominus, 4vv, 1782, *Ob**
Dixit Dominus, 8vv, org acc., 1800, *Lbl**, *Lcm**
Dixit Dominus, 3vv, 1806, *Ge**, *Lbl**
Domine salvam fac reginam nostram Mariam, 4vv, org acc., *Lcm* (1811)
Domine salvum fac regem nostrum, 3vv, org acc., 1780, *Lbl**
Domine salvum fac regem nostrum, 2 female vv, org acc., 1780, *Lbl**
Ecce iam noctis tenuatur umbra, 3 male vv, org acc., 1801, *Lbl**
Ecce iam noctis tenuatur umbra, 5vv, org acc., 1808, *Lbl**
Ecce Maria genuit nobis, 3 female vv, org acc., 1780, *Lbl**
Ecce panis angelorum, 4vv, 1813, *Lbl**; ed. G. Webber (1998)
Ecce sic benedicetur, 3 male vv, 1801, *Lbl**
Emitte lucem tuam, 2 female vv, org acc., *c*1781, *Lbl**
Exultate Deo, 5vv, orch/org acc., 1800, *Lbl** (1830)
Gloria et honore, T, org acc., *US-Wc** (1842); ed. J. Schwarz (1988)
Gloria Patri, B♭, 2 female vv, org acc., *c*1780, *GB-Lbl**
Gloria Patri, F, 2 female vv, org acc., ?1780, *Lbl**
Gloria Patri, 4vv, org acc., 1780, *Lbl**
Gloria Patri, 3 male vv, *c*1800, *Lbl**
Hodie Beata Virgo Maria, 3 female vv, org acc., 1780, *Lbl**
In exitu Israel, 8vv, org, 1810, *Lcm** (1885)
In manus tuas Domine, 4vv, *Lbl**
In te, Domine, speravi, unison S, org acc., 1798, *Lbl**, *Lcm**
Justus ut palma florebit, 3vv, org acc., *Lbl*

Levate capita vestra, 4 male vv, 1798, *Lbl**, *Lcm**
Magnificat anima mea, 3 female vv, org acc., 1783, *Lcm**
Magnificat anima mea, 4vv, org acc., 1821, *Lbl**
Miserere mei, Deus, 2vv, org acc., 1792, *Lbl**
Nocte surgentes, 3 male vv, 1801, *Lbl**
Omnes gentes plaudite, 3 female vv, org acc., *Lbl**
Omnia vanitas (Carmen funebre), 5vv, 1824, *Lbl**, *Lcm**, *US-AUS*; ed. in S.S. Wesley: *A Few Words on Cathedral Music* (1849); ed. S. de B. Taylor (1952)
Ostende nobis, Domine, 4vv, 1827, *GB-Lcm**
Pro peccatis suae gentis, 3 vv, 1792, *Lbl**, *Lcm**
Qui tollis peccata mundi, unison S, org acc., 1781–2, *Lbl**, *Lcm**
Sacerdos et pontifex, 4vv, *c*1780, *Lbl**
Salve regina, 3vv, org acc., 1799, *Lbl**, *Lcm** (1826)
Sanctus Dominus Deus Sabaoth, 4vv, *Lcm*
Sit nomen Domini, 3vv, 1801, *Lbl**
Sperate miseri, 2 female vv, org acc., 1783, *Lbl**
Stabat mater, 1v, bc, *Lcm*
Stabat mater, 4vv, *Lcm*
Tantum ergo, *Lcm**
Te decet hymnus, 4vv, 1798, *Lcm**
Tota pulchra es, 2vv, org acc., 1812, *Lbl**
Tu es sacerdos, 4vv, 1814, *Lbl**; ed. J. Marsh (1974)
Tu es sacerdos, 6vv, 1827, *Lcm**; ed. in S.S. Wesley: *A Few Words on Cathedral Music* (1849)
Ut queant laxis, 3 male vv, ?1812, *Lcm**

Several antiphons, plainchant, bc, *Lbl*

ORATORIOS

Ruth, 1774, *GB-Lbl**
The Death of Abel, 1779, *Lbl**

SERVICE MUSIC AND ANTHEMS

Morning and Evening Service, F, 4vv, org (1824): TeD, Jub, 1808, *GB-Lbl*; Ky, San, *Lbl**; Mag, Nunc, 1822, *Lcm**
Evening Service, G (1897)
Nunc dimittis, G, S/T, org acc., *c*1775, *Lbl*
Litany responses, A, 4vv, 1806, *Lbl*
Kyrie, E, 4vv, 1827, *Lcm*; Sanctus, E♭, 4vv, *Lcm*

All go unto one place, B solo, 4vv, org acc., 1834, *Lbl* (*c*1837) [funeral anthem for C. Wesley (ii)]
All the earth doth worship thee, 4vv, org acc., 1801, *Lbl**
Behold how good and joyful, G, S/T, 4vv, orch, org acc., *c*1775, *Lbl**
Behold how good and joyful, B♭, 3 male vv, org, 1813, *Lbl**
Behold, I was shapen in wickedness, S/T, org acc., *c*1775, *Lbl**
Be pleased, O Lord, to deliver me, 3vv, *c*1802, *Lbl**
Go not far from me, O God, S, S, org acc., *c*1825, *Lbl**, *Lcm**
Hear, O thou shepherd of Israel, 2 solo vv, 4vv, org acc., ?*c*1800, *Lbl**
Hide thy face from my sins, S/T, org acc., *c*1775, *Lbl**
In the multitude of the sorrows, 3 male vv, 1801, *Lbl**
I said, I will take heed, A solo, 4vv, org acc., 1776, rev. 1797, in Page's *Harmonia sacra*, ii (1800)
I will arise and go to my Father, S/T, org acc., ?1837, *Lbl**
Lord of the earth and heavens sublime, S/T, unison S, org acc., *c*1834, *Lbl**
Mansions of heav'n your doors expand, 2 S, unison S, org acc., 1835, *Lbl**
My delight shall be in thy statutes, S, org acc., 1816, *Lbl**
Now the strife of death is over, 2 S, orch acc., ?1837, *Lcm**
O deliver me, 2 S, org acc., *Lcm*, ed. S.S. Wesley, *The European Psalmist* (1872)
O give thanks unto the Lord, E, S, S, unison S, org acc., *c*1835, *Lbl**
O give thanks unto the Lord, D, 4vv, org, 1837, *Lcm** [coronation anthem]
O Lord God most holy, 4vv, 1800, *Lbl**, *US-Bp**
O praise the Lord, all ye heathen, S/T, org acc., *c*1775, *GB-Lbl**
O praise the Lord of heaven, S, B, 4vv, org acc., *c*1775, *Lbl**
O praise the Lord, ye that fear him, 4vv, org acc., *c*1825, *Cfm*
O remember not our old sins, 2 S, org acc., 1821, *Lbl**, *Lcm**, ed. S.S. Wesley, *The European Psalmist* (1872)
O ye that love the Lord, S/T, org acc., *c*1775, *Lbl**
Praise the Lord, O ye servants, S/T, org acc., *c*1775, *Lbl**
Praise the Lord, ye servants, T, SATB, *c*1810, *Lbl**
Praise ye the Lord, ye immortal quires, S/T, B, 4vv, 1775, *Lbl**
Sing praises unto the Lord, 4vv, org, *Lbl**
The Lord is my shepherd, F, S/T, org acc., 1774, *Lbl**
The Lord is my shepherd, B♭, S, A, 2 female vv, org acc., 1834, *Lbl**
This shall be my rest for ever, 3vv, 1800, *Lbl**, *Lcm**
Thou, O God, art praised in Sion, 4vv, 1824, *Lcm**, in A. Pettet: *Original Sacred Music* (1825) [Eng. version of 'Te decet hymnus']
Thou shalt make me hear of joy, 3vv, *c*1775, *Lbl**
Who can tell how oft he offendeth?, S, org acc., 1823, *Lbl**

HYMN TUNES AND SACRED SONGS

published collections

Original Hymn Tunes Adapted to Every Metre in the Collection by the Rev. John Wesley (1828)
57 original hymns in *The Psalmist* (1835–42)

individual pieces

And now another day is done (I. Watts), S, unison S, org acc., *c*1775, *GB-Lbl**
Awake my glory, harp and lute, S, org acc., 1827, *Lcm**
Come, Lord, from above, 2 S, org acc., *c*1775, *Lbl**
Eternal father of mankind, 2 S, org acc., 1799, *Lcm**
Far above their noblest songs (C. Wesley (ii)), 4vv, *c*1792, *Lbl**
Father, I know my end is nigh, 1v, org acc., *Lbl**
Father of me and all mankind (C. Wesley (ii)), S, org acc., *c*1825, *Lcm**
Gentle Jesus, meek and mild (C. Wesley (ii)), S, pf/org acc., 1808, *Lbl*, ed. R. Langley (1997)
God of almighty love (C. Wesley (ii)), S/T, org acc., *c*1775, *Lbl**
Hark! In the wilderness a cry (W. Shirley), 3vv, org acc., *c*1775, *Lbl**
He's blest whose sins have pardon gain'd ('Bristol'), S, org, acc., 1806, *Lbl** (1808)
How are thy servants blest, O Lord (J. Addison), S, 3vv, orch, *c*1804, *Lbl**
In dreary waste where horror dwells (C./J. Wesley), 3vv, org acc., *c*1775, *Lbl*
Let all that breathe Jehovah praise, S, org acc., *c*1828, *Lcm**
Let earth and hell their powers employ, 1v, bc, *c*1773, *Lbl**
Lord, if with thee part I bear, S, S, org acc., *c*1775, *Lbl**
Meet and right it is to praise God, S, org acc., *c*1828, *Lcm**
Might I in thy sight appear (C. Wesley), S/T, pf/org acc., 1807, *Lbl**; ed. S.S. Wesley, *The European Psalmist* (1872); ed. in MB, xliii (1979)
Music as first by heav'n designed, S/T, org acc., *c*1775, *Lbl**
O Jesus our King, 1v, org acc., 1777, *Lbl**
O Lord, my rock ('Hertford'), 1v, org acc., 1806, *Lbl**
O 'tis like ointment on the head, 2vv, org acc., *c*1828, *Lcm**
Praise God from whom all blessings flow (T. Ken), S/T, org acc., *c*1775, *Lbl**
Praise the Father for his love, S/T, org acc., *c*1775, *Lbl**
Shepherd of souls, with pitying eye (C./J. Wesley), S/T, org acc., *c*1775, *Lbl**
Shout, sons of heaven, your voices raise, 2 S, 2 female vv, org acc., 1834, *Lbl**
Sweet were the sounds of heavenly love, 2 S, unison S, org acc., *c*1835, *Lbl**
The sacred minstrel plays and sings, S/T, org acc., *c*1775, *Lbl**
The supremely good, supremely great, S/T, org acc., 1807, *Lbl**
Thou, Jesu, art our King (J. Wesley, after J. Scheffler), 4vv, 1798, *Lbl**, *Lcm**
Thus saith the Lord (C./J. Wesley), S/T, org acc., *c*1825, *Lcm**
Thy royal seat, O Lord, S/T, org acc., *Lcm**
To God the Father, God the Son, 3vv, 1774, *Lbl**
To thee great Author of all good, SS, org acc., *c*1775, *Lbl**
We sing the wise, the gracious plan ('Hooke'), in J. Major: *A Collection of Sacred Music* (*c*1824)
What hymns, O Lord, of grateful joy (Christmas Hymn), S, unison S, org acc., *c*1835, *Lbl**
What tho' my frail eyelids refuse ('Protecting Love'), S, org acc., 1807, *Lcm**
When shall the poor, the child of grief, S, org acc., 1807, *Lbl**
With pleasure I obey, S, org acc., *c*1775, *Lbl**
Who is the trembling sinner (C. Wesley (ii)), S/T, pf/org acc., 1821, *Lcm**, ed. S.S. Wesley, *The European Psalmist* (1872)

Many separate tunes and chants, *Lbl*, *Lcm*

SECULAR CHORUSES, GLEES, PARTSONGS

for 3 voices, unaccompanied, unless otherwise stated

Adieu ye soft scenes of delight, glee, 1781, *Lbl**, *US-NYpm**
Begin the noble song (S. Wesley, 1662–1735: Ode to St Cecilia), 4vv, orch, 1799, *GB-Lbl*, *Lcm*; ed. F. Routh (1997)
Beneath, a sleeping infant lies (S. Wesley, 1691–1739), *c*1798, *Lcm**
Beneath these shrubs (Epitaph on a Favourite Dog), 1800, *Lcm**
Beneath yon grassy hillock, 1818, *Lbl**

Blushete me, Carolos, 1798, *Lcm**
But if his teeth so far are gone, 1824, *Lcm**
Circle the bowl with freshest roses, 4vv, 1782, *Lbl**, *US-NYpm**
Father of light and life (J. Thomson: *The Seasons*), 4vv, 1801, *GB-Lbl** (1820)
Goosy goosy gander, *c*1781, *GB-Lbl**, *US-NYpm** (*c*1800)
Happy the man and happy he alone (J. Dryden, after Horace), 1800, *GB-Lcm**
Harsh and untuneful are the notes, glee (L. Sterne: *Tristram Shandy*), 1783, *Lcm**, *US-NYpm**
Here shall the morn (A. Pope), 4vv, *c*1807, *GB-Lbl**, *Lcm**
Hilaroi piomen oinon (Anacreon), 1800, *Lbl**
Hurly burly, blood and thunder (E. Thurlow: *The Asylum for Fugitive Pieces*), 1810, *Lbl*, *Lcm*
If in fighting foolish systems, 1807, *Lbl**
Integer penis (Imitation of Horace), *c*1798, *Lcm**
I walked to Camden Town, burlesca, *c*1807, *Lcm**
Life is a jest, 4 male vv, 1807, *Lbl**, *US-Wc**
Mihi est propositum (W. Mapes), 4vv, 1794, *GB-Lbl**
Nella casa troverete, *c*1781, *Lbl**, *US-NYpm**
Now the trumpet's martial sound (W.B. Kingston), 4vv, 1815, *GB-Lbl**
O Delia, ev'ry charm is thine, 4vv, *Lcm*
Old King Cole, 1813, *Lbl**
On the salt wave we live, *Lbl**
O sacred bird (M. Akenside: Ode to a Nightingale), 1800, *Lcm**
O sing unto mie roundelaie, madrigal (T. Chatterton), 5vv, 1812, *Lbl* (1813)
Qualem ministrum, ode (Horace), 6vv, 1785, *Lbl**
Roses, their sharp spines being gone, 1798, *Lbl**, *Lcm**
Say, can pow'r or lawless wealth, 1791, *Lbl**
Sol do re me, 3vv, *Lbl**
The glories of our birth and state (after W. Shirley), 4vv, 1799, *Lbl**, *Lcm**, Dorking, Royal School of Church Music
The Macedon youth, 1800, *Lbl**
There are by fond mama supplied, 2 S, A, b, *c*1778, *Lbl**, *US-NYpm**
Thou happy wretch (E. Young: *Night Thoughts*), 1783, *GB-Lcm**, *US-NYpm**
Three bulls and a bear, catch, *c*1775, *GB-Lbl**
Thus through successive ages stands, 4vv, orch, *Lbl**
Tobacco's but an Indian weed, 1800, private collection* (1800)
Unde nil maius (Eulogium de Johanne Sebastiano Bach) (after Horace), 1810, *Lbl**
What bliss to life can autumn yield (S. Johnson), 1807, *Lbl**
When Bacchus, Jove's immortal boy, 1806, *Lbl** (1806)
When down his throat (M. Madan), *c*1798, *Lcm*
When first thy soft lips, glee, 1783, *Lcm**, *US-NYpm**
When friendship, love and truth abound, glee, *GB-Lbl*
When Orpheus went down, ?1781, *Lbl**, *US-NYpm**
While ev'ry short-liv'd flower of sense, 4 vv, 1822, *GB-Cfm**, *Ge**, *Lbl**
While others, Delia, use their pen (The Rights of Men), 1800, *Lbl*, Dorking, Royal School of Church Music
While Prussia's warlike monarch blusters, 4vv, 1782, *Lbl**
Whoes there? a granidier, catch, *c*1775, *Lbl*
Why should we shrink from life's decline? (Harvest Cant.), S, T, orch, 1813, *Lbl*
You are old, Father Dennis (after R. Southey), 1799, *Lcm**

SONGS, DUETS

for solo voice with bass instrument unless otherwise stated

Adieu, ye joyful youths (W. Shenstone), 1783, *GB-Ob**, *US-NYpm**
Alack and alack (Derdam Downs), 1v, orch, *c*1775, *GB-Lbl**
Alone on the sea-beat rock (Ossian: Armin's Lamentation), 1v, orch, 1784, *Lbl**, *US-NYpm**
And is he then set free (On the Death of William Kingsbury), 2vv, 2 vn, b, 1782, *GB-Lbl**
An election's a comical plan, *c*1777, *Lbl*
Autumnus comes (T. Percy), 1v, kbd, ?1778, *Lbl*, in D. Barrington: *Miscellanies* (1781)
Come all my brave boys who want organists' places (The organ laid open), 1798, *Cfm**, *Lbl** (1798)
Come, Stella (S. Johnson), 1801, *Lbl**
England, the spell is broken, *Lbl**
Eyes long unmoisten'd wept (Elegy on the Death of Malibran), recit and aria, 1v, pf (1836)
Fairy minstrels (W.B. Kingston), S/T, 2 fl, pf, *Lbl* [new words to Gentle warblings in the night]
Farewell! if ever fondest prayer (Byron), 1v, pf, *Lbl**
Flutt'ring spread thy purple pinions (J. Swift), 1783, *Lcm**, *US-NYpm**
Gentle breath of melting sorrow, 1v, orch, *c*1780, *GB-Lbl**
Gentle warblings in the night, S/T, 1799, 2 fl, pf, *Lbl**
Go, minstrel, go (On Cramer's Leaving England), 1v, pf, *c*1835, *Lbl**
Hark! his hands the lyre explore (T. Gray: Ode to the Progress of Poesy), S, pf, 1790, *Lbl**, *Lcm**
Hope away! enjoyment's come, aria, S, 2 vn, b, 1793, *Lbl**
In gentle slumbers (M. Madan), 1v, orch, *c*1773, *Lbl**
In radiant splendor (J. Davies), 1v, pf, 1816, *Lbl**, *Lcm** [on the marriage of Princess Charlotte]
La belle Gabrielle (Chanson d'Henri quatre), 2vv, b, 1792, *Lbl**
Little tube of mighty power (Address to a Pipe), 1798, *Lcm**
Louisa, view the melting tears, S, b, *c*1783, *Lbl**, *US-NYpm**
Love and folly were at play, 1v, pf (*c*1800)
Love, like a cage-contented bird, 1v, pf, *GB-Lcm**
Love's but a frailty of the mind, 1783, *Ob**, *US-NYpm**
Near Thame's fam'd banks, 1v, 2 vn, b, 1799, *GB-Lbl*
Not heav'n itself (J. Dryden, after Horace), 1804, *Lbl*
Of all the joys were e'er possest, 2vv, b, 1801, *Lbl**
O how to bid my love adieu, arietta, 1783, *Lcm**, *US-NYpm**
One kind kiss before we part, *c*1783, *GB-Ob**
Orpheus could lead the savage race (Dryden: *A Song for St Cecilia's Day*), 1v, pf, 1836, *Lbl*
O! that I had wings like a dove, ?1800, *Lcm**
Pale mirror of resplendent light, arietta, 1783, *Lcm**, *US-NYpm**
Parting to death we will compare, arietta, 1783, *GB-Lbl**, *Lcm**, *US-NYpm**
Phere moi kupellon (Anacreon), 1797, *GB-Lbl**
Phere moi kupellon (Anacreon), 1829, *Lbl**
See the young, the rosy spring (T. Moore, after Anacreon), 2vv, pf, 1809, *Lbl*, *Lcm*
Since pow'rful love directs thine eye, 2vv, b, 1783, *Ob**, *US-NYpm**
Sweet constellations, 2vv, b, 1782, *GB-Lbl**, *US-NYpm**
Tergi il pianto, idolo mio, rondo, 1v, orch (*c*1785)
There was a little boy, 2vv, pf (*c*1800)
The rising sun of freedom, 1v, 4vv, b, ?1798, *GB-Lcm**
The white robed hours, arietta, 1783, *Lcm**, *US-NYpm**
The world, my dear Mira, is full of deceit, 1v, hpd, 1784, *NYpm**
Think of me, 1v, pf, 1837, *GB-Lbl**
This is the house that Jack built, 1809, *Lbl**
Too late for redress, arietta, 1783, *Lcm**, *US-NYpm**
'Twas not the spawn of such as these (after Horace), 1v, pf, 1825, *GB-Lbl**, *Lcm**
What a folly it is, 1836, *Lbl**
What are the falling rills (cant.), 1v, orch, *c*1775, *Lbl**
What shaft of fate's relentless pow'r, 1v, pf, *c*1795, *Lbl**, *Lcm**; ed. in MB, xliii (1979)
When all around grew drear and dark, 1v, pf, 1837, private collection*
When this life unblest we rove, 1v, pf, 1837, *Lbl**
When we see a lover languish, aria, 1783, *Lcm**, *US-NYpm**
Within a cowslip's humble bell, *c*1808, *GB-Lbl**
Yes, Daphne, in your face, 1v, kbd, 1781, *Lbl*, *Ob**, *US-NYpm**

Various vocal canons, *GB-Lbl*

ORCHESTRAL

3 ovs., *GB-Lbl**: G, 1775, D, 1778, C, 1780
4 syms., *Lbl**: D, 1784, ed. R. Platt (1976), E♭, 1784, A, *c*1784, B♭, 1802, ed. in The Symphony 1720–1840, ser. E, iii (New York, 1983)
2 hpd concs., *c*1774, *Lbl**: G, F
3 org concs.: A, 1787, D, 1800, rev. 1809, *Lbl**; C, 1814, rev. 1816, private collection*, *Lbl**
8 vn concs., *Lbl**: C, 1779, A, ?1780, D, 1781, E♭, *c*1781, E, 1782, B♭, 1782, G, 1783, B♭, 1785
Sinfonia obbligato, vn, org, vc, D, 1781, *Lbl**, ed. in The Symphony 1720–1840, ser. E, iii (New York, 1983)

CHAMBER

Str qt: Str Qt, C, 1779, *GB-Lbl**; Str Qt, G, *c*1779, *Lbl**; Fugue on a theme from Haydn's Creation, B♭, 1800, *Lbl**; Minuet in Haydn's Manner, F, 1800, *Lbl**; Minuet and Trio, c, 1807, *Lbl**, *Lcm**; Str Qt, E♭, ?*c*1825, *Lbl*, ed. F. Routh (1984)
Trios: G, 2 vn, b, ?1774, *Lbl**; 3 for 2 vn, b: C, *c*1775, 'Catherine Hill', 1776, 'Warwicks Bench', 1776, all *Lbl**; Fugue, B♭, 3 ?str insts, *c*1780, *Lbl**; A, ob, vn, vc, ?*c*1780, *Lbl**; D, 3 pf, 1811,

*Lbl**; F, 2 fl, pf, 1826, *Lbl* (*c*1830); Quodlibet, 3 insts, *Lbl*; Trio, 3 insts, *Lbl*; Fantasia, 3 insts, *Lbl*
Sonatas: G, vn, b, ?1774, *Lbl*; F, vn, hpd, ?1775, *Lbl*; E♭, vn, b, 1778, *Lbl*; A, vn, b, 1778, *Lbl*; 2 Sonatas, G, C, pf/hpd, vn, op.2 (*c*1786); Duet for Solomon, F, vn, pf, 1797, *Lbl**; 3 Sonatas, D, A, B♭, pf/hpd, *Mr**
March, D, 2 ob, 2 hn, 2 bn, serpent, 1777, *Lbl* (*c*1880); Glee, 4 vn, *Lbl*; Duos, 2 vn, *Lbl*, *Mr*

ORGAN

published

12 Voluntaries, op.6 (1802–17): D, C, c, G, D, C, E♭, D, g, F, A, F; no.9, g, *US-Wc**, no.10, F, *GB-Lbl**; all ed. F. Routh (1982–3), G. Atkinson (2000)
Duet in 3 Movements, C, 1812, *Lbl** (1836); ed. W. Emery (1964)
12 [*recte* 13] Short Pieces with a Voluntary Added (1816), *Lcm**: G, G, G, a, a, a, F, F, F, D, D, D, D, d; ed. in Tallis to Wesley, vii (1967)
Variations on 'God Save the King', *Lcm**, in Beauties for the Organ, i (1820)
Variations on 'Rule Britannia', *Lcm**, in Beauties for the Organ, i (1820)
3 Voluntaries, ded. J. Harding, bk 1 (*c*1824): D, F, D
3 Voluntaries, ded. J. Harding, bk 2 (*c*1824): e, C, B♭
A Voluntary, ded. W. Linley, g (*c*1825)
A Short and Familiar Voluntary, A (1827)
2 Preludes and Fugues, ded. T. Adams, c, 1826, *Lcm*, G (1838)
A Voluntary, ded. H.J. Gauntlett, G (*c*1827)
A Voluntary, ded. W. Drummer, D (1828)
A Voluntary, ded. T. Attwood, B♭, 1829, *Lcm* (1830)
6 Introductory Movements and a Loud Voluntary with Introduction and Fugue, D, E, F, A, C, e, D, *Lbl* (1831)
6 Voluntaries for the Use of Young Organists, F, A, G, B♭, D, C, op.36 (*c*1831)
6 Short Voluntaries with Introductions for Young Organists, D, B♭, F, F, E♭, C, *c*1834, *Lcm* (*c*1837)
Fugue, ded. Mendelssohn, b, 1837, *Lbl*, *Lcm** (1837); ed. in, Tallis to Wesley, xiv (1962)

unpublished

12 voluntaries: C, 1 movt, *c*1774, *Lbl**; D, B♭, C, 1817, *Lbl**; D, A, D, D, C, D, F, *c*1836, *Lbl**; B♭, *Lbl*
Preludes throughout the octave, 1797, *Lbl*, *Cfm*
4 short preludes, ?1825, *Lbl*: C, G, D, A; prelude, G, *c*1833, *Lbl**
Introduction to Bach's 'St Anne' fugue, c, 4 hands, 1812, *Lbl**, *Lcm**
3 introductions and fugues, *Lbl*: G, G, *c*1833, d, *c*1833 [fugue after Mozart's Requiem]
12 fugues, *Lbl**: B♭, D, d, G, 1774; C, B♭, C, D, D, 1800; G, *c*1833; D, C, *c*1836

Many other miscellaneous pieces, *Lbl**, *Lcm**

OTHER KEYBOARD

published

† – in LPS, viii (1984)

8 Sonatas [op.1] (1777): B♭, D, F, C, A, E, †G, E♭
3 Sonatas, op.3 (?1789): C, F, D
12 Sonatinas, op.4 (1799): C, F, D, B♭, D, A, E♭, B♭, F, G, g, E♭
4 Sonatas and 2 Duets, op.5 (1801): A, B♭, D, E♭, F, D
March, 4 hands (*c*1807)
†Sonata in which is Introduced a Fugue on a Subject of Mr. Salomon, d (1808)
Sonata 'The Siege of Badajoz', D (1812)
The Sky Rocket, a Jubilee Waltz (1814)
Cobourg Waltz (1816)
Hornpipe and Variations from a Favorite Organ Concerto, D (1820)
Fugue, ded. J.B. Logier, D, 1825, private collection* (1828)
Grand Coronation March (1837)
5 variation sets: The Bay of Biscay (1813), Sweet Enslaver (1816), Scots wha hae wi' Wallace bled (1824), A Favorite Italian Air, *Lbl**, *Mr** (1827), Jessy of Dunblane, *c*1830–34, Dorking, Royal School of Church Music* (*c*1837)
14 rondos: Old Towler (*c*1795), Le melange (1800), Off she goes (*c*1802), A Favourite Polish Air (1808), Will Putty (?1809), †Widow Waddle, *Lbl* (*c*1810), Jacky Horner (*c*1810), †The Deserter's Meditations (1812), †A Christmas Carol (1814), †Moll Pately (1815), Bellissima signora (*c*1815), Kitty Alone and I (An Old English Air), *Lbl* (1830), I attempt from love's sickness to fly (Purcell), 1830, *Lbl** (*c*1830) Polacca, *Lbl* (*c*1880)

unpublished

Andante, D, and Presto, G, 4 hands, 1791, *Lbl* [on operatic themes]
Duet, G, 4 hands, 1791, *Lbl*
War Song, 1814, *Lbl*
The Duke of Wellington's Return, C, 1816, *Lbl*
8 pieces, 4 hands, *c*1831, *Lbl*: D, G, F, A, G, B♭, B♭, G
Sonata, G, 4 hands, 1832, *Lbl*
3 Variations on God Save the King, D, 4 hands, 1834, *Lbl*, *Lcm*

6 sonatas, G, g, B♭, G, F, 1774, *Lbl*; C, 1813–31, *Lbl** (*c*1880)
5 rondos: del Signor Sporini, F, 1833, *Lcm*; [untitled], A♭, *c*1836, *Lbl**; Drops of Brandy, 1837, *Lbl**; A frog he would a-wooing go, *Lbl**; The Lass of Richmond Hill, 1837, *Lbl*
3 variation sets: Happy were the days, *c*1800, *Lbl*; Le diable en quatre, 1801, *Lcm*; College Hornpipe, *c*1836, *Lbl*
Many other miscellaneous pieces, *Lbl**, *Lcm**

EDITIONS AND ARRANGEMENTS

(*selective list*)

G.F. Pinto: 4 Canzonets and a Sonata [*recte* 2 sonatas] (London, 1807), collab. J. Woelfl
J.S. Bach: 6 Trio Sonatas BWV525–30 [org], adapted for pf 3 hands (London, 1809), collab. C.F. Horn
J.S. Bach: Das wohtemperirte Clavier (London, 1810–13), collab. Horn
G.F. Handel: 3 Hymns [in *GB-Cfm*], *Lcm* (London, 1826); ed. D. Burrows (1987)
Other Bach works, *Lcm*, *US-NYp**; Handel duets and arias, *GB-Lbl**, *Lcm**

WRITINGS

Lectures on music, *GB-Lbl*
An Exploration of the Gregorian Chant, *Lbl*
Reminiscences, 1836, *Lbl*
Letters (principal collections only): *Cfm*, *Lbl*, *Lcm*, *Mr*, *US-ATu*
E. Wesley, ed.: *Letters of Samuel Wesley to Mr Jacobs* (London, 1875); facs. repr. as *The Wesley Bach Letters* (London, 1988)
P.J. Olleson, ed.: *The Letters of Samuel Wesley: Professional and Social Correspondence, 1797–1837* (Oxford, forthcoming)

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D. Barrington: *Miscellanies* (London, 1781), 291–310
H.J. Gauntlett: 'The Ecclesiastical Music of this Country', *Musical World*, ii (1836), 49–52
Obituary, *The Times* (12 Oct 1837)
'Professional Memoranda of the Late Mr. Samuel Wesley's Life', *Musical World*, vii (1837), 81–93, 113–18
T. Jackson: *The Life of the Rev. Charles Wesley, MA* (London, 1841), 337–69 [contains the first extended biographical account of Wesley, with lengthy discussion of the Roman Catholic incident and the supposed influence of Martin Madan; up to the death of his father only]
'Memoir of Samuel Wesley, the Musician', *Wesley Banner and Revival Record*, iii (1851), 321–8, 361–70, 401–11, 441–53
'Biographical Sketches of Eminent (Deceased) Freemasons I: Samuel Wesley, P.G. Org.', *Freemason's Magazine and Masonic Mirror*, v (1858), 151–61
T. Jackson: *Recollections of my Own Life and Times* (London, 1874), 231–2 [account of Wesley's old age and death]
W. Winters: *An Account of the Remarkable Talents of Several Members of the Wesley Family* (London, 1874)
G.J. Stevenson: *Memorials of the Wesley Family* (London, 1876), 490–538
J. Higgs: 'Samuel Wesley: his Life, Times and Influence on Music', *PMA*, xx (1893–4), 125–47
F.G. Edwards: 'Samuel Wesley', *MT*, xliii (1902), 523–8, 798–802
W.B. Squire: 'Some Novello Correspondence', *MQ*, iii (1917), 206–42
O.A. Mansfield: 'J.S. Bach's First English Apostles', *MQ*, xxi (1935), 143–54
J.T. Lightwood: *Samuel Wesley, Musician: the Story of his Life* (London, 1937/*R*)
N. Temperley: 'Samuel Wesley', *MT*, cvii (1966), 108–10
P. Holman: 'The Instrumental and Orchestral Music of Samuel Wesley', *The Consort*, no.23 (1966), 175–8
H. Ambrose: *The Anglican Anthems and Roman Catholic Motets of Samuel Wesley (1766–1837)* (diss., Boston U., 1969)
J.I. Schwarz: *The Orchestral Music of Samuel Wesley* (diss., U. of Maryland, 1971)
J. Marsh: 'Samuel Wesley's "Confitebor"', *MT*, cxiii (1972), 609–10

B. Matthews: 'Wesley's Finances and Handel's Hymns', *MT*, cxiv (1973), 137–9
J.I. Schwarz: 'Samuel and Samuel Sebastian Wesley, the English *Doppelmeister*', *MQ*, lix (1973), 190–206
J. Marsh: *The Latin Church Music of Samuel Wesley* (diss., U. of York, 1975)
L.I. Ritchey: 'The Untimely Death of Samuel Wesley, or The Perils of Plagiarism', *ML*, lx (1979), 45–59
P. Norman: 'More Wesley Organ Duets?', *MT*, cxxv (1984), 287–9
R. Langley: 'Samuel Wesley's Contribution to the Development of English Organ Literature', *JBIOS*, xvii (1993), 102–16
P.J. Olleson: 'Family History Sources for British Music Research', *A Handbook of Studies in 18th-Century Music*, iii, ed. M. Burden and I. Cholij (Edinburgh, 1993), 1–36 [contains discussion of Wesley's marriage and children]
M. Dirst: 'Samuel Wesley and the *Well-Tempered Clavier*: a Case Study in Bach Reception', *American Organist*, xxix (1995), 64–8
P.J. Olleson: 'Samuel Wesley and the *European Magazine*', *Notes*, lii (1995–6), 1097–111
P.J. Olleson: 'Spirit Voices', *MT*, cxxxviii/Sept (1997), 4–10 [on the *Missa de Spiritu Sancto*]
P.J. Olleson: 'Samuel Wesley and the Music Profession', *Music and Culture, 1785–1914: Essays in Honour of Cyril Ehrlich*, ed. C. Bashford and L. Langley (Oxford, 2000), 23–38
M. Kassler and P.J. Olleson: *Samuel Wesley: a Sourcebook* (Aldershot, forthcoming)

(5) Samuel Sebastian Wesley (*b* London, 14 Aug 1810; *d* Gloucester, 19 April 1876). Composer and organist, illegitimate son of (4) Samuel Wesley and Sarah Suter. He was the greatest composer in the English cathedral tradition between Purcell and Stanford.

1. Life. He was named after his father and his father's hero, Bach. In his eighth year he was elected a chorister of the Chapel Royal, St James's Palace, under William Hawes, and subsequently also sang regularly in the royal chapel at Brighton, delighting George IV. Like other choristers he was often taken by Hawes to sing at St Paul's Cathedral and at the Madrigal Society and the Concert of Ancient Music. After leaving the choir in 1826 he held several appointments as organist in the London area and assisted his master, Hawes, both as pianist and 'conductor of the chorus' at the English Opera House at the Lyceum, Adelphi and Olympic Theatres (1828–32) and as organist in the Lenten Oratorios (1830–32). At the former he was responsible for the overture and 'melo-dramatick' music to Edward Fitzball's drama *The Dilosk Gatherer*; at the latter he had a setting of the Benedictus performed. During this period he published his first compositions – various songs and pieces for piano and organ, as well as his earliest works for the church. His father and Thomas Adams were both early influences on his work.

In 1832 Wesley left London and began his long career as a cathedral organist, interrupted only by his term at Leeds Parish Church. The most complete data available about his various appointments are given here:

St James's Chapel, Hampstead Road: appointed 25 March 1826
St Giles, Camberwell: appointed 8 Jan 1829, resigned Nov 1832
St John, Waterloo Road: appointed 29 Nov 1829, resigned 27 March 1831
Hampton Parish Church, Middlesex (evening organist only): appointed 21 Nov 1831, resigned early Sept 1832
Hereford Cathedral: appointed 10 July 1832, began Sept 1832, resigned 2 Sept 1835
Exeter Cathedral: appointed 15 Aug 1835, began 7 Oct 1835, resigned 4 Jan 1842
Holy Trinity Chapel, Exmouth (evening organist only): appointed Easter 1837, resigned Easter 1838
Leeds Parish Church: began Feb 1842, resigned 1849
Winchester Cathedral: appointed 21 Aug 1849, began 5 Oct 1849, resigned 23 Feb 1865
Winchester College (Sunday evenings only): appointed Dec 1850, resigned 1865
Gloucester Cathedral: appointed 18 February 1865, began 24 June 1865, died 19 April 1876

His appointment to Hereford probably owed something to the influence of the recently appointed dean, John Merewether, who had formerly been incumbent at Hampton. Although Wesley was later to regret the move, it had a remarkable effect on his development as a composer: for the opening of the rebuilt cathedral he wrote his famous anthem *The wilderness and the solitary place*, first heard on 10 November 1832. Later in the same year he submitted it for the Gresham Prize Medal, but it was too late for consideration and was held over until the following year. Its contemporary style failed to satisfy the judges, one of whom, R.J.S. Stevens, wrote: 'It is a clever thing, but not cathedral music'. Crotch also condemned it, but it was to prove a landmark in the history of English cathedral music. Another of his famous anthems, *Blessed be the God and Father*, was written for an Easter Day service at Hereford at which, because of the particular circumstances (all of the adult members of the choir being in Holy Orders and holding livings), 'only Trebles and a single Bass voice' were available; it was for similar forces that Wesley first wrote the settings of the Nicene Creed and Responses to the Commandments (no.2), later published in his Service in E.

By virtue of his office Wesley conducted the Three Choirs Festival at Hereford in September 1834, when a manuscript overture (probably that in E major), the sacred song *Abraham's Offering* and a setting of the Sanctus were performed. As his predecessor's pension was deducted from his salary he received only £60 a year, which he supplemented by teaching – a 'degrading occupation' in his view. His runaway marriage at the village of Ewyas Harold to the dean's sister, Mary Anne, on 4 May 1835 doubtless accelerated his departure. Although he arrived in Exeter with high hopes and initially enjoyed an amicable working relationship with the dean and chapter, this quickly soured after the appointment of the precentor as dean in 1839 and thereafter he was almost constantly at loggerheads with his clerical superiors. Despite his growing reputation as organist and composer (attested by Gauntlett's articles in *The Musical World*, 1836), there were few opportunities except cathedral organistships open to him. He therefore decided to take the degrees of BMus and DMus at the University of Oxford, submitting his anthem *O Lord, thou art my God* as an exercise and graduating on 21 June 1839. Thus qualified for an academic appointment he was a candidate for the Reid professorship at Edinburgh in 1841, 1844 and 1845, for the Oxford professorship in 1848, and for that at Cambridge in 1856; but in every case he withdrew or was defeated. Such appointments were still based on influence more than merit and Wesley's abrasive personality had deprived him of the influence his ability deserved.

In addition to his work at the cathedral Wesley was involved with both the Devon Glee Club and the Devon Madrigal Society, frequently chairing the monthly meetings of the latter. He also organized a series of subscription concerts for the 1836–7 season and attempted to form an orchestral society in 1837 and a choral society a year later. None of these ventures was particularly successful, and he was further frustrated by the apparent refusal of the chapter to pay for the copying of the parts for two

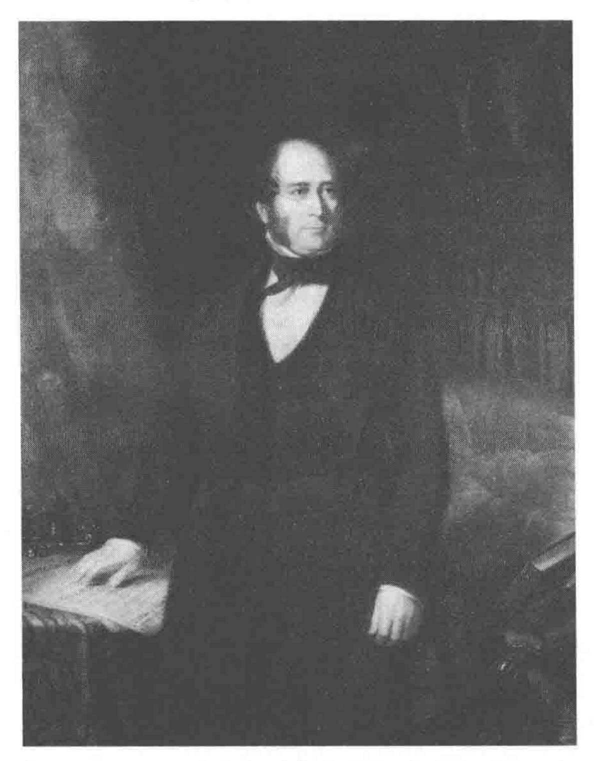
further large-scale anthems, *Let us lift up our heart* and *To my request and earnest cry*. As a result neither received a single performance. In such circumstances and with his relations with the cathedral chapter under increasing strain, the offer of the post of organist at Leeds Parish Church – where he had opened the organ on 18 October 1841 – was one he could not refuse, although he was often later to regret leaving Exeter. Provocative to the last, he unilaterally chose to leave his articled pupil, William Spark, to serve out his notice by proxy and then made repeated demands to the chapter for money he claimed was owed to him. Their attitude towards him is probably summed up in the words of the chapter clerk: 'The most to be avoided man I ever met with'.

At Leeds the situation seemed highly promising for Wesley. The high church (but not Tractarian) vicar, Dr Hook, had stimulated the building of a new church, equipped with choir stalls and a new organ. Although unmusical himself, Hook was determined to introduce fully choral services on cathedral lines, and at his own financial risk had formed an efficient surpliced choir that already put most cathedral choirs to shame; Wesley was offered a salary of £200, guaranteed for ten years. His enthusiastic reception stimulated another masterpiece, the service in E (begun at Hereford and continued at Exeter), while he also completed his two sets of Three Pieces for a Chamber Organ, revised his *Selection of Psalm Tunes* and prepared a pointed psalter with chants. The service was published in 1845 with a lengthy preface in which he argued the need for reform in cathedral music and vented some of his bitterness against cathedral clergy in a way that probably did more harm to himself than good to his cause. In December 1847 Wesley, whose great hobby was fishing, fell and suffered a severe fracture of his right leg while returning from an expedition to the river Rye near Helmsley, Yorkshire. During his convalescence he composed the anthems *Cast me not away* and *The face of the Lord*, both of which contain references to bones and injury: Spark believed that the crunching discords at the passage 'the bones which thou hast broken' in the former are more than a metaphorical expression of pain.

As at Exeter, Wesley initially took a prominent part in local music-making, but following the demise in 1845 of the 'new' Leeds choral society (which he conducted) he was seen less in public; that the 'old' choral society meanwhile prospered under his rival, R.S. Burton, must have irked him greatly. He continued to appear as an organist, however, and gave two highly acclaimed performances as solo organist at the Birmingham Festivals of 1843 and 1849; he also gave two series of lectures on choral music at the Collegiate Institution, Liverpool (1844 and 1846), in which he continued his campaign for the improvement of cathedral music and the better treatment of church musicians. Its culmination was reached with his two outspoken pamphlets (*A Few Words on Cathedral Music* and *Reply to the Inquiries of the Cathedral Commissioners*) in which few people's feelings were spared. His relations with Hook gradually cooled: 'Disappointed as I was with Dr Hook & his powers to either aid his Church Music or me – I soon bitterly repented of leaving Exeter'. His departure from Leeds was attended by another dispute, this time with his successor, R.S. Burton, over the sale of his teaching practice; he eventually won an action for £100 at York Assizes.

He took the Winchester appointment partly in order to send his sons to Winchester College. The cathedral chapter, aware of his reputation, tried to anticipate possible difficulties by laying down rules about the organist's duties and attendance; he was required to agree to these conditions, and was then offered the position at the favourable salary of £150. In December 1850 the college organistship was also offered him at a salary of £80, for which he was required only to play for the Sunday evening service. Wesley's attendance at the cathedral was satisfactory at first, and for several years relations were harmonious. During this period he persuaded the chapter to buy a new organ, consisting of about three-quarters of the instrument built by Willis for the Great Exhibition of 1851, and this was installed in 1854. Concurrently Willis had been working on the organ Wesley had designed for St George's Hall, Liverpool. Completed in 1855 (though conceived a decade earlier), it met with a mixed reception. While there was praise for the tone of the stops, Wesley was publicly taken to task over the unadventurous specification and his insistence on the old-fashioned 'G' compass and mean-tone tuning. He conducted his anthem *The wilderness and the solitary place* (with orchestral accompaniments) at the 1852 Birmingham Festival. The performance was poor and criticism of the music harsh. A protracted quarrel in the press, principally between Wesley and Gauntlett, followed. In 1853 he published by subscription his Twelve Anthems. Comprising works written during the previous 20 years, it had first been announced (as a volume of six) in 1836 and printing had begun in 1840, only to cease when the plates were destroyed by fire. Not until his convalescence at Helmsley did Wesley return to it, adding further compositions from his periods in Leeds and Winchester. 'My published 12 anthems is my most important work', he was later to write, and it ranks as one of the most significant church music publications in English history. Thereafter his spare time was increasingly occupied with the harmonization and composition of hymn tunes, which were published in the musical edition of Kemble's *Psalms and Hymns* (1864) and, eventually, in the long-awaited *European Psalmist*, which also contained the largest number of chorale harmonizations by J.S. Bach yet published in England. He was also, from 10 August 1850, the first professor of organ at the Royal Academy of Music.

Following the appointment of a new precentor in 1858 the chapter minutes show signs of tension over Wesley's performance of his duties. When in 1865 he was asked by the dean and chapter of Gloucester to judge candidates for the post of organist, he surprised all by offering to take it himself. He seems to have been no happier in the new situation. The organ was in a poor state; the choir was generally inefficient; the authorities were uncooperative. He wrote in 1870: 'I ever regret leaving Devon, and Gloster is very objectionable. There is however no great demand for any peculiarly experienced musical ability and I must be content to rank with the low ones'. After more than 30 years Wesley found himself once again conductor of the Three Choirs Festival (1865, 1868, 1871 and 1874). At the 1871 festival he introduced Bach's *St Matthew Passion* for the first time. He seems not to have been admired as a conductor; his tempos were too fast, his expression perfunctory. As an organist, however, he was still renowned; many accounts record the thrilling



3. *Samuel Sebastian Wesley: portrait by William Keighley Briggs, 1850s (Royal College of Music, London)*

quality of his performances. Hubert Parry wrote after hearing him play a concluding voluntary at Gloucester in 1865: 'He began the accompaniments in crotchets alone, and then gradually worked into quavers, then triplets and lastly semiquavers. It was quite marvellous. The powerful old subject came stalking in right and left with the running accompaniment entwined with it – all in the style of old Bach'. Wesley's concluding years were clouded by illness and increasing bitterness, though his financial position at least had improved after the sale of most of his copyrights to Novello for £750 in 1868. Having declined the honour of knighthood, he was in 1873 granted a Civil List pension of £100 a year, which was continued after his death to his widow, until her death in 1888. In 1875 Wesley had increasing difficulty in breathing. He played the organ for the last time on Christmas Day. His will is dated 19 February 1876, and he died two months later from Bright's Disease, after a long decline. By his own wish he was buried alongside an infant daughter in the old cemetery at Exeter.

Wesley's professional conduct is difficult to justify, and he failed in many respects to meet the standards he laid down for others. While accusing cathedral bodies (with much justice) of failing in their duty to maintain choral music, he himself failed in that duty by persistently leaving his work to be carried out by inexperienced deputies. He condemned rival candidates for musical professorships because they had used influence instead of relying on their merits, but he offered a bribe to London critics to induce them to review his *European Psalmist* favourably, and asked his sister to try to influence J.W. Davison of *The Times* 'through some intimate friend of his'. He seems to have suffered from acute paranoia in his dealings with superiors and rivals. Yet his pupils and choir members seem to have loved him, and he was unfailingly kind to younger musicians. Parry, in his account of him, made no mention of the eccentricities that have given rise to so many anecdotes; his pupil Kendrick Pyne also dismissed them: 'The most aprocryphal tales are told as to his eccentricites. I lived with him for some time and do not share in the view. He was moody, often absent-minded, nervous, and irritable; but not more than one would expect from an artist, who is usually not accustomed to hide his feelings'. While his opinions on musical matters were unconventional and sometimes irrational, he was not alone in his lack of sympathy for most early English cathedral music or in his admiration for that of Spohr. He admired Bach, and regarded his own father as one of the few representatives of the 'pure style', although he seldom imitated this in his own music. He hated Gregorian psalm tones (though he used a tone-like melody in his Chant Service in F) and was in general hostile to the Tractarian movement; he was contemptuous of the sentimental hymnody of Dykes and Monk. He had a violent dislike of equal temperament and revealed his conservatism by his attachment to the extended English 'G' compass for the organ (which allowed greater use of the left hand in octaves when accompanying vocal music). Yet his Service in E and the anthem *The wilderness and the solitary place* not only modulate freely, but are written in a key which brings out the worst defects of the old mean-tone temperament. When a correspondent pointed out this inconsistency in *The Musical Standard*, Wesley was evasive in his reply. It is difficult to see how he can have preferred to have his own music performed in such a temperament.

Though his compositions have won wide acclaim, contemporaries asserted that – at least as far as the organ was concerned – his improvisations were even more imaginative. *The Musical Examiner* in 1843 pronounced him, 'without disparagement to other men of genius – and before all to Dr. Mendelssohn', to be the 'greatest organist now living'. The poet T.E. Brown imagined Wesley appointed organist in heaven by acclaim of the angelic orders; and when Wesley played there,

> I heard the mighty bars
> Of thunder-gusts, that shook heaven's dome,
> And moved the balanced stars.

Even if such tributes are exaggerated, Wesley's powers were sufficient to induce even cathedral chapters to overlook, as far as they could, the grave defects of his personality and behaviour.

2. WORKS. In youth Wesley tried various kinds of composition, but after his move to Hereford in 1832 he found his true vocation as a composer of Anglican cathedral music. In that field he concentrated his chief creative effort for the rest of his life, though he occasionally used his mastery of choral writing for secular purposes, as in his glees and the chorus *The Praise of Music*. Among his other works are two deeply felt three-movement 'sacred songs' for baritone and orchestra (*Abraham's Offering* and *I have been young and now am old*), some fine pieces for organ (particularly the Introduction and Fugue in C♯ minor and the Andante in F from the first set of Three Pieces for a Chamber Organ), a virtuoso March and Rondo for piano and, in *A Selection of Psalm Tunes*, some outstanding harmonizations of hymn tunes.

Settings of the daily canticles had reached a low point by 1830. They had changed very little in outward

character since the late 17th century, and their performance had long ceased to be anything more than a tedious duty. Wesley's great Service in E, begun at Hereford and completed at Leeds, showed how these familiar texts could be made vehicles for imagination. Written on a scale rarely attempted since the 17th century and with an independent accompaniment which allowed the organ to make its own contribution to the musical argument, it forms a towering monument in the history of English church music. It was well timed to satisfy the growing demand for more meaningful worship in the church and became a direct model for the best settings of the later 19th century. Wesley discovered a practical problem, however: a fully worked-out setting of this kind is too long for frequent liturgical use,
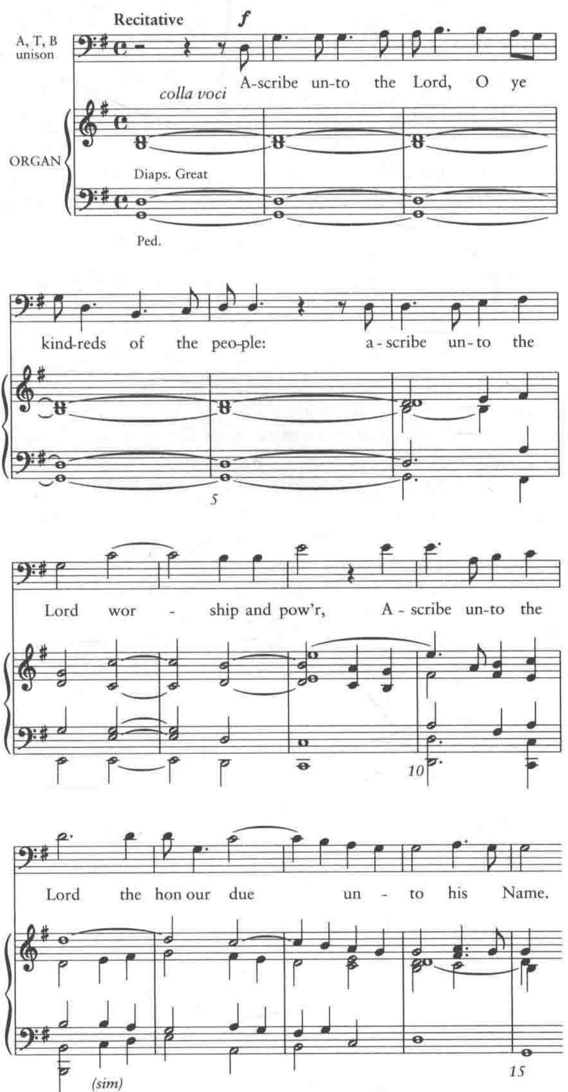
> designed as it is for performance during the very brief space of time allotted to our daily Cathedral worship; a period so brief – while the subjects to be treated are so various, of such grand universal applications – as necessarily to divest composition of its ordinary features; rendering almost every species of amplification of a particular subject either difficult or impossible; and this, too, in connection with words which seem, in the musician's judgement, to demand of him the most exalted efforts of which his art is capable.

His other services are attempts, as he said, 'to attain the utmost brevity without sacrificing *Expression* in setting *Te Deum* &c. to Music'. But the restriction on his creative process was too severe, and these shorter settings have little character.

In the anthems, on the other hand, Wesley was free to choose his texts. In fact he allowed himself much greater licence than had been usual, putting together verses or even portions of verses from different parts of the Bible, mixing the Bible and Prayer Book translations of the psalms, sometimes incorporating parts of the liturgy or a hymn or even (in *By the word of the Lord*) verses from *Paradise Lost*. By these means he could construct a text to his own satisfaction, giving it the desired shape, imagery, dramatic contrasts and climaxes, and avoiding all 'dead' or perfunctory passages. There is evidence in his autographs that he sometimes shaped the text of an anthem while the composition of the music was already in progress. His strong evangelical feeling for the biblical words was closely bound up with his musical sensibility; because of this, his anthems convey a glowing sincerity that is seldom evident in the music of his immediate predecessors – or of his successors. There are moments of inspiration paralleled only in Purcell. Like Purcell's, his church music draws freely on secular influences. The drama of both *The wilderness* and *Blessed be the God and Father* has its roots in the theatre, while the highly coloured and emotionally charged harmonic style of his mature works (seen to perfection in *Let us lift up our heart* and *Wash me throughly*) owes little to the Anglican cathedral tradition.

In short full anthems, such as *Wash me throughly* or *Thou wilt keep him in perfect peace*, Wesley was able to produce some profoundly beautiful effects simply by skilful management of four or five voices in full harmony. The manner was derived from such works as Mozart's motet *Ave verum corpus*; the Roman Catholic influence, absorbed through his father, was a fruitful new element here, and the detail of word-setting was comparatively unimportant. In his longer anthems, some of them almost miniature oratorios, Wesley combined several elements with new effectiveness: the 'learned' fugue, with touches of Bach; the 'full' harmonic style described above; the

Ex.2 S.S. Wesley: *Ascribe unto the Lord*



aria-like solo, influenced at times by Spohr's oratorios; and a kind of recitative, sometimes sung by the men's voices together, which was all his own. In putting these together Wesley seldom lost sight of his dramatic and devotional purpose. *Ascribe unto the Lord*, *Let us lift up our heart*, *O Lord, thou art my God* and *The wilderness and the solitary place* have a monumental integrity rare in anthems of their length.

Wesley's achievement in these and other works is not to be underestimated. Not only had he forged a wholly individual style but, through his willingness to employ elements of the up-to-date idiom he had encountered – and used – in the concert hall and theatre, he had also succeeded in revitalizing the moribund tradition of English cathedral music. Although his early works for the church (*Blessed be the God and Father*, the Creed from the Service in E and *Trust ye in the Lord*, for example) reveal the influence of Mendelssohn and Spohr, he rarely imitated either: the well-known treble duet 'Love one another' from *Blessed be the God and Father* at first recalls Mendelssohn, but its turn of phrase and irregularity of

structure are original. By 1840, however, his music had become increasingly independent of these and other influences and his mature works are characterized by strong diatonic dissonance – particularly the 9th on the mediant (ex.2, bar 13) – which can be traced to his father, the confident handling of chromaticism, and a fondness for bold harmonic effects and textures enlivened by frequent suspensions, appoggiaturas and accented passing notes. They also demonstrate a growing sympathy for the native tradition of cathedral music. The resulting amalgam of the old and the new was aptly described by Spohr: 'The sacred music is chiefly distinguished by a noble, often even an antique style, and by richly chosen harmonies, as well as by surprisingly beautiful modulations'. Works such as the canticles from the Service in E, the bass solo 'Thou, O Lord God' in *Let us lift up our heart* or the beginning of *Ascribe unto the Lord* (ex.2) could be mistaken for no other composer's work.

Because so much of Wesley's music was written for the services of the Church of England it has never been well known on the Continent; neither is it easily placed in the wider framework of European music. Bold and courageous as many of his innovations are in the Anglican context, they are hardly advanced compared with those of Berlioz, Schumann or Chopin. Yet his music possesses great individuality and in a few of the pieces – the fluid, side-stepping chromaticism of *Wash me throughly*, for example – is remarkably forward-looking. With his vivid imagination and firm grasp of the techniques of composition Wesley could, when inspired by the devotional text, rise beyond influence or imitation to the level of genius.

WORKS

printed works published in London unless otherwise stated
MSS autograph unless otherwise stated

org acc. – *independent organ part*
org – *organ largely doubling voices*

Editions: *Anthems* (1853) [An]
The European Psalmist (1872) [EP]
Original Compositions for the Organ, ed. G.M. Garrett (1893–1900) [Ga]
Samuel Sebastian Wesley: Anthems, ed. P. Horton, MB, lvii (1990), lxiii (1993) [H1, H2]; 3rd vol. (forthcoming) [H3]

SERVICE MUSIC

Morning and Evening Service, E (1845): TeD, 1/7vv, org acc., 1842–3; Jub, 8/8vv, org acc., 1842–3; Ky I, 5vv, org, 1842–3; Ky II, 5vv, org, ?1833–4; San, 5vv, org, 1835–6?, *GB-Lbl**; Cr, 1/4vv, org acc., ?1833–4; Mag, 6/8vv, org acc., 1842–3; Nunc, 7vv, org acc., 1842–3
Short Full Service, F, 4vv, org, *c*1865, *H** (1869)
Chant Service, F, 4vv, org: TeD, Jub (1855); Mag, Nunc, 1845–6 (1851)
Chant Service 'Letter B', F, 4vv, org (1869)
Chant Service, G, 4vv, org, EP
Benedicite (triple-time chant), D, 4vv, EP
Deus misereatur, F, 4/4vv, org acc., 1858, *Lbl*
Responses, *c*1845 [lost]
Kyrie, E♭, 4vv, org, *c*1830, *Lcm**
Kyrie, E, 4vv, org, *c*1833, *Lcm**
Kyrie, Sanctus, F, 4vv, org, EP
Kyrie, f♯, 4vv, org, EP
Sanctus, D, 4vv, org, EP
Gloria in excelsis, C, 7vv, org, 1846–7 (1869)
Man that is born of a woman (Burial Service), 4vv, org, *c*1845, An, H1

ANTHEMS AND HYMN SETTINGS

All go to one place, 4vv, org acc. (1862) [on the death of the Prince Consort], H3
Ascribe unto the Lord, 7/4vv, org acc., 1851, An; orch acc., 1865, *Lcm**, both versions H2
At thy right hand, 4vv, org, 1869, *Lbl**, EP [chorus for S. Wesley's duet, 'O remember not'], H3
Blessed be the God and Father, 1/5vv, org acc., 1833–4, *H**, An, H1
Blessed be the Lord God of Israel, 4vv, org acc., 1868 (1868), H3
Blessed is the man that feareth the Lord, 5vv, org, 1848–9; ed. in *Three Introits* (1906), H3
Blessed is the man unto whom the Lord imputeth no sin, 4 male vv, org, copyist MS *Lbl**, EP, H3
By the word of the Lord, 4/5vv, org acc., 1854, *Lcm**, inc., H3
Cast me not away, 6vv, org, 1848, An, H3
Give the king thy judgments, 6/7vv, org acc., 1863, *Lcm** (1870), H3
Glory to God on high, 6vv, org, *c*1831, *Lcm**, H1
God be merciful unto us, 4/4vv, org acc., 1866, *Lbl** (1867), H3
Hear thou in heaven, 5vv, org, 1848–9; ed. in *Three Introits* (1906), H3
I am thine, O save me, 5vv, org acc. (1857), H3
I will arise, D, 4vv, org, 1869, *Lbl**, EP, H3
I will arise, F, 4vv, org, *c*1869, *Lbl**, H3
I will wash my hands in innocency, 4vv, org, ?1849; ed. in *Three Introits* (1906), H3
Let us lift up our heart, 5/8vv, org acc., *c*1836, An, H1
Let us now praise famous men 'Letter A', 1/4vv, org acc., 1874, MS at Clifton College (1874), H3
Let us now praise famous men 'Letter B', 4/4vv, org acc., 1873, MS at Clifton College (1875), H3
Lord of all power and might, 4vv, org, *Lbl** (1873), H3
O give thanks unto the Lord, 1/5vv, org acc., *c*1835, An, H1
O God, whose nature, 4vv, org, *c*1831, *H** (1831), H1
O how amiable, 4vv, org acc., last section ('The Lord will give grace and mercy') *Lbl** (1874), H3
O Lord my God, 4vv, org, *c*1850, An, H3
O Lord, thou art my God, 5/8vv, org acc. [DMus exercise], *c*1836 (1840), An, H1
Praise the Lord, O my soul, 5/5vv, org acc., 1861 (1862), H3
Praise ye the Lord, ?4vv, ?org, *c*1873, lost
The face of the Lord, 8/5vv, org, 1848, An, H3
The Lord is my shepherd, 2/4vv, org acc. (1875), H3
The wilderness and the solitary place, 4/4vv, pf/org acc. [for the reopening of Hereford Cathedral organ], 1832, *H** (1840), An; orch acc. [for Birmingham Festival], 1852, *Lcm*, both versions H2
Though round thy radiant throne [charity hymn], 2/2 female vv, org acc., *c*1827, *Lbl**, H1
Thou wilt keep him in perfect peace, 5vv, org acc., *c*1850, An, H3
To my request and earnest cry, 1/8vv, org acc., *c*1836, *Lbl**, inc., movts 1, 2 (1840); ed. (1906), H1
Trust ye in the Lord, 1/4vv, org acc., *c*1835, *Lcm** inc., H1
Turn thee unto me, 4vv, org [chorus for S. Wesley's duet 'Oh deliver me'], EP, H3
Wash me throughly, 1/4vv, org acc., *c*1840, An, H1
Wherewithal shall a young man, 1/4vv, org acc., *c*1870–75, *Lbl**, inc. (1875), H3
182 further hymn tunes and 39 chants, incl. 142 tunes and 26 chants pubd in EP; for full pubn details see Horton (1983), 357–83
2 tunes, D, carillon, 1874 [for Holsworthy Church, Devon]; 1 arr. with variations, see ORGAN

LATIN SACRED MUSIC

Gloria in excelsis, inc., E♭, 4vv, orch, *c*1830, *GB-Lcm**
Benedictus qui venit, A♭, S, A, T, B, orch/pf, 1832, *Lcm**
Agnus Dei, G, S, orch, *c*1830–32, *Lbl*
Sanctus, perf. Hereford 1834, lost

SECULAR CHORUSES, GLEES, PARTSONGS

5 male-voice glees [4 for annual competitions at the Gentlemen's Glee Club, Manchester]: I wish to tune my quivering lyre (Byron), 5vv, 1833, *GB-Mp** (1839); At that dread hour (W. Linley: Faith), 4vv, 1834, *Mp* (1839); Fill me, boy, as deep a draught (T. Moore), 5vv, 1834, *Mp*; When fierce conflicting passions (Byron, after Euripides), 5vv, ?1837 (1839); [text unknown] (W.H. Bellamy), 1838, lost
Arising from the deep, 5vv (1874)
Millions of spiritual creatures (J. Milton), S, A, T, B, orch, 1835, *Lcm**
Shall I tell you?, 4vv, vc, pf (1862)
Then sing we in chorus (T. Oliphant: The Praise of Music), S, A, T, B, 10vv, 1872 (1874)

When from the great creator's hand (W.H. Bellamy: Ode to Labour), S, S, A, T, B, 5vv, orch, 1864, *Lcm** (1865) [for the North London Working Men's Industrial Exhibition]
When the pale moon (C.A. Burroughs: The Mermaid), 4vv (1874)

SONGS (SACRED AND SECULAR)

Almighty God, give us grace (W.H. Bellamy), S, pf, 1848 (1848)
Blessed are the dead (Byron), S, pf (1835)
Butterfly, butterfly, brilliant and bright (Lady F. Hastings: The Butterfly), 1v, pf (1872–6)
Did I possess the magic art (S. Rogers), 1v, pf (1835)
For Charity's Sake (M.F. Tupper), 1v, pf (Liverpool, 1849)
God moves in a mysterious way (W. Cowper), 1v, pf (*c*1832) [no copy known; advertised in *The Musical World*, i (1836), cover to no.4]
I beheld her from my casement (after P.J. de Béranger: The Smiling Spring), 1v, pf (1832)
I have been young, B, orch, *c*1848, perf. Gloucester 1850, *GB-Lcm**
Most blessed Lord (Bellamy), S, pf, 1848 (1848)
O Lord Jesu Christ (Bellamy), B, pf, 1848 (1848), ed. in MB, xliii
Orphan hours, the year is dead (P.B. Shelley), S/T, pf, *c*1836, *Lbl** (1867)
Shall I tell you, 1v, vc, pf (1868) [version of chorus listed above]
Take thou my son (Bellamy: Abraham's Offering), B, orch, perf. Hereford 1834, *Lcm**, inc.
The bruised reed (Bellamy), S/T, pf, 1834, *Lcm**, *Mr** (1839)
There be none of beauty's daughters (Byron), S/T, pf, (1835); orchd, perf. Worcester 1839, *Lcm*, *Lcm**, inc.
There breathes a living fragrance, S/T, pf, 1833, *Lbl*
They tempt me from my native land (Bellamy: Song of the Seamstress), S, orch, 1864, lost
We sat down and wept (Byron: By the Rivers of Babylon), S/T, pf, *Lbl** (1867), ed. in MB, xliii
Wert thou, like me, in life's low vale (W. Scott), S/T, pf, 1832, *Lcm** (1836)
When we two parted (Byron), S/T, pf, *Lbl* (1832) [no copy known]
Young Bacchus in his lusty prime, T, 3 male vv, orch, *c*1829, *Lcm**
You told me once, 1v, pf (1831)

STAGE

Ballet music, ? for an opera, *c*1825, *GB-Cfm**
The Dilosk Gatherer (E. Fitzball), ov. and incid music, London, Olympic, 30 July 1832, *Lbl*

ORCHESTRAL

March, B♭, *c*1830, *GB-Lcm**
Symphony, 1 movt, C, *c*1834, *Lcm**
Overture, E, *Lbl*, inc., perf. Hereford Festival, 1834 (attrib. (4) Samuel Wesley in some sources)
Concertante, 12 wind insts, scheduled for Gloucester Festival, 1835, but not perf., lost

ORGAN

Variations on God Save the King, 1829 (1831, 2/1869); Ga
Larghetto, f, *c*1835, *GB-Lbl** (1893)
Introduction and Fugue, c♯, ?1835, in Studio for the Organ, i (1836, 2/1869) [no further numbers pubd]; Ga
A Selection of Psalm Tunes (1834, 2/1842); Ga
3 Pieces for a Chamber Organ, bk 1 (1842): Andante, E♭, 4/4, Andante, F, Choral Song; Ga
3 Pieces for a Chamber Organ, bk 2 (1842–3): Andante, G, [Larghetto], f♯, Andante, E♭, 3/4; Ga
Andante, D, 1846, P. Horton's private collection, London
Andante cantabile, G (1864); Ga [for organ opening at the Agricultural Hall, Islington, Nov 1863]
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Andante, C, *Lbl*, ed. T.R. Matthews: *The Village Organist*, ii (1872)
Holsworthy Church Bells, air with variations, F, 1874, *Lbl** (1877); tune orig. for carillon, see ANTHEMS AND HYMN SETTINGS
2 Andantes: A, e, *Lbl** (1877)

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Original Air, with Variations, ded. to J.B. Cramer (*c*1831) [no copy known; reviewed *The Harmonicon*, x (1832), 15, and *The Atlas*, vii (1832), 92]
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Dance, D, *c*1833–4, *GB-Lcm**
Rondo, G, 1834, *Lcm** (1835–6)
Piece, e, 1834, *Lcm**
Presto, inc., c, 1834, *Lcm**
March, c, and Rondo, C, (1842), ed. in LPS, xvi (1985)
Jeux d'esprit, quadrilles à la Herz, 2 or 4 hands (1847)

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L. Kozeluch: Air with Variations, arr. organ, *c*1830, *GB-Lcm*
L. Spohr: The Witches' Rondo (Faust), arr. pf, *c*1832, *Cfm*
J. Connolly: Oh when do I wish for thee, song, pf acc. by Wesley (1832)
E. Harwood: Vital spark of heav'nly flame, set piece, arr. 1v, pf (1832)
Melodia Sacra [selections from Handel and Haydn], arr. pf, 12 nos. (*c*1834 [no copy known; advertised *Musical World*, i (1836), cover to no.4])
The Psalter . . . with Chants, ed. (Leeds, 1843)
Harmonizations of 4 tunes in J. Hullah: *Psalter* (1843)
W.A. Mozart: songs, duets & trios, 36 nos., ed. (1849–51)
W. Owen: 'By the streams of Babylon'/'Wrth Afonydd Babilon', anthem, org/pf acc. by Wesley (1854)
E. Stephen: *The Storm of Tiberias/Ystorm Tiberias*, orat, org/pf acc. by Wesley (1854)
Mozart: Ten Songs, ed. (1861)
The Hundredth Psalm, SATB, org, with varied harmonies, 1856 (1864) [also orch, lost]
S. Wesley: 'Thou, O God, art praised in Sion', anthem, ed. (1865)
The European Psalmist, ed. (1872) [EP]
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NICHOLAS TEMPERLEY (1–3), PHILIP OLLESON (4; work-list with STANLEY C. PELKEY II), NICHOLAS TEMPERLEY/PETER HORTON (5)

Wesley, Fred. *See* JBS.

Wesley, Garret. *See* MORNINGTON, GARRET WESLEY.

Wesley-Smith, Martin (*b* Adelaide, 10 June 1945). Australian composer. From 1965 to 1967 he studied composition with Peter Tahourdin, Peter Maxwell Davies and others at Adelaide University; there an enduring interest in electronic music was aroused. In 1971 he went to Britain, undertaking postgraduate studies at York University, where he completed the DPhil. In 1974 Wesley-Smith returned to Australia to take up a position as lecturer in electronic music at the Sydney Conservatorium. Here he designed, developed and ran the Electronic Music Studio, a facility which has been central to the teaching of composition at the conservatorium and to the evolution of Wesley-Smith's own compositions. In Sydney his reputation as a composer, teacher and administrator quickly grew, and he received part-time appointments to lecture in electronic music at Sydney's other tertiary music institutions and (later) at Hong Kong University. He has been a member of various important music committees, principally those which focussed on the assessment of grants for composers at the Australian Music Centre and, since 1975, the Australia Council.

Apart from his work as a composer and lecturer, Wesley-Smith has been active as the founder of a number of contemporary music ensembles. These include Watt (1976), a performing group which pioneered audio-visual art in Australia using electronic music integrated with multiple computer-controlled slide projectors, and the Greenway Group (1993), a Sydney Conservatorium ensemble. His passionate concern for environmental and political issues is reflected in the activities of these and other groups and in a number of his compositions, principally the *a cappella* work *Who Killed Cock Robin?* (1979), the tape piece *Vietnam Image* (1969–70), and *Quito* (1994) an audio-visual music theatre composition, with a version for radio (1997). *Quito*, which in 1997 won the prestigious Paul Lowin Award, is one of a number of his works focussing on the East Timor situation.

Wesley-Smith is a prolific composer, with over 140 works extant. Although traditional forms including music theatre, songs, choral works, film scores and orchestral music obtain significant representation, music which involves the use of technology – tape, electronic, computer and multimedia compositions – dominates his output. One such piece, *For Marimba and Tape* (1982) is perhaps his most admired and frequently played composition, with many performances realized both in Australia and internationally.

A strong element of fantasy permeates a number of Wesley-Smith's compositions. This is reflected in his many songs and other compositions for children and particularly in a series of works inspired by the writings of Lewis Carroll, including *Doublets*, *Snark-Hunting* and *White Knight and Beaver* and crowned by the widely acclaimed music theatre piece, *Boojum!*, with text by Peter Wesley-Smith, his twin brother and frequent collaborator.

Wesley-Smith is something of a rarity among contemporary Australian composers in that, since 1979, his music has reached an appreciative and enthusiastic audience. Before then his musical style, although distinctively personal, followed prevailing modernist trends. However, in *Who Killed Cock Robin?*, Wesley-Smith determined that the text demanded more traditional melodic and harmonic treatment. The resultant success of this work and others which followed came at a price for the composer, who came to be regarded by modernists as no longer a serious composer. Today, however, he is widely regarded as being in the vanguard of contemporary composition in Australia.

WORKS
(selective list)

Stage: Pie in the Sky (children's op, P. Wesley-Smith), 1968–71; The Wild West Show (children's music theatre), 1971; Machine (children's music theatre), 1972; Boojum! (music theatre, P. Wesley-Smith), 1985–6; Quito (audio-visual music theatre), 1994 [radio version, 1997]

Inst: Guitar Music 1, gui, 1973; Oom pah pah oom pah, pf, 1989; 3 Little Pf Pieces, 1991; On A.I. Petrof, pf, 1992; Visiting the Queen, mar, Yamaha Disklavier, 1992; Brother Jack, fl, cl, pf, vc, 1994; Janet, fl, mar, pf, 1995; 3 Pieces, 2 mar (4 players), 1996; White Knight Waltz, pf, 1996

Vocal (all set to texts by P. Wesley-Smith): To Noddy-Man, high v, pf duet, 1969; Who Killed Cock Robin?, choir, 1979; Lost in Space, children's choir, orch, 1982; Songs for Snark-Hunters, SATB, pf, 1985; Songs of Australia, choir, pf, perc, tape, 1988; M.C. Pig, choir, pf, 1989; Songs for Kids, 1991; Mrs Hargreaves Remembers, S, ens, 1997; Walk in the Light, solo vv, gospel choir, 1997; barbershop songs and arrs., conservation songs

Multi-media: Film, Hydrophonics and Synthesizers, 1977; The Rosella Sisters and the Rainbow Eel, 1979; Wattamolla Fire Dream, 1980; Echoes and Star Tides, 1981; The Unfound Land, 1983; Silêncio, perc, live elec, graphics, 1986–7; Red Cockatoo, band, mime, tape, poetry, video, transparencies, 1989; November 12 1991, b fl, live elec, tape, transparencies, 1995; X, singing cellist tape, transparencies, 1996

Audio-visual, for tape and transparencies unless otherwise stated: Kdadalak (For the Children of Timor), 1977; Japanese Pictures, 1981; Wattamolla Red, 1983; VENCEREMOS!, 1984; Snark-Hunting 2, 1986; Star Trails, 1988; Balibo, fl, tape, transparencies, 1993

Tape: Vietnam Image, 1969–70; Doublets 2(a), sax, tape, tape delay, 1974; For Marimba and Tape, 1982; Snark-Hunting, fl, pf, perc, vc, tape, 1984; White Knight and Beaver, trbn, vn/va, tape, 1984; Beta-Globin DNA, trbn, perc, tape, 1987; Riffs, 1989

Elec: Dah Dit Dah Dah, 3 Fairlight CMI, 1983; Media Music 7, live elec, 1977; Pat-a-Cake, trbn, Fairlight CMI, 1980; Pip!, narr, vn, trbn, live elec, 1991

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A. Ford: *Composer to Composer: Conversations about Contemporary Music* (London, 1993)

ADRIAN A. THOMAS

Wessel, Christian Rudolph (*b* Bremen, 1797; *d* Eastbourne, 15 March 1885). English music publisher of German origin. He emigrated to London, where, with a piano maker named William Stodart, he established the firm of Wessel & Stodart in 1823. They began as importers of foreign music, but also issued their own publications from 1824. Their main interest was piano music, often issued in the form of periodical albums, and besides the usual popular arrangements of operatic airs and dance music they published the sonatas of Beethoven and Mozart, and the works of piano virtuosos such as Heller, Henselt and Thalberg. They also helped at an early date to promote the music of Schubert, Schumann, Mendelssohn, Gade, Liszt and others in England. Stodart retired in 1838 and Wessel continued the business alone until 1839, when he took in Frederic Stapleton as a partner. From 1833 they began to publish Chopin's works and from 1836 entered into a series of contracts with the composer for the exclusive rights to his works in England. The relationship between Chopin and the firm was often an uneasy one, and the composer strongly objected to Wessel's habit of giving his works fanciful titles, and to generally poor business practice. Nevertheless, the firm remained Chopin's sole publisher in England during the composer's lifetime. In 1845 Stapleton left the firm, and Wessel again carried on the business alone. The firm was among those particularly affected by the House of Lords decision of 1854 to declare invalid many copyrights of foreign publications. In 1860 Wessel retired in favour of his managers, EDWIN ASHDOWN and Henry John Parry, and the business eventually became the firm of Edwin Ashdown Ltd.

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P. Ward Jones: 'Mendelssohn and his English Publishers', *Mendelssohn Studies*, ed. R.L. Todd (Cambridge, 1992), 240–55

ALEXIS CHITTY/PETER WARD JONES

Wessely, (Carl) Bernhard (*b* Berlin, 1 Sept 1768; *d* Potsdam, 11 July 1826). German composer. He came from a cultured Jewish family whose circle included Lessing, Moses Mendelssohn and K.W. Ramler. After studying music with J.A.P. Schultz he went to Hamburg to produce his cantata (on Ramler's text) for the coronation of Friedrich Wilhelm II in 1787; Ramler also wrote the text for *Sulamith und Eusebia*, Wessely's cantata on the death of Mendelssohn the previous year. Wessely was appointed second music director of the Berlin Nationaltheater in 1788 and eight years later Prince Heinrich of Prussia made him Kapellmeister at Rheinsberg. When the prince died in 1802 Wessely abandoned his musical career for family reasons and became a government official at Potsdam, where in 1814 he was co-founder of a society for classical music, which he conducted until his death. He was recognized by his contemporaries as an able pianist and composer. His works, according to Härtwig, were endeared to a wide public by having the clarity of Gluck or Mozart. He published a comparison of these composers in *Archiv der Zeit* (November 1795) and also contributed to the *Allgemeine musikalische Zeitung*. Bernhard Flies's setting of F.W. Gotter's lullaby 'Schlafe, mein Prinzchen' has been erroneously attributed to both Wessely and Mozart; Wessely did, however, compose another setting of this text, as did Friedrich Fleischmann and F.H. Himmel.

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(*selective list*)

Stage: Die Wahl des Helden (ballet), Berlin, 3 Aug 1788; Die Freude des Herbstes (prol, K. Müchler), Berlin, 16 Oct 1789; Psyche (Spl, 2, Müchler), Berlin, 18 Nov 1789, 1st act, *D-Bsb*; Die Sonnenjungfrau (incid music, A. von Kotzebue), 1790; Louis IX en Egypte (op, K. Gaillard), Rheinsberg, 1797; L'ogre (op), Rheinsberg, 1798/9

Cants.: Sulamith und Eusebia (K.W. Ramler), Berlin, 23 May 1786; Kantate auf die Krönung Friedrich Wilhelm II (Ramler), Berlin, 31 Jan 1787; Dankopfer für den Landesvater (Ramler), Berlin, 19 Sept 1787; Mozarts Urne (G.W. Burmann), Berlin, 1791; Trauerkantate auf den Tod des Prinzen Heinrich von Preussen (Wessely), Berlin, 16 Sept 1802, *Dl*

Other: 12 Gedichte (F. von Matthisson), pf acc. (Berlin, 1793); variations on God Save the King, pf (Berlin, 1795); variations on an air from Gluck's Armide, pf (Hamburg, 1799)

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DAVID CHARLTON

Wessely, Hans (*b* Vienna, 23 Dec 1862; *d* Innsbruck, 29 Sept 1926). Austrian violinist. He studied with Heissler and Hellmesberger at the Vienna Conservatory, and privately with J.M. Grün. His début in 1883, which elicited praise from the severe Hanslick, led to an important public appearance in 1884, when he gave two concerts in his native city and was subsequently engaged to play Spohr's Seventh Concerto at the Vienna Philharmonic Society under Richter. He spent three years in Berlin, and visited various countries in Europe, eventually making his London début at the Crystal Palace concerts under Manns on 7 April 1888. In 1889 he became a professor at the RAM. His repertory included all the great violin concertos, but it was as a quartet leader that he was best known: the quartet bearing his name, which comprised Spencer Dyke, E. Tomlinson and Patterson Parker, gave a series of concerts annually in London until 1914, and he was noted for his thoughtful interpretations in chamber music. He wrote a set of caprices and other short pieces for violin, edited much violin music and published *A Practical Guide to Violin Playing* (London, 1913).

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W.W. COBBETT/DAVID CHARLTON/MALCOLM MILLER

Wessely, Johann (Paul) [Veselý, Jan Pavel] (*b* Frauenberg [now Hluboká], Bohemia, 24 June 1762; *d* Ballenstedt, 1 June 1810). Bohemian violinist and composer. He studied the violin under his uncle, a Benedictine monk in Prague.

From 1797 to 1800 he was first violinist in the count's orchestra in Kassel, and from 1800 was Konzertmeister to the Duke of Anhalt-Bernburg at Ballenstedt. Wessely's best efforts were as a player and composer of chamber music. His string quartets and trios, modelled after Haydn and Ignace Pleyel, were well loved by his contemporaries. He also wrote several concertante orchestral works with solo parts for violin, horn, clarinet and flutes, and composed two comic operas for performance at Ballenstedt about 1800.

WORKS

only those extant

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Chbr: 2 Str Qts, op.1 (Vienna, n.d.); 2 Str Qts, op.2 (Vienna, 1788); 3 Str Qts, op.4 (Vienna, n.d.); 3 Str Qts, op.8 (Offenbach, 1792); 3 Str Qts, op.9 (Offenbach, 1798); 3 Str Qts (Offenbach, 1798); 3 Str Trios, op.17 (Brunswick, 1804), 1 movt ed. in Das Streichtrio, xiv (1953); 3 Qts, cl, vn, va, pf, op.19 (Offenbach, n.d.)

Vocal: Frage und Antwort (Spl), *D-BAL*; Der Tyroler Jäger (Spl), *BAL*; Lobgedicht (Dr Lenhardt) (Leipzig, 1804)

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ČSHS; GerberNL; MCL

KURT STEPHENSON

Wessely, Othmar (*b* Linz, 31 Oct 1922; *d* Vienna, 20 April 1998). Austrian musicologist. He attended the Bruckner-Konservatorium in Linz and then studied musicology at Vienna University with Schenk, and theory with Joseph Marx at the Vienna Academy (1940–47). He took the doctorate at Vienna in 1947 with a dissertation on Bruckner in Linz. After working briefly as archivist to the Staatsoper (1948) and secretary to the Gesellschaft zur Herausgabe der Denkmäler der Tonkunst in Österreich (1949), he became an assistant lecturer (1950) at Vienna University's musicology institute; he completed his *Habilitation* at Vienna in 1958 with a work on the life and times of Arnold von Bruck. He was successively a reader at the institute (1959–63), professor of musicology and director of the musicology institute at Graz University (1963–71), professor of musicology and director of the musicology institute at Vienna University (1971–93) and director of the Anton Bruckner-Institut in Linz (from 1982), whose conference reports he regularly edited.

Wessely's particular interest was in 14th-century Italian and Renaissance music, particularly where the music of these periods related to the history of art and language. He also concentrated on the history of music in his own region of Upper Austria and on Austrian music as a whole from 1848 to 1918, and represented these interests for a variety of publications (including *MGG1* and RISM since 1962). In 1963 he became general editor of the Fux collections, and founded and published the series Die grossen Darstellungen der Musikgeschichte in Barock und Aufklärung. He was made a member (1954) and subsequently president (1974–94) of the Gesellschaft zur Herausgabe der DTÖ.

His wife, Helene Wessely, née Kropik (*b* Vienna, 29 July 1924), also studied musicology with Schenk at Vienna University and took the doctorate there in 1950 with a dissertation on Purcell as an instrumental composer. She has made a particular study of the 17th-century composer Lelio Colista, and has edited some of his works for publication.

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'Oberösterreichische Totenlieder aus dem Umkreis des jungen Bruckner', *Anton Bruckner und die Kirchenmusik: Linz 1987*, 73–83

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RUDOLF KLEIN

Wessex Philharmonic. Orchestra formed in BOURNEMOUTH during World War II.

Wessman, Harri (Kristian) (*b* Helsinki, 29 March 1949). Finnish composer. He studied musicology and languages at Helsinki University (1967–73) and composition with Kokkonen, at first privately, then at the Sibelius Academy, Helsinki (1973–8). In its stylistic features Wessman's music is close to neo-classicism, but it differs in its emotional content, warmth of spirit and lyricism. Wessman has described his music half-playfully as 'neo-pathetical'. He relies on traditional motivic development, which is the basis of his swiftly flowing melodies. The bulk of his output consists of chamber music, which includes both intimate small-scale pieces and also works approaching larger-scale Classical-Romantic genres that are also weightier in expression, such as numerous sonatas and trios. Of his orchestral works the majority are solo and concertante pieces. In addition Wessman has composed a good deal of pedagogical music.

WORKS
(*selective list*)

Ballet: Satumaan Päivikki (Päivikki of Fairyland], 1987

Orch: Suite, str, 1977 [from Music to Poems by Eha Lättemäe]; 4 Symphonic Pictures, 1977; Concertino no.1, pf, str, 1982; Koraaliakusoitto, chorale ov., 1984; Loitsunpuhallus [Winding a Spell], wind orch, 1984; Theme and Variations, brass ens, 1986; Concertino no.2, pf, chbr orch, 1987; Tpt Conc., 1987; Viva!, brass orch, 1988; Trbn Conc. 'Affections', str, 1992; Hn Conc., chbr orch, 1993; Unfinished Suite, va da gamba, str, 1994–; Khiasmos, str, 1996; Tuba Conc., 1996

Chbr: Duo, fl, gui, 1976; Sonata, vn, pf, 1978; Sonata no.2, vc, pf, 1979; Suite, a rec, gui, 1979; Duo, 2 accdn, 1980; Syksyn sävyinen fantasia [Autumnal Fantasy], vc, pf, 1980; Pf Trio no.1, 1981; Trio, accdn, fl, gui, 1981; Trio breve, vn, hn, pf, 1984; Sonatina, a rec, gui, 1984; Pf Qt, 1985; Sonata, fl, pf, 1985; Suite no.1, 2 vn, 1986; Suite no.2, 2 vn, 1988; Sonata, hn, pf, 1988; Capriccio, wind nonet, 1989; Suite, 2 gui, 1989; John Mattheson's Tone-Feet, brass qnt, 1990; Eine kleine Figurenlehre, wind qnt, pf, 1991; Sonata, tpt, pf, 1991; Pf Trio no.2 'Retorinen' [Rhetorical], 1992; Trio, cl, vc, pf, 1995; Sonata, tuba, pf, 1995; Sonata, va, pf, 1996

Solo inst: Musiikkia uruille [Music for Org], org, 1977; 6 Pf Preludes, 1977–90; Sonatina, pf, 1978; Intermezzo no.1, pf, 1980; Intermezzo no.2, pf, 1981; 3 Preludes, gui, 1981; Sonata, accdn, 1986; Sonata, vn, 1988; Sonate classique, gui, 1991; Sonata, vc, 1993

Vocal: Vesi väsyy lumen alle [Water under Snow is Weary] (E. Lättemäe), children's chorus, fl, pf, str, 1975; Viisi surullista laulua Petteri Falckille [5 Sad songs for Petteri Falck] (V.A. Koskenniemi), Bar, pf, 1975, rev. 1994; Songs to Texts by Eha Lättemäe, children's chorus, various ens, 1976; Kolme laulua V.A. Koskenniemen runoihin [3 Songs to Poems by V.A. Koskenniemi], mixed chorus, 1979; Min längtan är längre än vinden [My Yearning Is Longer than the Wind] (cant., Å. Grandell), girls' chorus, orch, 1983; Ligg ej och dra dig! (trad. nursery rhymes), suite, male chorus, 1984; Vaskisehen vakkasehen [In a Copper Cradle] (Finnish folk lyrics), mixed chorus, 1988; Ljusa vindar [Light Winds] (cant., K. Tuomolin, E. Tabermann), children's chorus, inst ens, 1989; Lysti on lumen lauleskella [The Snow is Gladly Singing], mixed chorus, 1989; Kantat om frihet och fångenskap [Cant. of Freedom and Captivity] (text by school pupils), children's chorus, rec ens, pf, vn, vc, 1994; Vanhenemisen seikkailu [The Adventure of Aging] (P. Saaritsa), Mez, pf, 1995

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E. Salmenhaara: *Suomalaisia säveltäjiä* [Finnish composers] (Helsinki, 1994)
K. Korhonen: *Finnish Composers since the 1960s* (Jyväskylä, 1995)

KIMMO KORHONEN

Wessnitzer, Wolfgang (*b* Nuremberg, bap. 27 April 1629; *d* Celle, 31 Aug 1697). German organist and composer. He was orphaned at the age of four and his godfather sold his father's estates in 1640. He studied with Heinrich Scheidemann and perhaps J.E. Kindermann. An application for the post of organist at the Jacobikirche, Hamburg, was unsuccessful, but in 1655 he was appointed organist at the court of Duke Christian Ludwig at Celle. In 1663 he developed a proposal for the reorganization of the court orchestra.

Wessnitzer's chorale melodies were included in three collections (some ed. in *ZahnM*). He was editor of the *Vollständige Gesang Buch* (Lüneburg, 1661), which includes 12 of his works. The *Fürstlich-Braunschweig-Lüneburgisches Gesangbuch* (1665) contains 43 of his works, and six more appeared in the *Grosse Cellische Gesangbuch* of 1696. His melodies set texts by Opitz, Fleming, Dach, Harsdörffer and Rist, among others. Wessnitzer was also the composer of some keyboard music, published in the *Celler Clavierbuch* (1662, some ed. M. Böcker, Wiesbaden, 1990).

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MGG2 ('Celler Claviertabulaturen'; P. Dirksen)
W. Bode: *Quellennachweis über die Lieder der hannoverschen und der lüneburgischen Gesangbücher* (Hanover, 1881)
G. Linnemann: *Celler Musikgeschichte bis zum Beginn des 17. Jahrhunderts* (Celle, 1935)
H. Schmidt: 'Eine unbekannte Quelle zur Klaviermusik des 17. Jahrhunderts: das Celler Clavierbuch 1662', *AMw*, xxii (1965), 1–11
H. Müller: 'Die Musik an der Stadtkirche Celle', *Kirche in Celle*, ed. M. Leenders and H.-W. Schütte (Celle, 1992), 245–76
H. Müller: 'Der Hof- und Stadtorganist Wolfgang Wessnitzer (1629–1697)', *Cellesche Zeitung*, 23 Aug 1997 (suppl.), 30 Aug 1997 (suppl.), 6 Sept 1997 (suppl.), 13 Sept 1997 (suppl.)
H. Müller: 'Wolfgang Wessnitzer', *Handbuch zum evangelischen Gesangbuch*, ii: *Lebensbilder* (Göttingen, forthcoming)

HARALD MÜLLER

Wesström, Anders (*b* Hudiksvall, 1720/21; *d* Uppsala, 7 May 1781). Swedish violinist and composer. His earliest music education was from his father, organist at the church at Hudiksvall in northern Sweden. In 1738 he was admitted to Uppsala University, which he attended while employed part-time as his father's successor in Hudiksvall. In 1744 he defended his dissertation *De abdicatione regia* and was granted a degree in law; the following year he became a consulting lawyer at the Royal Courts in Stockholm, and in 1748 joined the Hovkapell as an ordinary violinist. From 1756 until 1760 he was abroad on a stipend, studying violin in Padua with Tartini, who considered him one of his most apt students, and in Dresden with Cattaneo. His companion on this tour was the Dresden composer Johann Gottlieb Naumann. In 1760 he was appointed as court musician and became a regular soloist in the Stockholm public concerts (Cavalierskonserter). Further journeys abroad (to Germany in 1761 and England in 1766) enhanced his reputation, but growing debts brought about his dismissal from the Hovkapell in 1773. For three years he supported himself by freelance work, and in 1776 was appointed as musical director and town organist in Gävle, a position he chose over debtor's prison.

Wesström's music, much of which is lost and which appears to have been written during the period 1760–73, shows the influence of Mannheim and the *empfindsamer Stil* of C.P.E. Bach. Much of the melodic material is developed through sequence, but his use of solo instruments and colouristic effects is notable. In particular, the six 'string quartets' are idiosyncratic, with wind instruments added to provide unusual timbres.

WORKS

MSS in S-Skma unless otherwise noted

2 syms., D, D; no.2 ed. in The Symphony 1720–1840, ser. F, iii (New York, 1983)
2 ovs. to an unidentified op Armide, B♭, D
Violin conc., lost
6 qts: B♭, str; E, str, 2 fl; D, fl, vn, va, vc, ed. A. Ljungar-Chapelon (Sweden, 1991) [incl. facs.]; B♭, ob, hn, str; G, str; C, hn, str, ed. in Äldre Svensk Musik, vii (Stockholm, 1941, 2/1942)
Sonata, D, vn, vc obbl, *S-VX*
Allegretto, org, *S-L*
18 variations on 'Gustafs skål', vn, lost
2 Polonaises, C, vn, *VX*
Other works, solo vn, lost

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L. Hedwall: *Den svenska symfonin* (Stockholm, 1983)
L. Jonsson and A. Johnson: *Musiken i Sverige*; ii: *Frihetstid och Gustaviansk tid, 1720–1810* (Stockholm, 1993)

BERTIL H. VAN BOER

West, Anthonius. *See* MUSA, ANTHONIUS.

West, William (*b* ?1575–80; *d* London, November 1643). English composer and singer. The Cheque Book of the Chapel Royal records that on 20 August 1604 he was sworn an extraordinary member of the Chapel Royal, in recognition of his services at 'the great solemnity of the league of Spain'. He had for some time before this been involved in Chapel Royal business; his name was attached to a meeting of the Gentlemen on 19 May 1603. In 1605 Thomas Woodson sold his place in the choir to 'Wm. West of Canterbury', and West's name thereafter appears regularly in lists of the Chapel Gentlemen up to 1643. On 25 November of that year William Howes succeeded West, 'tenor deceased'. His extant compositions comprise a verse anthem, *Have mercy, Lord*, a full anthem, *Save me O God*, and a full Sharp Service (all *GB-Lcm*). Both anthems are incomplete.

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E.F. Rimbault: *The Old Cheque-Book, or Book of Remembrance of the Chapel Royal* (London, 1872/*R*)
R.T. Daniel and P. le Huray: *The Sources of English Church Music, 1549–1660*, EECM, suppl.i (London, 1972)

PETER LE HURAY/JOHN MOREHEN

Westbrook, Mike [Michael John David] (*b* High Wycombe, 21 March 1936). English jazz composer, pianist and bandleader. After working in an accountant's office and studying painting he took up music professionally; he was largely self-taught and has an empirical approach to composition. Around 1960 he organized a jazz workshop in Plymouth, where he wrote for a small ensemble that included John Surman, then in 1962 he moved to London. From that time he has written pieces for a number of his own ensembles: the Mike Westbrook Band (1962–72), the Mike Westbrook Concert Band (1967–71), the multimedia group Cosmic Circus (1970–72), the jazz-rock band Solid Gold Cadillac (1971–4), the Mike Westbrook Brass Band (established in 1973 to perform in the theatre and on television), the Mike Westbrook Orchestra (formed in 1974), A Little Westbrook Music (formed in 1982) and the Dance Band (formed in 1986).

Westbrook is particularly adept at providing jazz improvisers with stimulating themes and settings and then enfolding their contributions within a wider context. He draws his inspiration from a wide variety of styles, and his work (often written in collaboration with his wife, the singer Kate Westbrook) consists of highly personalized statements. Like Duke Ellington before him, he generally writes for specific musicians in his bands, notably the trumpeter Phil Minton and the saxophonist Chris Biscoe; this results in highly coloured music that is subject to few of the clichés of jazz composition. Among his best-known pieces are *Marching Song* (1969, Deram), *Metropolis* (1971, RCA), *Citadel/Room 315* (1975, RCA) and *The Cortege* (1982, Original). Westbrook has worked with other groups and also with a number of theatre companies, notably the National Theatre (1971), the Foco Novo Theatre Company (1985) and the Extemporary Dance Theatre (1986). In addition he has toured widely, appeared at numerous festivals and recorded extensively. From 1985 he has issued a quarterly newsletter, the *Smith's Academy Informer*. He was made an OBE in 1988.

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R. Cotterrell: 'Mike Westbrook: Taking Music to the People', *Jazz Forum* [international edn], no.39 (1976), 38–41
K. Dallas: 'Jazz: Present Use of the Past Tense', *Melody Maker* (13 June 1981)
G. Lock: 'Sweet Thunder', *The Wire*, no.14 (1985), 10–15
Oral history material in *GB-Lbl* (*NSA*)

CHARLES FOX/DIGBY FAIRWEATHER

West Coast jazz. A substyle of BOP, serving as a continuation of the preceding COOL JAZZ substyle among predominantly white musicians based in the Los Angeles area in the mid-1950s. Miles Davis's nonet recordings of 1949–50, collected together under the rubric of the 'Birth of the Cool', were particularly influential on the West Coast players. These were less distinguished improvisers than Davis, with the notable exception of Art Pepper, and therefore came to rely on a formulaic approach in which group arrangements tended to be more interesting than individual solos. The style also suffered from its reliance on a small circle of studio musicians (headed by Shorty Rogers), whose appearance in various combinations gave the music a certain sameness. Perhaps its most innovative contributions came in the small group performances involving Shelly Manne (on his album *The Three*, 1954, Cont.) and Jimmy Guiffre, who while working essentially in a bop-derived idiom, also explored ideas that prefigured some of the more delicate qualities of free jazz. Despite the fact that a few important black-American players, most notably Hampton Hawes, were deeply involved in the style, its consideration raises politically charged issues: it is difficult to disentangle West Coast jazz from the notoriously racist policies of the Hollywood studios, in which environment many of its practitioners worked.

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T. Gioia: *West Coast Jazz: Modern Jazz in California, 1945–1960* (New York, 1992) [incl. discography]

BARRY KERNFELD

Westcote [Westcott], **Sebastian** (*b* Chumleigh, Devon, *c*1520; *d* London, 3–14 April 1582). English church musician and theatrical impresario. He signed his name 'Westcote'. In his will he gave 'Chimley in the countie of Devon' as his birthplace; however, as a Catholic layman he cannot be identified with the stipendiary priest of that name recorded at Chumleigh in about 1541. It is possible that he may have been the Sebastian Westcote who appears as a yeoman of the king's chamber in Henry VIII's household in 1545. In October 1547 he appears for certain as one of the six lay vicars-choral of St Paul's Cathedral, London; by Christmas 1548 he had achieved, in addition, appointment as Master of the Choristers, an office in which he had probably served since the death of John Redford in autumn 1547. Throughout his life he remained a stout adherent to traditional religious belief and it was not until 1 February 1554, following the restoration of Catholicism by Mary I, that he received formal appointment by the chapter as Master of the Choristers. In 1557 he made to the queen a New Year's gift of 'a book of ditties'.

The return to Protestantism under Elizabeth I left him open to censure for his obstinacy in imbuing his choristers a Catholic belief; he was soon in trouble with the episcopal authorities and finally, unable to subscribe to the Thirty-Eight Articles, he was deprived of his place as a vicar-choral in 1563 or 1564. His name appears on no subsequent list and it was as 'late one of the vicars' that he received in 1569 a bequest from his sometime colleague the composer William Whytbroke. Nevertheless, he retained his entirely separate appointment as Master of the Choristers and continued to exercise it until his death. He died in office in April 1582. During his long career a number of future composers received from him their initial musical education as choristers of St Paul's, including Peter Phillips, Robert Knight and Nicholas Carlton.

The successive vernacular Books of Common Prayer, in use from 1549 to 1553 and from 1559 onwards, reduced the number of services to be attended by cathedral choristers from ten per day to three. Westcote proved adept at using the spare time to mount theatrical productions – plays with music – presented by the boys. An early endeavour was presented before Princess Elizabeth at Hatfield House during the festivities following Christmas 1551 and, after her accession in 1558, dramatic performances at court by the 'Children of Paul's' made Westcote a firm favourite of the queen. Indeed, it is doubtless to her influence that he owed his relative immunity from persecution, despite his open and unrepentant papistry. From 1575 at the latest Westcote was presenting his choristers as a troupe of professional actors, performing to the public on a commercial basis in their own playhouse near to the cathedral. So gross and opportunistic an abuse of the talents and training of church choristers could only have been possible under the neglectful stewardship of the dean Alexander Nowell. Ironically, and irrespective of his capacities as a musician, it is for his second-string role as inadvertently a seminal figure in the London commercial theatre that Westcote is now most remembered.

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ROGER BOWERS

Westenholz [Westenholtz]. German family of musicians.

(1) Barbara Lucietta Fricemelica [Frizemelica] **Westenholz** [née Affabili] (*b* Venice, 1725; *d* Ludwigslust, 20 Sept 1776). Italian soprano, first wife of (2) Carl August Friedrich Westenholz. She came to Germany with an Italian *buffo* troupe, was engaged in 1757 as a singer with the Schwerin Hofkapelle and in 1770 married Westenholz. According to Burney she had a very brilliant and pure voice with a wide range, sure intonation and extraordinary execution in allegro passages. She was among the most respected artists at the Ludwigslust court.

(2) Carl August Friedrich Westenholz (*b* Lauenburg, July 1736; *d* Ludwigslust, 24 Jan 1789). Conductor and composer. He went to school in Lübeck and in 1749 became a choirboy in the Mecklenburg-Schwerin Hofkapelle, where he was taught singing by A.C. Kunzen and the cello by F.X. Woschitka. In 1753, as a tenor, he was appointed *Kammersänger* to the court and at that time may have been C.P.E. Bach's pupil. He succeeded J.W. Hertel as Konzertmeister and director of the Hofkapelle when it was transferred to Ludwigslust in 1767. During his term as Kapellmeister (from 1770) the Kapelle continued to flourish in spite of adverse social conditions, having a reputation as one of the best German court orchestras until 1792.

As a composer of sacred cantatas in the Schwerin tradition of Kunzen and Hertel, Westenholz was among the best Mecklenburg composers at the end of the 18th century. Some of his works in this genre were written for the popular *concerts spirituels* introduced by Duke Friedrich, and his *Die Hirten bey der Krippe zu Bethlehem* (first performed in Hamburg, 1765), *Das Vertrauen auf Gott* (Schwerin, 1787) and *Die Auferstehung Jesu Christi* (first performed posthumously in Ludwigslust, 1805) have been praised as 'the beginning of a German national oratorio' (Schenk). His essentially transitional style was described by Schering as 'fluctuating between the old and the new' and as showing indecision between 'German simplicity and foreign brilliance in the solo parts', popular choral writing and Germanic melodic effusion.

WORKS

MSS in D-SWl unless otherwise stated

Sacred cants.: Die Hirten bey der Krippe zu Bethlehem (K.W. Ramler) (Riga, 1774); Die Auferstehung Jesu Christi (H.J. Tode), 1777; Das Vertrauen auf Gott (Tode), 1787; Ist Gott für mich, 4vv, orch, *D-Bsb*

Other sacred: Golgotha (orat); Ps li [after G. Allegri], with ov. for orch; Ps c, 4vv, orch; Ps ciii; 2 psalms, 1v, choir, orch, *B-Bc*; Mein Jesu süsse Seelenlust, O dass ich tausend Zungen hätte, Befiehl du deine Wege, chorales, 4vv, orch, *Bc*; 2 chorales, 4vv, *Bc*; many chorales, 4vv, some with insts

Secular vocal: Besinget, besinget, Mecklenburgs Flueren, cant. for birthday of Duchess Louise Friderike, 1769; 3 birthday serenatas, 1769–70; Vermählungs-Music, choir, orch, for wedding of Prince Friedrich Franz, 1775; Vermählungs-Music, choir, orch, for wedding of Princess Sophie Friederike; 7 arias to It. ops, S, insts; 6 arias, duet, solfeggi with bc, *D-ROu*; 5 arias, *B-Bc*; Der Herr hilft seinen Gesalbten, birthday serenata, choir, orch; 6 lieder (C.F. Gellert); several more compositions for court in ded. copies

Inst: Hpd Conc., 1775; Hpd Conc., Vc Conc., both *B-Bc*; Sonata, hpd, vn; Rondo alla polacca, hpd, *A-Wgm*; Sinfonia, kbd; org fugue, mentioned in *MCL*

(3) **Friedrich Carl Westenholz** (*b* Cramon, nr Schwerin, 12 Feb 1756; *d* Ludwigslust, 15 March 1802). Instrumentalist, illegitimate son of (2) Carl August Friedrich Westenholz. From 1774 to 1781 he was a cellist in the Hofkapelle at Ludwigslust; after leave for study in Lübeck he again joined the Kapelle (1783) and was responsible for teaching the piano to the duke's children. About 1789 he was also organist at the Ludwigslust Schlosskirche.

(4) **(Eleonore) Sophia Maria Westenholz** [née Fritscher] (*b* Neubrandenburg, 10 July 1759; *d* Ludwigslust, 4 Oct 1838). Pianist and composer, second wife of (2) Carl August Friedrich Westenholz. As a child she studied the piano and singing with the Schwerin court composer J.W. Hertel, and by the age of 16 she may have already been a singer in the Ludwigslust Hofkapelle. In 1777 she married Westenholz. Known by 1799 as the *Kapellmeisterin*, she remained active at the court for more than 40 years (she was pensioned in 1821) and made several concert tours in Germany.

J.F. Reichardt called Sophia Westenholz 'one of the leading female musicians in Europe'. She was admired as a singer, but especially praised as a piano virtuoso in the manner of C.P.E. Bach; the Weimar Hofkapellmeister E.W. Wolf, who dedicated six piano sonatas to her in 1783, and C.F. Cramer were among those who admired her art. Contemporaries also praised her virtuoso performances on the glass harmonica. She composed songs and piano pieces, which she performed at court. Among these the songs are the most noteworthy; they are chiefly in the style of J.A.P. Schulz and J.F. Reichardt, but the later ones imitate the then fashionable sentimental songs of F.H. Himmel, Righini and Pleyel.

WORKS

Vocal: 12 deutsche Lieder, op.4 (Berlin, 1806), 2 ed. B.G. Jackson (Fayetteville, AR, 1987); Gesänge aus Wilhelm Tell (Leipzig, 1807), doubtful; Liebe, nur Liebe, lied, 1811, *D-SWl*; Der Bund (F. von Matthisson), S, 2 vn, va, b, *B-Bc*; 2 arias with orch, *Bc*; 11 lieder, 2 songs, 1 aria with obbl fl, 2 choruses, arr. of F.B. Beneken: Wie sie so sanft ruhen, 4vv, all *Bc*

Kbd: Rondo, op.1 (Berlin, 1806); Thème avec 10 variations, op.2 (Berlin, 1806); Sonata, 4 hands, op.3 (Berlin, 1806); 2 marches, 2 sonatas, *B-Bc*; Sonata, *D-SWl*

(5) **Friedrich Westenholz** (*b* Ludwigslust, 28 May 1778; *d* Berlin, 12 March 1840). Oboist and composer, son of (2) Carl August Friedrich and (4) Sophia Maria Westenholz. He received his first musical training from his mother and later studied with J.F. Braun. He was a chamber musician in the Berlin Hofkapelle, from which he retired in 1828 with a reputation as an excellent oboist. He also composed instrumental music and songs. His brother or half-brother, Wilhelm Franz Westenholz (*d* 1830), was a bassoonist in the Berlin Hofkapelle from 1813 until 1824.

WORKS

all published in Berlin, n.d.

Der König Ankaös, 1v, gui, op.1; Sinfonie concertante, fl, ob, orch, op.6; Sinfonie concertante, bn, ob, orch, op.7; 2 Duos, vn, va; 2 Divertissements, no.1, fl, gui, no.2, vn, gui; Rondo alla polacca, pf; Polonaise favorite, pf; Favorit-Walzer, pf

(6) **Carl Ludwig Cornelius Westenholz** (*b* Ludwigslust, 13 Jan 1788; *d* Ludwigslust, 4 Feb 1854). Pianist and composer, son of (2) Carl August Friedrich and (4) Sophia Maria Westenholz. He was a violinist from 1809 to 1854 in the Ludwigslust Hofkapelle and moved to Schwerin with it in 1837. He also appeared as an excellent pianist at court, after 1813 gradually supplanting his mother there. The Landesbibliothek Mecklenburg-Vorpommern, Schwerin, has in manuscript several keyboard pieces and a divertimento for harpsichord, violin and bass by him.

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DIETER HÄRTWIG

Westerberg, Stig (Evald Börje) (*b* Malmö, 26 Nov 1918; *d* 1 July 1999). Swedish conductor and pianist. He studied at the Swedish Royal Academy of Music, 1937–42, and when the war ended took further lessons in Switzerland, with Kletzki in Paris, and in the USA. He was a répétiteur at the Stockholm Royal Theatre, 1943–6, and after a short period at the Oscarsteater in Stockholm, became conductor of the Gävleborg SO until 1953, when he returned to Stockholm as conductor at the Royal Theatre. In 1957 he was appointed principal conductor of the Swedish RSO, which he raised to an international standard; he toured as a guest conductor in Europe and in the USSR. He was an excellent accompanist (making many records in this capacity), and in 1969 began to teach conducting at the Swedish Royal Academy, where he was appointed a professor in 1971. Few conductors did so much for Swedish music: he gave the premières of over 80 Swedish works and recorded much of the Swedish repertory. A precise and elegant technique made him skilled in contemporary works, but he had an extensive repertory covering other periods and was admired for his interpretations of Mahler and other late Romantic composers.

HENRIK KARLSSON

Westergaard, Peter (Talbot) (*b* Champaign, IL, 28 May 1931). American composer, theorist and opera producer. He studied at Harvard University (1949–53), the Aspen Music Festival, the Paris Conservatoire (1951–3) and Princeton University (1954–6); his principal teachers

included Piston, Milhaud, Sessions, Babbitt, Cone and Fortner. Prior to his appointment to the Princeton music department in 1968, he was a member of the board of ISCM (1961–2), the American Society of University Composers (1965–7) and *Perspectives of New Music* (from 1966). As well as serving as department chair at Princeton (1974–8; 1983–6), he has conducted the University Orchestra (1968–73) and directed the University Opera Theater (from 1970), which gave the American stage première of *Leonore* (the original version of *Fidelio*) under his direction in 1982. He has also been active as co-founder and director of the June Opera Festival of New Jersey (1983–6).

Westergaard's music employs a highly chromatic language within clear, polished and transparent textures. To achieve this clarity, he divides 12-note sets into subsets of related pitch cells which are expressed in unfolding polyphony. The syntax that arises from these pitch matrices, while non-diatonic, creates harmonic centres that act as tonal anchors. Rather than simply defining his music harmonically, these centres also carry structural and expressive weight. In his setting of *The Tempest* (1970–90), for example, pitch subsets function in a similar manner to leitmotifs: the hexachord introduced when Prospero sings of his pre-exile spiritual studies ('Being transported and rapt in secret studies') returns as an orchestral subtext in the harp and vibraphone during the finale of Act I, underlining the power of the spell imposed by Prospero on the young Ferdinand. Although modern in language, the work also makes effective use of 18th- and 19th-century operatic set pieces (e.g. arias, ensembles and choruses) and paces these elements in ways familiar from Classical and Romantic styles. Despite its modest forces (soloists, small chorus and chamber orchestra), *The Tempest* sustains a powerful dramatic line more in the tradition of grand opera.

Westergaard's mastery of text setting is apparent in *The Tempest*, as well as in other vocal works. Always following the most natural declamation of the spoken word, his rhythmic articulation makes clear diction easy for the performer to achieve. Such sensitivity to text is apparent in every aspect of his music. In his settings of W.B. Yeats's poems *Byzantium* and *Sailing to Byzantium*, a mixed percussion ensemble accompanies the baritone voice. This instrumentation establishes a general colour that resonates with recurring poetic images in the text ('gold mosaic', '... Grecian goldsmiths make/Of hammered gold and gold enamelling') and captures specific lines of text through new percussion techniques; rapid pianissimo vibraphone and marimba figurations played with the wooden end of the mallet, for example, describe the magic 'Flame that no faggot feeds ... flames begotten of flame'.

Westergaard's work as a theorist has been primarily concerned with two areas: the development of a syntax for tonal music which encompasses both time and pitch; and methods of constructing a polyphony in 12-note music which controls both the intervals between consecutive notes within a single line, and the intervals between simultaneously sounding notes in two or more lines. In all aspects of his work, whether as a composer, theorist, opera producer, translator or teacher, Westergaard has aimed to present complex artistic and intellectual issues in straightforward and unambiguous manners. This concern for clarity imparts a significance to his work that goes beyond the relatively small size of his compositional output.

WORKS
(selective list)

Stage: Charivari (chbr op, 1, Westergaard), Cambridge, MA, May 1953; Mr and Mrs Discobbolos (chbr op, 2, after E. Lear), New York, 21 March 1966; The Tempest (op, 3, Westergaard, after W. Shakespeare), 1970–90, Lawrenceville, NJ, 1992; Chicken-Little (children's op, Westergaard), 1997

Vocal: Cantata I 'The Plot Against the Giant' (W. Stevens), female vv, cl, vc, hp, 1956; Cantata II 'A Refusal to Mourn the Death, by Fire, of a Child in London' (D. Thomas), B, 10 insts, 1958; Cantata III 'Leda and the Swan' (W.B. Yeats), Mez, cl, va, vib, mar, 1961; Cantata IV 'Spring and Fall: to a Young Child' (G.M. Hopkins), S, 5 insts, 1964; There was a little man (trad.), S, vn, 1979; Ariel Music (W. Shakespeare), S, 10 insts, 1987 [from The Tempest]; Ode (B. Jonson), S, fl, cl, vn, va, hp, 1989; anyone lived in a pretty how town (e.e. cummings), SATB, 1997; Cantata V '"Byzantium" and "Sailing to Byzantium"' (Yeats), Bar, perc qt, 1997; There was a lady loved a sow (trad.), 1997; Cantata VI 'To the Dark Lady' (Shakespeare), S, Mez, T, Bar, perc duo, 1999

Inst: Str Qt, 1957; 5 Movts, small orch, 1958; Qt, cl, vn, vc, vib, 1960; Trio, fl, vc, pf, 1962; Variations for 6 Players, fl, cl, vn, vc, pf, perc, 1963; Divertimento on Discobbolic Frags., fl, pf, 1967; Noises, Sounds and Sweet Airs, ens, 1968; Tuckets and Sennets, band, 1969; Moto perpetuo, fl, ob, cl, bn, tpt, hn, 1976; 2 Fanfares, brass, 1988; Ringing Changes, orch, 1996; All 4s, perc qt, 1997

Edns: Webern: 4 Lieder (S. George), op. posth., 1v, pf, 1908–9 (New York, 1968); Webern: 3 Lieder (Webern, George), op. posth., S, orch, 1913–14 (New York, 1970)

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'Webern and "Tonal Organization": an Analysis of the Second Movement of the Piano Variations, op.27', *PNM*, i/2 (1962–3), 107–20

'Some Problems Raised by the Rhythmic Procedures in Milton Babbitt's Composition for Twelve Instruments', *PNM*, iv/1 (1965–6), 109–18

'Toward a Twelve-Tone Polyphony', *PNM*, iv/2 (1965–6), 90–112

Review of L. Ulehla: *Contemporary Harmony* (New York, 1966), *JMT*, x (1966), 369–71

'Sung Language', *Proceedings of the American Society of University Composers*, ii (1969), 9–36

'On the Problems of "Reconstruction for a Sketch": Webern's Kunfttag III and Leise Düfte', *PNM*, xi/2 (1972–3), 104–21

An Introduction to Tonal Theory (New York, 1974)

'Geometries of Sound in Time', *Music Theory Spectrum*, xviii/1 (1996), 1–21

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G. Crumb: 'Peter Westergaard: Variations for 6 Players', *PNM*, iii/2 (1964–5), 152–9

F. Maus: 'Teaching with Westergaard's Counterpoint Rules', *Journal of Music Theory Pedagogy*, vi (1992), 83–96

MICHAEL J. PRATT

Westergaard, Svend (*b* Copenhagen, 8 Oct 1922; *d* Copenhagen, 22 June 1988). Danish composer. After completing a course in business studies in 1943, he entered the Royal Danish Conservatory, Copenhagen, where he obtained a degree as an organist (1945). He later graduated in music theory and history, and as an aural trainer and theory teacher; in addition, he studied composition with Høffding, continuing his studies with Petrassi in Rome (1950–51). Westergaard was music critic of the daily paper *Land og folk* from 1945 to 1952. In 1951 he was attached to the Royal Danish Conservatory as a teacher, and in 1965 he was appointed professor of theory; he held the post of director between 1967 and 1971. He published a *Harmonilaere* (Copenhagen, 1961).

One of the few Danish composers of his generation uninfluenced by the new musical developments of the 1950s and 60s, Westergaard employed a unified style in which tonality and structure are handled in a manner analogous with late Bartók. His output is small, but of consistent quality. In his melody there are points of resemblance with Shostakovich, although the melodic development has a Nordic character close to Nielsen and Sibelius. Some of Westergaard's larger works (such as the Sinfonia, the Cello Concerto and the String Quartet) have a structural unity attained through the development of a few nuclear motifs – often compounded of small intervals – which are exposed in varied tonal and rhythmic relationships. The technique is, to some extent, an evolution from the music of Bentzon and Holmboe, but Westergaard's polyphonic complexity and rhythmic differentiation are rare in Danish music.

WORKS
(*selective list*)

Orch: Pezzo sinfonico, 1950; Sinfonia, 1955; Capriccio, vn, str, 1959; Symfoniske variationer, str, 1960; Antigone, incid music, 1960; Vc Conc., 1961, rev. 1973; Pezzo concertante, 1964; Sinfonia da camera, 1969; Varianti sinfoniche, wind, perc, 1972; Trasformazioni sinfoniche, 1976

3 pf sonatas, 1947–8; Octet, wind, pf, timp, 1947; Capriccio, str qt, 1948; Wind Qnt no.1, 1948; Tema con variazioni, cl qnt, 1949; Wind Qnt no.2, 1949; L'homme armé, 16 insts, 1957, rev. orch, 1970; Str Qt, 1966; Sonata, fl, 1971; Sonata, vc, 1979

3 collections of choral songs

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B. Wallner: *Vår tids musik i Norden från 20-tal till 60-tal* (Stockholm, 1968)

JENS BRINCKER

Westerhoff, Christian Wilhelm (*b* Osnabrück, 1763; *d* Bückeburg, 26 Jan 1806). German violinist and composer. His first engagement was as an instrumentalist and composer at the Burgsteinfurt court (1786–90), where Count Ludwig of Bentheim-Steinfurt, in his diary, acknowledged Westerhoff's facility as a composer. He then spent several years on concert tours, appearing in The Hague in 1793. Before taking up an appointment in about 1795 as Konzertmeister at the Schaumburg-Lippe court at Bückeburg he made intermittent appearances in Osnabrück. Reviews in the *Allgemeine musikalische Zeitung* testify to his reputation as a performer and composer, and Gerber's *Neues Lexikon* refers to him as 'a much-praised vocal and instrumental composer, Konzertmeister and fine violinist and viola player'.

Westerhoff's instrumental works, particularly the concertos written either for himself (e.g. the three viola concertos) or for such prominent instrumentalists as the cellist Rackermann, the clarinettist Pierre Ange Wagny and the flautist Weckesek, contributed to the considerable musical renown of the Bückeburg court. Westerhoff's concertos and trios endeared themselves to performers for their effective writing, though of relatively simple execution. The Viola Concerto in C, for example, is idiomatically conceived for the instrument without being unduly demanding. The reported *Simphonie concertante* for clarinet and bassoon (*c*1793) would be one of the earlier German contributions to the genre. A curiosity noted by Gerber is the *Musik zu Ehren der Kuhpocken Einimpfung* ('Music to commemorate the smallpox vaccination', 1801).

Westerhoff's father, Heinrich Philipp Westerhoff (*fl* *c*1760–85), moved from Quakenbrück to Osnabrück in 1763 as a town musician; he composed a *Pastorella auf den Geburtstag Sr. Kgl. Hoheit* (1767) and a Vorspiel, *Die erhörten Wünsche* (1778). From 1784 he was assisted by his eldest son, the cellist Franz Westerhoff (*b* *c*1760), a city musician at Osnabrück until 1814 and composer of a cello concerto (1803).

WORKS
MSS lost unless otherwise stated

Orch: Simphonie concertante, with cl, bn, *c*1793; Musik zu Ehren der Kühpocken-Einimpfung, 1801; Symphony, E♭, *D-BFb*; Fl Conc., op.6 (Brunswick, 1799); Bn Conc., 1794; 2 cl concs., opp.5, 7 (Brunswick, 1798–9); Fl Conc., D, op.11, *BFb*; Cl Conc., op.12 (Leipzig, 1807); 3 va concs., *c*1795–7, *W*, ed. A.D. McCredie (in preparation); Vc Conc., 1800; Db Conc., 1800

Chbr: 6 trios, 2 vn, vc, op.1 (Amsterdam, *c*1790); 6 duos, vn, va, op.8 (Leipzig, *c*1799); 3 trios, 2 fl, va (Kassel, *c*1800)

Vocal: *Trauermusik* (Horstig), for the death of the Princess of Bückeburg, 1799

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E. Krüttge: '*Geschichte der Burgesteinfurter Hofkapelle 1750–1817* (1973), 90

H. Wohlfarthe: *Bückeburger Musikleben in alter und neuer Zeit* (Bückeburg, 1989)

ANDREW D. McCREDIE

Westerhout, Nicola [Niccolò] **van** (*b* Mola di Bari, 17 Dec 1857; *d* Naples, 21 Aug 1898). Italian composer. He was born into a musical family of Dutch origin that had been settled in and around Bari for more than a century. He first studied with his father or his grandfather and from 1876 at the Naples Conservatory, where he was a pupil of D'Arienzo, De Giosa and Lauro Rossi; he also attended courses in aesthetics. He became a well-known pianist. Although not in sympathy with the academicism of contemporary Neapolitan musical culture, he became harmony teacher at the Naples Conservatory in 1897. His opera *Doña Flor* was written for the inauguration of the Teatro van Westerhout, Mola, in 1896. As a composer he was best known for his many songs and piano pieces, which combine French elegance and a tendency towards classicism, modelled on Martucci's style.

WORKS

Ops: Cimbelino (dramma lirico, 4, E. Golisciani, after W. Shakespeare), private perf., Naples, 1887; Rome, Argentina, 7 April 1892 [? rev. of earlier work, Una notte a Venezia; see *SchmidlD*]; Fortunio (Scalinger), Milan, 16 May 1895, vs (Milan, n.d.); Doña Flor (A. Colautti), Mola, Westerhout, 18 April 1896, vs (Milan, n.d.); Colomba (Colautti), Naples, 27 March 1923; Tilde, unperf.

Orch: 3 syms., no.3 inc.; Serenata; Ov., d, to Shakespeare's Julius Caesar; Vn Conc.

Other works: Pf Sonata, f (Milan, n.d.); pf pieces; sonatas, vn, pf; other pieces, vn, pf; songs

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A. Giovane: 'Nicola van Westerhout', *Musicisti e cantanti della terra di Bari* (Bari, 1968)

S. Martinotti: *Ottocento strumentale italiano* (Bologna, 1972)

SERGIO MARTINOTTI

Westerkamp, Hildegard (*b* Osnabrück, 8 April 1946). Canadian composer, teacher and soundscape researcher, of German origin. She emigrated to Canada in 1968 and settled in Vancouver where she studied at the University of British Columbia (BMus 1972) and at the Department of Communication, Simon Fraser University (MA 1988).

She began to teach courses in acoustic communication at Simon Fraser in 1982. In 1972 she married the Canadian poet and playwright Norbert Ruebsaat, with whom she has collaborated on a number of projects. Her contact (*c*1969) with R. Murray Schafer through the World Soundscape Project (WSP), a research group at Simon Fraser University dedicated to exploring the sonic landscape, has been very important to her creative work. She joined the WSP as a research assistant in 1973. In 1991 she began the *Soundscape Newsletter*, which was later adopted as the official publication of the World Forum for Acoustic Ecology, an international, interdisciplinary organization formed in 1993. Other important influences have been Pauline Oliveros and fellow WSP member, composer Barry Truax.

As a composer she works primarily with the medium of tape (sometimes in conjunction with live instruments or voices), combining, manipulating and/or processing environmental sounds in ingenious ways. The result is a body of work which possesses a high degree of artistic integrity and which often reflects the WSP's sociological message: the need to listen critically to our acoustic environment. Travel to India, Brazil, Japan and Europe in the early 1990s has had a significant influence upon her work. She divides her output into compositions, sound documents (the audio equivalent of a film documentary, but without narration), and composed environments; the last as a genre lies somewhere between the other two categories. Westerkamp's writings include *ssh … Noise Handbook* (Vancouver, 1974) and *Listening and Soundmaking: a Study of Music-as-Environment* (MA thesis).

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COMPOSITIONS

Whisper Study, 2-track tape, 1975; Familie mit Pfiff, 2-track tape, 1976; Fantasie for Horns I, 4-track tape, 1978, II, hn, 4-track tape, 1979; A Walk through the City (N. Ruebsaat), spkr, 2-track tape, 1981; Streetmusic, any portable inst, 2-track tape, 1981; Windmusic, any wind inst, 2-track tape, 1981; Cool Drool, spkr, 2-track tape, 1983; His Master's Voice, 2-track tape, 1985

Harbour Sym., boat sirens, 1986 [*c*100 sirens, Vancouver harbour, Expo '86; 6 sirens, St John's harbour, Newfoundland, 1988]; Cricket Voice, 2-track tape, 1987; Moments of Laughter, female v, 2-track tape, 1988; Music from the Zone of Silence: 1 Desertwind, 2 Meditation, 3 The Truth is Acoustic, 1–4 spkrs, 2-track tape, 1988; The Deep Blue Sea (B. Shein), spkr, 2-track tape, 1989, collab. Ruebsaat

Kits Beach Soundwalk, spkr, 2-track tape, 1989; Breathing Room, 2 track-tape, 1990; Breathing Room 2, 2-track tape, bottles, audience, 1990; Ecole polytechnique, 8 church bells, mixed choir, b cl, tpt, perc, 2-track tape, 1990; Breathing Room 3 – a Self Portrait, 2-track tape, 1991; My Horse and I (S. Thesen), 2-track tape, 1991; Beneath the Forest Floor, 2-track tape, 1992; From the India Sound Journal, spkr, 2-track tape, 1993; Sensitive Chaos, 2-track tape, 1995; Dhvani, 2-track tape, 1996

COMPOSED ENVIRONMENTS

Cordillera (Ruebsaat), 4-track tape, 1980; Zone of Silence Story, 2-track tape, 1985, collab. Ruebsaat; Coon Bay (Can. west coast), 2-track tape, 1988; Tueren der Wahrnehmung, 1989 [for Ars Electronica '89, Linz]

SOUND DOCUMENTS

Under the Flightpath [life near an airport], 1981; Streetmusic [Vancouver street musicians], 1982; Voices for Wilderness [environmental festival, Stein Valley wilderness, BC], 1985, collab. Ruebsaat; Women Voicing [women's music], 1985, in *Musicworks* no.31 (1985); Convergence [Canadian Electroacoustic Community symposium, Banff, Alberta, 1989], 1990; One Visitor's Portrait of Banff [soundscape of Banff], 1992

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R. Chatelin: 'Hildegard Westerkamp: Wake-Up and Hear the Crickets', *Music Scene*, no.360 (1988), 7 only

H.U. Werner: 'I am a Composer, I Recycle Sound – Zur Musik der Klangoekologin Hildegard Westerkamp', *Zeitschrift für neue Musik*, liv/June (1994)

KIRK MACKENZIE

Westerlinck, Wilfried (*b* Leuven, 3 Oct 1945). Belgian composer. He studied at the Antwerp and Brussels conservatories with Legley, Verbesselt and Sternefeld. He also followed courses with Markevich in Monte Carlo. Since 1968 he has been working for BRTN Radio 3, where he is now head of the chamber music department, and he taught analysis at the Antwerp Conservatory (1970–83). He became composer in residence at the 1983 International Brass Quintet Festival in Baltimore and at the 1995 'I Fiamminghi in Campo' festival in Antwerp; on both occasions several of his works received their first performance. He won several awards in Belgium of which the most important were the Tenuto Prize (1972) for his *Metamorphose* for orchestra and his *Landschappen I* for wind quintet. In 1985 he received the Eugene Baie Prize for his output as a whole.

The roots of Westerlinck's small output lie in the first part of the 20th century, yet he uses a contemporary musical language. From the beginning he has admired the structural beauty of Bartók's string quartets and the omnipresent colour of Messiaen's music. His use of diverse and subtle timbres can be seen in his *Landschappen* series of 1977–83. His compositions are often inspired by personal experiences and visual impressions, and their poetic power is based on development and repetition, with harmony being used to add colour and atmosphere to the melodic turns of the phrase. Rather than seeking for hidden meanings and referential games, Westerlinck's music tends towards a sensuousness that puts him at some distance from the avant-garde or postmodern movements.

WORKS

(*selective list*)

Orch: Metamorphose, 1971; Elegie van de zee en van de liefde, 1975; Landschappen II, str, 1979

Chbr and solo inst: Suite, hpd, 1964–70; Qt, cls, 1966; Epigrammen, str trio, 1968; Canto I, gui, 1976; Landschappen I, wind qnt, 1977; Review (set I), 2 pf, 1977; Str Qt no.1, 1978; Landschappen III, brass qnt, 1980; Review (set II), 2 pf, 1980; Landschappen IV, fl, hp, str trio, 1981; Canto II, vc, 1982; Canto III, hp, 1982; Pf Sonata no.1, 1983; Kleine Wals, pf, 1984; Look, a Bass-Clarinet in my Garden, b cl, 1985; Pf Sonata no.2, 1985; Pf Sonata no.3, 1986; Sinfonietta, chbr ens, 1986; Str Qt no.2, 1987; Review (set III), 2 pf, 1991; Str Qt no.3, 1994; other works for fl, ob, cl, b cl; duos, trios, qnt

Vocal: 3 liederen, Mez/Bar, pf, 1964; Nocturne, Mez, ob, 12 solo str, 1974; 6 liederen, S, pf, 1969–70; Deze nacht, 1v, pf, 1975; De gesloten kamer, 1v, pf, 1985; 3 impromptu's met epiloog, T, pf, 1985

Principal publishers: CeBeDeM, Metropolis

DIANA VON VOLBORTH-DANYS

Western, Ethel. *See* THALBERG, ZARÉ.

Western Asia, ancient. *See* ANATOLIA and MESOPOTAMIA.

Western Opera Theater. Touring opera company based in San Francisco, active from 1966 to 1996. *See* SAN FRANCISCO, §1.

Western swing. A style of COUNTRY MUSIC originating largely in the fiddle and guitar bands in Texas during the 1920s. Such groups regularly played traditional frontier dance music at country dances, but they were more innovative than country bands in the Southeast: they were eclectic in their repertory and improvised like jazz bands, from whom they borrowed freely. An early group, the Light Crust Doughboys of Fort Worth, were of the fiddle and guitar tradition but also performed current popular songs, blues and jazz. After 1934 two former members popularized western swing. The singer Milton Brown led one of the most popular country string bands in the Southwest, the Musical Brownies of Fort Worth. Bob Wills formed the Texas Playboys, which performed in Tulsa (1934–42) and later in California and elsewhere; he was a traditional country fiddler, but receptive to innovative and jazz-oriented musicians. The Playboys began as a fiddle-dominated string band, but soon added drums, piano, electric guitars and wind, and became very similar to the big popular swing bands of the 1930s.

The term 'western swing' was not used widely until after World War II, when the bandleader Spade Cooley billed himself as the 'King of Western Swing'. Similar bands led by Tex Williams (1917–85; a former singer with Cooley's band), Hank Penny (*b* 1918), and to a lesser extent Ray Whitley (1901–79) made California the new centre of the style in the 1940s. The western swing bands there, and elsewhere in the USA, influenced the mainstream of country music in the use of drums, walking bass patterns and electric instruments. Western swing experienced a revival in the early 1970s, largely through the performances of such musicians as Merle Haggard, Red Steagall and his Coleman County Cowboys, and, above all, the bands Asleep at the Wheel (led by the guitarist Ray Benson) and Alvin Crow and the Pleasant Valley Boys.

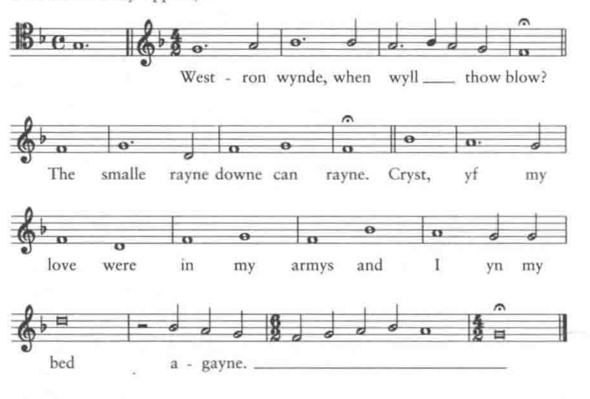
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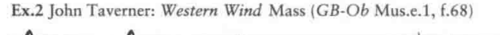
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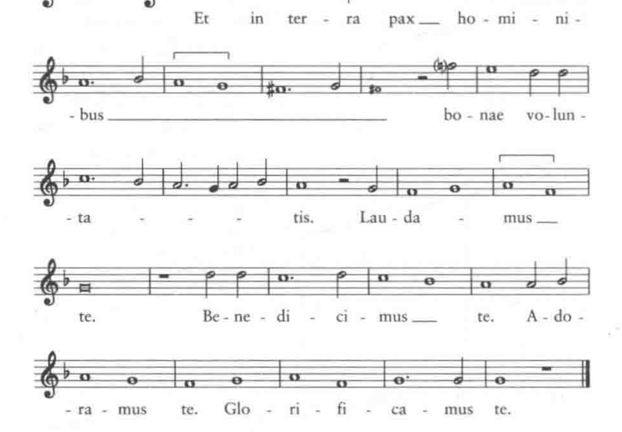
BILL C. MALONE

Western Wind. The name of three early Tudor four-voice masses, one each by Taverner, Tye and Sheppard. All are built on a cantus firmus that somewhat resembles a melody with words beginning 'Westron wynde' found in *GB-Lbl* Roy. App.58, f.5 (ex.1). The melody may be a single voice-part from a courtly polyphonic song, or a popular tune that was sung as it stands: the words certainly seem popular in character. Ex.2, from Taverner's mass, shows the melody used in the *Western Wind* masses. This may have been re-cast from the tune shown in ex.1 to make it more suitable for use as a cantus firmus; it

Ex.1 *GB-Lbl* Roy.App.58, f.5




Ex.2 John Taverner: *Western Wind* Mass (*GB-Ob* Mus.e.1, f.68)



seems not to be a polyphonic voice that could accompany the melody in ex.1.

Taverner, Tye and Sheppard all repeat the cantus firmus throughout their masses, making small rhythmic changes to accommodate new sets of words, and introducing differences of melodic detail at cadences. All three composers sometimes omit the third phrase of the cantus firmus. Whereas Taverner's mass often has the melody in the treble, but sometimes in tenor or bass, Tye's restricts it to the mean (beginning on D), and Sheppard's nearly always has it in the treble. Various two- and three-part scorings are exploited in addition to four-part writing.

The use of a secular cantus firmus, though common on the Continent, was apparently an innovation in the Tudor mass. No close parallel exists even there, however, for the type of variation technique employed in the *Western Wind* masses. A connection has been suggested, however, with the use of well-known secular tunes in Lutheran sacred music. Overt Lutheran influence on liturgy and worship in England is thought to have been possible in the late 1530s and early 1540s, and the masses may date from that time, that of Taverner (the oldest composer) probably being the earliest.

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HUGH BENHAM

West gallery music. *See* GALLERY MUSIC.

Westhoff, Johann Paul von (*b* Dresden, 1656; *d* Weimar, bur. 17 April 1705). German composer and violinist. He was given a good education and by 1671 was tutor to the two Princes of Saxony. Like his father, Friedrich von Westhoff, he became a member of the Dresden Hofkapelle, where he served from 1674 to 1697. During these years he made journeys throughout Europe; he played before Louis XIV in Paris in 1682. After a short period as a professor of modern languages at the University of Wittenberg, he became in 1699 chamber secretary, chamber musician and teacher of French and Italian at the court at Weimar. Together with Biber and J.J. Walther he was held by his contemporaries to be one of the leading German violinists of his day. His left-hand technique in particular was highly developed, and he used double stopping up to the fourth position. His music for unaccompanied violin – the suite, which is the earliest piece in this medium in more than one movement, and the short four-movement partitas, discovered by Várnai – offer the most complete picture of his art. Their imaginative polyphony and the severe themes of the partitas are typical of German violin music. On the other hand the sonatas with continuo are certainly influenced by the Italian style.

WORKS

Erstes Dutzend Allemanden, Couranten, Sarabanden und Giguen Violino Solo sonder Passo Continuo (Dresden, 1682), lost, cited in *GöhlerV*
Sonata, vn, bc, in *Mercure galant* (Dec 1682)
Suite pour le violon seul sans basse, in *Mercure galant* (Jan 1683)
[6] Sonate a Violino solo con basso continuo (Dresden, 1694)
[6] Solo partitas, vn (Dresden, 1696/*R*1974) [probably 2nd ed. or vol. ii of Erstes Dutzend Allemanden]

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P.P. Várnai: 'Ein unbekanntes Werk von Johann Paul von Westhoff', *Mf*, xxiv (1971), 282–6

FOLKER GÖTHEL/PETER WOLLNY

West Indies. For discussion of the musical traditions found in the Caribbean archipelago, *see* the following articles on islands in the Greater Antilles: CUBA, DOMINICAN REPUBLIC, HAITI, JAMAICA and PUERTO RICO. For islands in the Lesser Antilles: *see* MARTINIQUE AND GUADELOUPE, NETHERLANDS ANTILLES AND ARUBA and TRINIDAD AND TOBAGO.

Westlake, Nigel (*b* Perth, 6 Sept 1958). Australian composer and clarinettist. Son of Donald Westlake, a former principal clarinettist of the Sydney SO, he studied the clarinet with his father. Among his composition teachers were Richard Meale, Richard Mills and Theo Lovendie. Noted for his breath control and for the strength of his tone, Westlake has led his own Magic Puddin' Band (1980–83) and performed with ensembles including the Australia Ensemble (1987–92), resident at the University of New South Wales, and Attacca (1992), guitarist John Williams's group. After making a special study of the bass clarinet with Harry Sparnaay in the Netherlands, he often used the instrument in his springy, energetic compositions, quickly making a reputation for himself with his music for theatre, film, concert hall, circus, television and radio. He served as radio composer-in-residence for the Australian Broadcasting Corporation (1987) and was awarded the gold medal for best original music at the 1988 New York International Radio Festival. His reputation as a concert composer initially rested on such works as *Onomatopoeia* for bass clarinet and digital delay (1984), *Omphalo Centric Lecture* for four marimbas and percussion (1984) and *Fabian Theory* for marimba and digital delay (1987), compositions that feature minimalist and post-minimalist perpetuations of impulse, and intuitive melodic patterning. *Entomology* (1988) and *Refractions at Summercloud Bay* (1989), more extended works for mixed ensembles, display a greater variety of pulse and mood. *Antarctica* (1991) and *Babe* (1995) number among his film scores.

Principal publisher: Rimshot

Principal recording companies: Tall Poppies, Australian Broadcasting Corporation, Vox Australis, Sony, Varèse Saraband

ROGER COVELL

Westminster. American classical record company, founded in 1949 as the Westminster Recording Co. by James Grayson, Michael Naida and Henry Gage. Recordings made in New York and Vienna were issued in April 1950. Henry Swoboda conducted many of them, using the Vienna SO's own studio. By the end of the first year the label had established a solid reputation for quality of performance and engineering with Schubert's 'Trout' Quintet, Haydn's 'Military' Symphony and Bach's Mass in B minor, the last two conducted by Hermann Scherchen, who was identified with the label more than any other artist. Handel's *Messiah* and Bach's *St Matthew Passion* under Scherchen were early examples of Baroque performing practice that foreshadowed a later approach to early music. In 1951 Kurt List became the record producer.

The label penetrated the French market by exchange of masters with Selmer (later called Ducretet-Thomson) from 1952 and Véga from 1957. The label entered the British market by joint productions with Nixa from 1953. Some discs were also licensed from Erato, Argo, Melodiya and other firms. Success brought celebrated conductors to the label: Rodzinski, Leinsdorf (the complete Mozart symphonies), Boult, Monteux and Knappertsbusch. Badura-Skoda and Demus, singly and as a piano duo, and the Vienna Konzerthaus and Barylli quartets recorded regularly, and Julian Bream and Daniel Barenboim made their first records for the label. Stereo recording began in 1956, marketed first on open-reel tape and later on LP discs. Music of the Baroque and Classical periods dominated the catalogue, but all periods were broadly represented. The original owners sold their interest in December 1959,

but the new owners sold the company to ABC Records a year and a half later. Recording continued in Vienna and elsewhere until 1965. The ABC labels were sold to MCA in 1979 and a new series of recordings as well as reissues appeared on the Westminster Gold label. MCA (USA), MCA Victor (Japan) and Millennium (UK) have reissued some items on CD.

JEROME F. WEBER

Westminster Choir College. School of music in Princeton, New Jersey. It had its origins in a 60-voice choir at Dayton (Ohio) Westminster Church, formed in 1920 by John Finlay Williamson; in 1926 he began to offer training for music directors of Protestant churches. The school moved to Ithaca, New York, in 1929 and to Princeton in 1932. It merged with Rider University in 1991. Westminster Choir College has influenced American choral art through performances, recordings, broadcasts and publications. It offers a specialized programme, with strong emphasis on choral and sacred music. Enrolment in 1996 was approximately 400.

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J. Beck: 'Westminster Choir 1926–1976: Recordings as History', *Choral Journal*, xvii/3 (1976), 9–11
C.H. Schisler: *A History of Westminster Choir College, 1926–1973* (diss., Indiana U., 1976)

NINA DAVIS-MILLIS/R

Westmorland, 11th Earl of. *See* BURGHERSH.

Westphal, Rudolf (Georg Hermann) (*b* Obernkirchen, 3 July 1826; *d* Stadthagen, 10 July 1892). German writer on ancient Greek music. He studied at Marburg and held posts at Breslau (1857–62) and Moscow (1875–81), but for most of his life worked privately. Though he was trained as a comparative philologist, he devoted himself mainly to the study of Greek music, on which he wrote prolifically, his energetic and fertile mind ranging over the whole field. If he sometimes went beyond the evidence, as in his views about Greek polyphony, he was capable of changing his opinions. He stated and restated his views in a whole series of publications, but the most comprehensive treatment was given (in collaboration with August Rossbach) in *Theorie der musischen Künste der Hellenen* (1885–9). He also edited and translated the treatises of Aristoxenus and Pseudo-Plutarch (1866). He had a special interest in rhythm and metre, basing his theories on the work of Aristoxenus. Metrical studies have changed direction in the 20th century, and most of his theories in this area have fallen out of fashion.

WRITINGS

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Harmonik und Melopöie der Griechen (Leipzig, 1863)
Allgemeine griechische Metrik (Leipzig, 1865)
System der antiken Rhythmik (Breslau, 1865)
ed. and trans.: *Plutarch über die Musik* (Breslau, 1866)
Griechische Rhythmik und Harmonik nebst der Geschichte der drei musischen Disziplinen (Leipzig, 1867)
ed. and trans.: Aristoxenos von Tarent: *Melik und Rhythmik des classischen Hellenentums* (Leipzig, 1883–93/R)
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'Mehrstimmigkeit oder Einstimmigkeit der griechischen Musik', *Berliner philologische Wochenschrift*, iv (1884), 1–6, 33–6, 65–8, 97–103
'Platos Beziehungen zur Musik', *Berliner philologische Wochenschrift*, iv (1884), 513–18, 545–9, 609–11, 641–5, 673–7
with A. Rossbach: *Theorie der musischen Künste der Hellenen*, i–iii/1–2 (Leipzig, 3/1885–9/R)
'Die aristoxenische Rhythmuslehre', *VMw*, vii (1891), 74–107
Allgemeine Metrik der indogermanischen und semitischen Völker auf Grundlage der vergleichenden Sprachwissenschaft (Berlin, 1892)

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H. Gleditsch: 'Rudolf Westphal', *Biographisches Jb für Altertumskunde*, xviii (1895), 40–90 [incl. further list of writings]

R.P. WINNINGTON-INGRAM/THOMAS J. MATHIESEN

Westrup, Sir **Jack Allan** (*b* London, 26 July 1904; *d* Headley, Hants., 21 April 1975). English musicologist and conductor. He was educated at Dulwich College (1917–22) and at Balliol College, Oxford, where he read classics (BA and BMus 1926); he was musical director of the Oxford Opera Club (1927). Between 1926 and 1928 he collected noëls in Provence before returning to Dulwich College for six years as a classics master; during this time he conducted at the London Opera Festival (1929–30). He subsequently joined the *Daily Telegraph* as a music critic (1934–9) and worked as editor of the *Monthly Musical Record* (1933–45), as a lecturer at the RAM (1938–40) and as a teacher at St Paul's School (1939–41). In 1941 he was appointed lecturer in music at King's College, Newcastle upon Tyne, where he conducted the Newcastle Bach Choir; in 1944 he took the Peyton and Barber Chair of Music at Birmingham. In 1946 the University of Oxford awarded him the honorary DMus, and in 1947 he returned to Oxford as Heather Professor of Music. He remained there until 1971, guiding his faculty through its organization of undergraduate music teaching. He was again musical director of the Oxford Opera Club (1947–62), and conductor of the Oxford University Orchestra (1954–63), the Oxford Bach Choir and the Oxford Orchestral Society (1970–71).

Westrup became chairman of the editorial board of the *New Oxford History of Music* in 1947, and editor of *Music & Letters* in 1959. He was elected a Fellow of the British Academy in 1954 and knighted in 1961. He served as president of the Royal Musical Association (1958–63) and the Royal College of Organists (1964–6). In 1971–2 he was Master of the Worshipful Company of Musicians. He was chairman of the Purcell Society committee from 1957 until his death.

Westrup's research ranged widely from medieval subjects to the mid-20th century, with particular emphasis on music of the 17th and 19th centuries, opera and English music. His first scholarly articles appeared soon after he graduated, and while teaching at Dulwich he contributed to the second edition of the *Oxford History of Music*. His first book, *Purcell* (1937), is a thorough study which, with regular revision, long remained definitive. Smaller biographies of Handel (1938) and Liszt (1940) followed. His *Sharps and Flats* (1940), a collection of his newspaper and periodical articles, re-examines the familiar, makes provocative conjectures, and espouses the unfamiliar. Westrup's concern for an effective application of historical method to the study of music is expressed in *An Introduction to Musical History* (1955). An extensive study *Music and Society under the Stuarts*, intended to draw together a lifetime's work, remained unfinished at his death.

Westrup began his work as an editor while still an undergraduate; his edition of Monteverdi's *Orfeo* for its first complete stage performance in modern times, at Oxford in 1925, initiated the revival of interest in Monteverdi and the early Baroque period. His edition of Monteverdi's *L'incoronazione di Poppea* was produced

at Oxford in 1927, and his edition of Locke's and Christopher Gibbons's *Cupid and Death* in London in 1929. For the Oxford Opera Club he conducted annual productions including the first performance of Wellesz's *Incognita* and the first stage performances in England of Stravinsky's *Oedipus rex* and Ravel's *L'enfant et les sortilèges*; a number of these productions, notably that of Berlioz's *Les troyens*, introduced masterpieces which were then unfamiliar. He edited *The Masque in Timon of Athens* for the Purcell Society (1975). Westrup's first compositions were published while he was an undergraduate. He continued to compose when he became involved in teaching and writing; his works include Three Shakespeare Songs (1948), several anthems, the eight-part *When Israel came out of Egypt* (1940), a divertimento for bassoon, cello and piano (1948) and a passacaglia for orchestra (1946).

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ed.: E. Blom, ed.: *Everyman's Dictionary of Music* (London, 4/1962, 5/1971 with others)
'Purcell's Music for *Timon of Athens*', *Festschrift Karl Gustav Fellerer zum sechzigsten Geburtstag*, ed. H. Hüschen (Regensburg, 1962), 573–8
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'Church and State in England *c*.1625–*c*.1715', *Choral Music: a Symposium*, ed. A. Jacobs (Harmondsworth, 1963/*R*), 108–21
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PETER DENNISON/R

West Syrian rite, music of the. *See* SYRIAN CHURCH MUSIC.

Wettergren [Pålson-Wettergren], **Gertrud** (*b* Eslöv, Malmö, 17 Feb 1897; *d* Stockholm, 26 Nov 1991). Swedish contralto. She studied in Stockholm, and made her début there in 1922 as Cherubino. Engaged at the Stockholm Royal Opera for more than 25 years, she also sang all over Europe and in the USA, making her Metropolitan Opera début in 1935 as Amneris, and her Chicago début the following year as Carmen. First heard at Covent Garden in 1936 as Amneris, she returned in 1939 as Azucena, a performance preserved on disc. Her large repertory included several Wagner roles – Brangäne, Venus, Fricka – as well as Delilah, Mignon, Herodias (*Salome*), Marina (*Boris Godunov*) and Marfa (*Khovanshchina*). She also appeared in many Swedish operas, including Peterson-Berger's *Adils och Elisiv* and *Domedagsprofeterna*, Rosenberg's *Resa till Amerika*, Atterberg's *Bäckahästen* and Gunnar de Frumerie's *Singoalla*, in which she created the title role in 1940. She took part in the Swedish première of *Peter Grimes* (1945) and continued to appear in Stockholm until 1952. Her voice, a true contralto, was firm and well projected, while her strong personality made her a fine interpreter of such roles as Carmen or Delilah, whose arias she recorded. Her autobiography *Mitt ödes stjärna* ('My lucky star') was published in Stockholm in 1949.

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H. Rosenthal: *Two Centuries of Opera at Covent Garden* (London, 1958)

ELIZABETH FORBES

Wetz, Richard (*b* Gleiwitz, upper Silesia [now Gliwice, Poland], 26 Feb 1875; *d* Erfurt, 16 Jan 1935). German composer and teacher. He studied at the Leipzig Conservatory but soon moved to Munich, where he studied privately with Thuille (1899–1900) and attended lectures at the university. After two years as Kapellmeister in the theatres of Stralsund and Barmen he returned to Leipzig. In 1906 he moved permanently to Erfurt, where he took over the direction of the Musikverein and the Singakademie. He taught composition and music history at the Erfurt Conservatory (1911–14) and at the Weimar Musikhochschule (after 1916). In 1920 he was made professor and in 1928 he was elected, alongside Stravinsky, to the Berlin Akademie der Künste.

Wetz's earlier music was strongly influenced by Wagner and Liszt, but his initial encounter with Bruckner during the first years of the 20th century caused him to modify his outlook and adopt an increasingly conservative position within German musical life. The First Symphony

(1914–17) manifests considerable indebtedness to Bruckner coupled with a richly contrapuntal musical language, a style which is further refined in his later symphonic works. During the 1920s Wetz remained defiantly aloof from modern developments, pouring much of his creative energy into two large-scale and highly Romantic choral works, the Requiem and the *Weinachtsoratorio*. At the end of his life Wetz enjoyed the patronage of the Nazis, though despite the efforts of such influential musicians as Peter Raabe, President of the Reichsmusikkammer, who established the Richard-Wetz Gesellschaft in 1943, his work was performed very rarely and has only been revived infrequently since World War II.

WORKS
(*selective list*)

Orch: Kleistouvertüre, op.16; Vn Conc., op.33; Sym. no.1, c, op.40, 1914–17; Sym. no.2, A, op.47; Sym. no.3, B♭, op.48; Vn Conc., op.57

Vocal: Traumsommernacht, op.14, female chorus, orch; Gesang des Lebens, op.29, male chorus, orch; Nicht geboren ist das beste (after Sophocles: *Oedipus*), op.31, chorus, orch; Hyperion, op.32, Bar, chorus, orch; Ps iii, op.37, Bar, chorus, orch; Requiem, op.50, S, Bar, chorus, orch; Weihnachtsoratorio, op.53, S, Bar, chorus, orch; Judith, op, unpubd; Das ewige Feuer, op, perf. 1907; lieder, opp.5–7, 9–10, 15, 17–18, 20–28, 30, 35–6, 41, 45; many choruses

Chbr and inst: Romantische Variationen, op.42, pf; Str Qt no.1, F, op.43; Str Qt no.2, e, op.49; Toccata, Passacaglia and Fugue, op.55, org

Principal publishers: Kistner & Siegel, Simrock

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H. Polack: *Richard Wetz* (Leipzig, 1935) [incl. list of works]
E. Peter and A. Perlick, eds.: *Richard Wetz (1875–1935) als Mensch und Künstler in seiner Zeit: eine Dokumentation mit zeitgenössischen Darstellungen und Selbstzeugnissen* (Dortmund, 1975)

CHARLOTTE ERWIN

Wetzler, Hermann (Hans) (*b* Frankfurt, 8 Sept 1870; *d* New York, 29 May 1943). American conductor, composer and organist. Born of American parents, he spent his childhood in the USA, but went in 1882 to the city of his birth for his musical education, studying at the Hoch Conservatory, with Clara Schumann among others. He then settled in New York, where from 1897 to 1901 he held the post of organist at Old Trinity Church. In 1903 he organized the Wetzler Symphony Concerts, as the conductor of which Richard Strauss appeared for the first time in the USA. Two years later Wetzler returned to Germany, holding posts as an operatic conductor at Hamburg, Riga, Halle, Lübeck and Cologne. After 1923 he had no permanent post but appeared as a guest conductor with various important orchestras, such as the Royal Philharmonic societies of London and Berlin, and the Gürzenich orchestra of Cologne. He retired to Ascona, Switzerland, but in the end returned to New York.

Wetzler's compositions are rooted in the post-Romantic style; he was particularly influenced by Richard Strauss. His virtuoso treatment of the modern orchestra and preference for symphonic programme music are evident in the Symphonic Fantasy, *Visionen*, the *Symphonie concertante* for violin and orchestra, and the symphonic legend *Assisi*, which among 84 works submitted was awarded a prize of $1000 by the Chicago North Shore Festival Association. Although his chief work was operatic conducting, he wrote only one opera, *Die baskische Venus*. He also composed chamber music, songs and choruses.

WORKS
(*selective list*)

Stage: As You Like It (incid music, W. Shakespeare), op.7, 1917; Die baskische Venus (op, P. Mérimée), op.14, 1928

Orch: Sym. Fantasy, op.10, 1922; Visionen, op.12, 1923; Assisi, op.13, 1924; Symphonie concertante, op.15, vn, orch, 1932

Chbr works, incl. Str Qt, op.18, 1937

Vocal works, incl. Magnificat, op.16, S, boys'/women's vv, org, 1936; choruses and songs

KARL GEIRINGER/MICHAEL MECKNA

Weutz, Giulio. *See* VIOZZI, GIULIO.

Wexford. Town and port in south-east Ireland. It attained international musical fame in October 1951, when a festival was founded by T.J. Walsh, a local doctor with a passion for opera. Walsh remained artistic director until 1966; after the first year when Balfe's *Rose of Castille* was given at the Theatre Royal, the repertory (with the annual number of operas growing from one to three) consisted almost entirely of 19th-century Italian works: Rossini, Donizetti, Bellini and early Verdi. French operas were sometimes included, but usually sung in Italian. An exception was Massenet's *Don Quichotte*, conducted by Albert Rosen, who took part in over 20 festivals between 1965 and 1994. Walsh had a special aptitude for discovering young singers: among those who appeared at Wexford early in their careers were Mirella Freni, Graziella Sciutti, Janet Baker, Fiorenza Cossotto, Alain Vanzo and Giacomo Aragall.

Brian Dickie, artistic director from 1967 to 1973, extended the repertory back to Haydn and Mozart, and forward to Janáček and Britten. He also billed French operas by Delibes, Gounod and Bizet, mostly conducted by David Lloyd Jones, and two Russian works: Glinka's *A Life for the Tsar*, in which the Finnish bass Matti Salminen made his West European début as Ivan Susanin, and Prokofiev's *The Gambler*. Thomson Smillie (1974–8) pushed the repertory yet further back to Cavalli, while consolidating the French element with Lalo and more Massenet. Adrian Slack (1979–81) found a new seam to mine in *verismo* composers such as Montemezzi and Wolf-Ferrari.

During Elaine Padmore's directorship (1982–94) Wexford flourished as never before. The theatre auditorium and backstage area were enlarged and the festival extended to 18 days, while the repertory also expanded: Rossini, Donizetti and Bellini still found a place, as did French opera, from Boieldieu and Hérold to Thomas (*Mignon*) and more little-known Massenet. Padmore disinterred works by Alfano, Catalini, Giordano and Mascagni and presented German operas from Marschner and Humperdinck to Goetz and Weill. Her final festival consisted of Wagner's *Das Liebesverbot*, Leoncavallo's *La bohème* and Rubinstein's *The Demon*, an archetypal Wexford programme. She introduced new singers (Cynthia Clarey, Bruce Ford, Raúl Giménez, Sergey Leiferkus), conductors (Yan Pascal Tortelier) and directors (Declan Donnellan, Francesca Zambello, Lucy Bailey). Luigi Ferrari succeeded Padmore as the festival's director in 1995.

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ELIZABETH FORBES

Weyer. *See* WIER.

Weykmann, Matthias. *See* WECKMANN, MATTHIAS.

Weynert, Antoni. *See* WEINERT, ANTONI.

Weyse, Christoph Ernst Friedrich (*b* Altona, nr Hamburg, 5 March 1774; *d* Copenhagen, 8 Oct 1842). Danish composer. He was sent to Copenhagen in 1789 to study with J.A.P. Schulz, musical director of the Kongelige Teater and remained in the city for the rest of his life. He served as organist firstly at the Reformed Church from 1792, and then from 1805 at Copenhagen Cathedral. In 1816 he was made titular professor at the University of Copenhagen (where he was given an honorary doctorate in 1842) and in 1819 became court composer with the obligation to produce cantatas and operas for the Kongelige Teater. He was known as an excellent pianist, in his youth especially for his performances of Mozart's piano concertos, and he particularly distinguished himself at improvisation, both at the piano and the organ. He was esteemed for his artistic taste in music and other matters, and in his later years he was the leading authority in Copenhagen's musical life. He had an unhappy love affair in 1801 and remained unmarried.

A conservative by nature, Weyse was rooted in 18th-century musical ideals, extending from Bach and Handel to Gluck and Haydn, but not beyond Mozart, and he did not sympathize at all with the new trends in Beethoven's works. He composed seven symphonies (1795–9) that demonstrate Haydn's influence, some of which were partly re-used for overtures and incidental music in his theatrical works. More personal are his piano compositions, also mostly written in his youth. They consist of two volumes of *Jugendarbeiten 1790–94* with many *Allegri di bravura*, a genre (fast movements in sonata form) which he invented and explored with two further collections (1796 and 1809). All these works show a development from the north German pre-classical keyboard style, especially of C.P.E. Bach (with whom he had unsuccessfully sought lessons as a youth), to that of the Viennese Classical tradition of Haydn, Clementi and Mozart. The famous Bohemian pianist and composer Ignaz Moscheles, who visited Copenhagen in 1829, inspired Weyse to return to piano composition and was the dedicatee of the *Allegro di bravura* op.50. Two sets of *Etudes*, opp.51 and 60, followed; these brilliant pieces, demanding an advanced technique, are among Weyse's best piano works (praised by Schumann) and contain his only music to embrace the Romantic style of the period.

It is as a vocal composer, however, that Weyse is most remembered. He composed a large number of cantatas and minor works for soloists, chorus and orchestra for major public occasions, consisting of arias, ensembles, recitatives and choruses (many in fugal style and as chorales) written in a solemn, rather old-fashioned style, but very highly regarded in his lifetime.

His theatrical works are made up of six Singspiel-type operas and some incidental music. The charming music of *Sovedrikken* (The Sleeping-Draught, 1809) – a comedy similar in character to Dittersdorf's *Doktor und Apotheker* – made it his most performed and only successful opera. Of the following operas *Ludlams Hule* (Ludlam's Cave, 1816) is a melodramatic ghost story set in Scotland, while the incidental music to Shakespeare's *Macbeth* (1817) contains interesting music for the witches' choruses and the banquet scene. His later operas, particularly *Floribella* (1825) and *Festen paa Kenilworth* (The Feast at Kenilworth, 1836), are conceived on a larger scale with extended forms and more varied harmonies. But on the whole Weyse lacked the dramatic flair of his contemporary Friedrich Kuhlau. In his stage works the finest numbers are the shorter arias and ensembles, many of them lyrical, strophic songs in moderate 6/8 time derived from the siciliana, with a characteristically Danish melodic structure, typical of his attractive *romance* style.

Weyse also wrote many songs, extending from the early simple songs in the manner of Schulz's *Lieder im Volkston*, to the mature works, the summit of which are the famous *Morgen- og Aftensange* (Morning and Evening Songs, 1837 and 1838). These songs were published together with some romances from his stage works in two volumes after his death and soon became the most popular music in Denmark in the 19th century. With his unique feeling for the intimate connection of words and music and his great melodic gift it was certainly as a composer of songs that Weyse stood out, and it is for this that he is remembered in Danish music history.

WORKS

for fuller lists and thematic catalogue see Berggreen (1876) and Fog (1979)

many MSS in DK-Kk

printed works published in Copenhagen unless otherwise stated

STAGE

all first performed at Kongelige Teater, Copenhagen

Sovedrikken [The Sleeping-Draught] (Spl, 2, A. Oehlenschläger, after C.F. Bretzner), 21 April 1809, also in *B-Br*, vs (1815–16)

Faruk (Spl, 3, Oehlenschläger), 30 Jan 1812, ov. and excerpts, vs (1817–28)

Ludlams Hule [Ludlam's Cave] (Spl, 4, Oehlenschläger), 30 Jan 1816, vs (1821–2)

Floribella (lyrical-romantic drama, 3, entr'acte, C.J. Boye), 29 Jan 1825, vs (1837)

Et eventyr i Rosenborg Have [An Adventure in Rosenborg Gardens] (Spl, 1, J.L. Heiberg), 26 May 1827, vs (1833)

Festen paa Kenilworth [The Feast at Kenilworth] (romantic Spl, 3, H.C. Andersen, after W. Scott), 6 Jan 1836, vs (1877)

Incid music: Macbeth (W. Shakespeare), 1817; Balders Død [The Death of Balder] (J. Ewald), 1832

CHORAL

Miserere, double chorus, orch, 1818 (1845)

25 cants. and 10 minor choruses, acc. pf/other insts, incl.: 3 Reformation cants., 1817, 1836, 1839, 3 for Christmas, 1818, 1834, 1836, 2 Passion cants., 1819, 1825, 1 for Whitsunday, 1820, 2 for Easter, 1821, 1829, 1 for New Year, 1822

75 chorales and 25 choruses, a cappella, 3–4vv: for schools, 1838, 1841

Den Ambrosianske lovsang [The Ambrosian Hymn of Praise] (1826)

Several cants. for major public occasions

SONGS

all with piano accompaniment

18 early songs in Jugendarbeiten, 1790–94, some in Vermischte Compositionen (1799)

Dybt Skoven bruser [Forest Murmurs] (F. von Schiller and Oehlenschläger) (1802)

Various songs, 1814–35

9 Sange (1837)

8 Morgensange for børn (B.S. Ingemann) (1837)

7 Aftensange (Ingemann) (1838)

8 Gesänge (1838)

Romancer og sange (1852–60), comprehensive posthumous collection

PIANO

all ed. in Dania Sonans, viii (Copenhagen, 1997)

[6] Allegri di bravura (Berlin, 1796); repr. as Nägeli's Répertoire des clavecinistes, vii (Zürich, 1803)
3 sonatas in Vermischte Compositionen (1799)
[4] Allegri di bravura (Zürich, 1809)
Sonata (1818)
24 écossaises (1823)
Allegro di bravura, a, op.50 (1830)
8 Etudes, op.51 (1832)
4 Etudes, op.60 (1838)
Jugendarbeiten, 1790–94, incl. 4 minor pieces, 5 fugues, fantasia, 4 sonatas, 8 Allegri di bravura

MISCELLANEOUS

7 syms., orch, 1795–9; no.6 as op.1 (1799/*R*); no.7 (Vienna, 1803); ed. in Dania Sonans, ix (Copenhagen, 1998–)
38 canons, before 1817
Choral-Melodier til den evangelisk christelige Psalmebog (1839)
100 gamle Kaempevise Melodier [folksong collection], voice, pf (1840–42)
32 lette orgelpraeludier (1843/*R*)

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D. Fog: *Kompositionen von C.E.F. Weyse: Thematisch-bibliographischer Katalog* (Copenhagen, 1979)
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JENS PETER LARSEN/GORM BUSK

Weyts, Nicasius (*fl* early 15th century). Theorist. He was a Carmelite friar, perhaps of the Netherlands, who probably lived in Italy. His brief treatise, *Regule* (ed. in *CoussemakerS*, iii, 262–4), is appended to the manuscript *I-FZc* 117 (pp.58–9), known as the Bonadies Codex. It also appears in a Bologna manuscript, *I-Bc* A 32. Describing the note forms of early 15th-century mensural music, including semiminims and void semiminims called *crome*, Weyts outlined the principles of mensuration as expounded by Johannes de Muris. He mentioned, but did not explain, the breve with a downward tail on the left. Near the end are the normal mensuration signs showing the relation between minim and semibreve (prolation) and semibreve and breve (time), followed by numerals indicating the number of breves to the long (mood) and longs to the maxima (*maximodus*). Two final paragraphs on the tone and semitone seem foreign to the treatise.

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D. Plamenac: 'A Note on the Rearrangement of Faenza Codex 117', *JAMS*, xvii (1964), 78–81

ANDREW HUGHES

Whaley, Royce & Co. Canadian publisher, instrument maker and dealer. It was founded in Toronto in 1888 by Eri Whaley and G.C. Royce, with a branch in Winnipeg 1889–1922. Its earliest publications were deposited at the copyright office in 1890 and by 1920 the firm's output (*c*1500 pieces) surpassed that of all other Canadian music publishers. Unlike most of its competitors, Whaley, Royce & Co. owned a printing plant and functioned also as a job printer. Evidence of the firm's enterprise is contained in its *Descriptive and Select Catalogue of Sheet Music and Music Books published and for sale by Whaley, Royce & Co.*(1895). Besides the usual popular and light classical repertory, the company published serious works including a piano arrangement of Sibelius's *Finlandia* (1894) and Rhakmaninov's Prelude op.3 no.2 (1923), as well as the music of many Canadian composers, notably R.S. Ambrose, Gena Branscombe, W.O. Forsyth, C.A.E. Harriss and Clarence Lucas. Calling itself 'Canada's Greatest Music House', the firm also produced songbooks, operatic vocal scores, cantatas and oratorios, educational music and two periodicals. Its publishing activities waned considerably from 1920 and had virtually ceased, apart from reprints, by 1940. From the beginning Whaley, Royce & Co. also sold a wide variety of band instruments, pianos and organs, and manufactured brass and percussion instruments until 1975. (*EMC2* (H. Kallman))

MARIA CALDERISI

Wheatstone. English firm of music publishers and instrument makers. Although supposedly established in London about 1750, the earliest identifiable figure in the business was Charles Wheatstone (1768–1823), who came from a Gloucester family, and who was active in London from about 1791. The firm was known as Wheatstone & Co. from about 1815. Charles's brother William (*b* Gloucester, 17 Aug 1775; *d* London, 12 July 1854) moved with his family to London in 1806, where he became a flute teacher and manufacturer and music seller on his own account from about 1813, holding patents for improvements to the instrument. He also published a number of books of airs for the flute.

His sons, the future Sir Charles Wheatstone (*b* Gloucester, 6 Feb 1802; *d* Paris, 19 Oct 1875) and William Dolman (*b* Gloucester, 1804; *d* London, 30 Aug 1862) entered their uncle's business, which they took over following his death, and William senior then amalgamated his own business with theirs about 1826. From his youth onwards the younger Charles's attention was largely directed towards scientific subjects, including optics, sound vibrations and electricity. He was famous for his inventions in telegraphy, but he also invented the English CONCERTINA, the patents for which were taken out between 1829 and 1844 and held by the Wheatstone firm for many years. He became a Fellow of the Royal Society, and was knighted in 1868.

The Wheatstone firm published a prodigious amount of sheet music, mostly of a popular nature but including several interesting collections of glees such as *The Naval and Convivial Vocal Harmonist* (*c*1807). It also did an extensive trade as makers of and dealers in musical instruments, especially concertinas.

The firm's fortunes declined during the 20th century, and the concertina business was acquired by Besson &

Co. about 1944, that firm being itself taken over by Boosey & Hawkes in 1948. Small-scale production of Wheatstone concertinas was maintained until the mid-1970s, when the name, machinery and stock were sold off to Steve Dickinson, who continued to manufacture instruments under the Wheatstone trade mark.

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FRANK KIDSON/WILLIAM C. SMITH/PETER WARD JONES

Wheeler, Paul. *See* POLEWHEEL.

Wheeler, Scott (*b* Washington DC, 24 Feb 1952). American composer and conductor. He studied at Amherst College, the New England Conservatory and Brandeis University (PhD 1984); his principal teachers included Arthur Berger, Harold Shapero and Malcolm Peyton. He pursued further study at the Tanglewood Music Center, the Dartington School (with Peter Maxwell Davies) and privately with Virgil Thomson. In 1975 he co-founded Dinosaur Annex, a chamber ensemble devoted to the performance of contemporary music; he became the group's sole artistic director in 1982. The ensemble has given the US premières of works by composers such as Davies, Judith Weir, Philip Grange and Anthony Powers. In 1989 Wheeler joined the music department at Emerson College, Boston, where he has also worked as a music director in the theatre department. His honours include a Guggenheim Foundation Fellowship (1988–9) and a fellowship from the American Academy of Arts and Letters (1994).

Wheeler's compositions remain tonally grounded, although polychordal harmonies and elements of modified serialism often run through his works. His writing is also characterized by strong rhythms and lucid textures. His vocal works are distinguished by clear, natural text settings, refined expressivity and wit. The dramatic cantata, *The Construction of Boston* (1988) reveals a sure theatrical sensibility.

WORKS

DRAMATIC

The Construction of Boston (dramatic cant., K. Koch), solo vv, chorus, chbr orch, 1988, rev. 1989 [arr. 2 pfmrs]; Maryushka and Baba Yaga (incid music, C. Korty), 1994

INSTRUMENTAL

Orch: Northern Lights, sym., 1987; Four Corners, 1990; The Little Dragon (J. O'Callahan), nar, chbr ens, orch, 1991; Louise, the Rhinoceros who was Born to Dance (J. Levy), nar, orch, 1995
Chbr: Pocket Conc., fl, pic cl, cl, b cl, perc, pf, vn, va, vc, 1984, orchd 1985; Sonata, vn, pf, 1984; Night Owl Variations, fl, cl, vc, perc, 1985; Lyric Variations, vn, mar, 1986; Winter Hills, vc, perc, pf, 1987; Brass Qnt, 1989; Sea Surface Full of Clouds, ob, bn, tpt, trbn, perc, pf, vn, db, 1989, rev. 1990; Shadow Bands, vn, va, vc, 1990; Dragon Mountain, vn, va, vc, pf 1992; Village Music, wind qnt, 1993; Str Qt, 1994; Illyrian Rounds, ob, vn, va, vc, 1996; Trio no.2, vn, vc, pf, 1996
Pf: Grey Gardens, 1977; Chanson singeresse, 1978; Flow Chart, 1993; 3 Birthdays and a Portrait, 1996; Artist Proofs, 1998
Arrs.: works by V. Thomson, L. Anderson

VOCAL

Choral: Peter Quince at the Clavier (W. Stevens), SATB/SSA, pf, 1976; A Babe is Born (anon.), SATB, 1979; Peace (H. Vaughan), SATB, pf/org, 1982; Cathedral Psalm (Ps ix), 1986; Cantate, laudate (Ps cxlviii), SATB, opt. children's chorus, orch, 1990; Whiskers and Rhymes (A. Lobel, J. Prelutsky), 5 songs, tr chorus, perc, pf, str, 1991; The Angle of the Sun (cant., *Veni Creator Spiritus*, M. Van Doren, P. Goodman), Mez, Bar, chorus, orch, 1994; Prayer of St Teresa (St Teresa of Avila), unison tr vv, pf/org, 1996
Solo: Singing to Sleep (anon., R.M. Rilke, R. Jarrell, W.H. Auden), 1984; Wasting the Night (E. St Vincent Millay), S/Mez, pf, 1990; Serenata (M. Van Doren), T, gui, 1991 [arr. Bar, pf, 1993]

ANTHONY TOMMASINI

Whelpdale, Maxwell & Codd. British firm of piano makers. The firm was founded in 1876 by W.M.Y. Maxwell to import and distribute Blüthner pianos from Leipzig to the British Isles. Later, he entered a partnership with W.J. Whelpdale (*d* 1913) and, following a fire at the uninsured London factory of Squire and Longson in 1934, they hired the staff from this firm, acquired premises and began manufacturing an upright piano which they named the Welmar after the two directors. In 1939 the company was renamed Whelpdale, Maxwell & Codd Ltd, after the directors of the time. The firm was allowed to continue manufacturing instruments during World War II and due to wartime regulations five other manufacturers were taken under its wing. The factory of one of these firms, Sir Herbert Marshall & Sons Ltd, makers of Marshall & Rose upright Pianos, suffered considerable bomb damage during the war, and Whelpdale, Maxwell & Codd have continued to produce these instruments to the present day. Following the liquidation of the Bentley Piano Company in 1993, Whelpdale, Maxwell & Codd took over the manufacture of Bentley, Rogers, Hopkinson and Knight upright pianos. The firm also produces Broadwood upright pianos under licence, as well as uprights under the names of Steinberg & Lipp. It continues to manufacture a Welmar grand piano of 183 cm in length, alongside several Welmar upright pianos. The company endeavours to patronize British suppliers wherever possible, buying its actions from Herrburger Brooks in Nottingham. Some of its directors served their apprenticeships with Blüthner, of whose pianos they remain the main British importers, and the Welmar piano retains a reputation for good quality and reliability.

MARGARET CRANMER

Whettam, Graham (Dudley) (*b* Swindon, 7 Sept 1927). English composer. Largely self-taught, his early musical training included orchestrating film scores. He received encouragement from Boult and Fenby, and in 1953 the première of his Oboe Concertino was given at the Proms, performed by Goossens. Whettam's style owes much to Bartók and Mahler, particularly the strident orchestration, energetic rhythms, intervallic harmonies and colourful textures, all evident in his large-scale orchestral works. The first, *Sinfonia contra Timore* (dedicated to 'Bertrand Russell and other people who suffer . . . for their beliefs'), was given its première by the CBSO in 1965, while the ambitious *Sinfonia intrepida*, broadcast in 1984 to mark the 50th anniversary of the Dresden bombing, contrasts Waltonesque opulence in the outer movements with ethereal lyricism in the central movement, the latter echoed later in the evocative *Hymnos* for strings (1978, rev. 1999), one of Whettam's most popular works. During the late 1980s and the 1990s he focussed on works for solo percussion. These share with the string chamber works a revitalized approach to traditional forms and counterpoint, as in the *Lento and Fugue* for marimba and

Suite for timpani (both written for the composer's son) or the three solo violin sonatas. He has served as chairman of the Composers' Guild (1971, 1983–6), director of the PRS (1988–94) and as vice-chairman of the British Copyright Council (1972–94).

WORKS
(*selective list*)

Stage: The Masque of the Red Death, 2 scenes for dancing, 1968
Orch: Cl Conc. no.1, 1959; Introduction and Scherzo Impetuoso 'Benvenuto Cellini', 1960, rev. 1982; Sinfonia contra Timore, 1962; Vc Conc., 1962; Sinfonietta stravagante, 1964; Sinfonia concertante, 1966; Sinfonia intrepida, 1976; Hymnos, str, 1978, rev. as Threnos-Hymnos, str, 1999; Sinfonia drammatica, 1978; Concerto conciso, str, 1981; Cl Conc. no.2, 1982; An English Suite, 1984; Symphonic Prelude, 1985; Ballade hébraïque, vn, orch, 1988; Concerto ardente, hn, str, 1992; Les Roseaux au Vent, 2 ob, bn/eng hn, str, 1993; Evocations, 1995; Concerto drammatico, vc, orch, 1998; Promethean symphony, 1999
Choral: The Chef who Wanted to Rule the World (A. Davies), unison vv, perc, chbr orch, 1969; Celebration, SATB, unison vv, brass band, perc, org, 1975; Consecration, SATB, brass, perc, org, 1982; A Mass for Canterbury, S, A, T, B, org, 1986; 3 Shakespearian Elegies, SATB, 1994
Chbr: Ob Qt no.1, 1960; Str Qt no.1, 1967; Sextet, fl, ob, cl, bn, hn, pf, 1970; Ob Qt no.2, 1973; A Little Suite, brass qnt, 1974; Hn Trio, 1976; Conc., 10 wind, 1979; Str Qt no.3, 1980; Ballade, vn, pf, 1981; Andromeda, perc qt, 1990; Conc., brass qnt, 1993; Hymnos, str qt, 1997
Solo inst: Sonata, vn, 1957, rev. 1986; Night Music, pf, 1969; Sonata no.2, vn, 1972; Suite, timp, 1982; Lento and Fugue, mar, 1985 [from Sonata no.2, vn]; Partita, perc, 1985; Sonata no.3, vn, 1989; Partita, gui, 1990; Sonata, vc, 1990; Romanza, vn/va/vc, 1993

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MALCOLM MILLER

Whichello [Wichello], **Abiell** (*b* 1 March 1683; *d* London, bur. 16 Aug 1747). English composer and organist. According to Hawkins he frequented the concerts of Thomas Britton at Clerkenwell, was assistant organist to Philip Hart and later organist at the church of St Edmund the King and Martyr, and 'taught the harpsichord in some of the best families in the city'. He was one of the original subscribers (1738) to the Fund for the Support of Decay'd Musicians or their Families (later the Royal Society of Musicians).

Whichello's vocal music includes two italianate cantatas to words by Henry Carey, *Virtumnus and Pomonia* and *Apollo and Daphne*. These have usually been dated about 1725 and 1730 respectively, but they must have been written some time before then since not only were they both printed in *XII Cantatas in English … being a Curious Collection of the Compositions of Several Authors*, published by Walsh & Hare in 1723, but the latter (also set by Daniel Purcell in 1713) had also been included in the February 1720 issue of *The Monthly Mask of Vocal Musick*. Though they are inferior in quality to the cantatas of Pepusch, on which they were probably modelled, they must be among the earliest English compositions bearing the title 'cantata'. Whichello's other songs (published separately and in miscellaneous collections) were apparently very popular in their day, but they too are mostly uninspired and conventional.

Whichello's only instrumental music is a volume of *Lessons for the Harpsichord, or Spinett*, printed 'for the author' in 1707, and almost certainly intended as teaching pieces for his pupils. Arranged by key in four suites of between three and six movements each, they are all relatively simple, and entirely predictable harmonically; one or two movements (such as the 'Almond' of the A minor suite), however, do show just a bit more life than does most of the vocal music.

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MALCOLM BOYD/H. DIACK JOHNSTONE

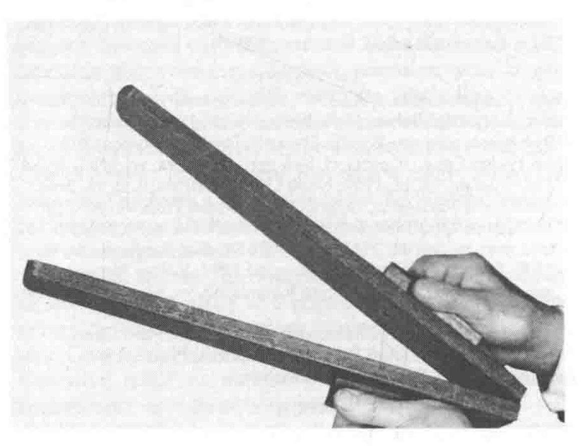
Whip [clappers, slapstick] (Fr. *fouet*, *claquette*; Ger. *Holzklapper*, *Peitsche*; It. *frusta*). A percussion effect imitating the sound of a whip crack; it is a concussion idiophone, or CLAPPERS. The whip consists of two pieces of wood about 10 cm wide and 45 cm in length, hinged at one end and provided with straps or handles; the player slaps the two surfaces together. A variant known as a slapstick incorporates a spring and requires only one hand to operate. The effect of several whip cracks in rapid succession is created by a 'double whip': two whips mounted side by side on a board, one operated by each hand.

The sound of a whip has been connected with musical activity for many centuries. An Assyrian bas-relief from Nimrud shows a dancer carrying a whip in his right hand which he appears to be using as a timekeeper. A similar custom exists to this day in eastern Europe.

Composers to make use of the whip effect include Adolphe Adam (*Le postillon de Lonjumeau*, 1836), Mahler (e.g. Seventh Symphony, 1904–5), Ravel (to open his Piano Concerto in G, 1929–31) and Britten (*The Young Person's Guide to the Orchestra*, 1946; *Noye's Fludde*, 1957, in which the whip is used in Mrs Noah's admonition of Mr Noah; and *The Burning Fiery Furnace* (1966), in which a multiple whip of four different sounds/pitches is required).

JAMES BLADES/JAMES HOLLAND

Whistle (Fr. *sifflet*; Ger. *Pfeife*, *Signalpfeife*; It. *fischietto*; Sp. *silbato*). A short, usually high-pitched flute ('edge aerophone'), either without finger-holes or with no more



Whip

than one (e.g. the cuckoo whistle; therefore, the PENNYWHISTLE, which has six finger-holes, is a duct flute, but not a whistle within this definition). Whistles may be of wood, cane, metal, plastic, glass, stone, shell or any other material capable of containing a column or body of air. The distinction between flutes and whistles is difficult to establish (a small organ flue-pipe or a tube of a disjunct panpipe, such as is used in Lithuania and by the Venda people of southern Africa, could be defined in the same way); it is normally considered that flutes are used for music and whistles for signalling, leaving a grey area for those instruments which are used, either by the same or by different peoples, for both purposes (e.g. SWANEE WHISTLE). Whistles are blown in all the ways used on flutes: via a duct (*see* DUCT FLUTE), across the side (*see* FLUTE, §I) or the end, or into a notch (*see* NOTCHED FLUTE). Whistles may be multiple (e.g. the police whistle) or single, and either tubular or with a vessel as the body, in the latter case sometimes with a captive pellet to add a roll to the sound as with the football referee's whistle. They have been known to most cultures from prehistoric times to the present day.

JEREMY MONTAGU

Whistle flute. A common term for DUCT FLUTE. *See* also PENNYWHISTLE, TIN WHISTLE and WHISTLE.

Whistling. German family of publishers. Carl Friedrich (*b* Kelbra, Thuringia, 1788; *d* after 1849) studied in Leipzig and after 1811 worked in the Bureau de Musique of Franz Anton Hoffmeister and Ambrosius Kühnel, from 1814 C.F. Peters. Whistling's *Handbuch der musikalischen Literatur*, a serious attempt at a list of music in print, was first issued in 1817 by Anton Meysel, whose shop Whistling acquired on 13 November 1821. Friedrich Hofmeister issued Whistling's supplements to the *Handbuch* between 1819 and 1825, although Whistling's own imprint appears after 1826. On 28 May 1830 Hofmeister purchased both the shop and the *Handbuch*, which by then had evolved into a current list of new music publications, edited by Whistling and later his sons, Friedrich Wilhelm (1809–61) and August Theodor (1812–69). Carl Friedrich later had a music shop in Hamburg, eventually in Vienna, while Friedrich Wilhelm in Leipzig became a publisher in his own right in 1835, introducing important works by Schumann, songs by Robert Franz and other serious vocal and chamber music. In 1858 part of the publishing firm was sold to Gustav Heinze. August Theodor, a senior employee at C.F. Peters in 1855, in 1861 maintained the Whistling imprint, which was dissolved in 1870.

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DONALD W. KRUMMEL

Whitaker. *See* BUTTON & WHITAKER.

Whitbroke, William. *See* WHYTBROKE, WILLIAM.

White, Alice Mary. *See* SMITH, ALICE MARY.

White, Barry (*b* Galveston, TX, 12 Sept 1944). American soul singer, songwriter and producer. Moving to Los Angeles at a young age, White immersed himself in the local rhythm and blues scene, making recordings under the name Barry Lee and playing, writing, arranging and producing recordings for others. His breakthrough came in 1969 when he began producing for the female vocal trio Love Unlimited. Their hit *Walking in the Rain* (1972) featured what were to become White's trademarks: sound effects, lush orchestrations, sensitive and unabashedly romantic lyrics and White's speaking voice. Commercial success came in 1973, as a solo singer (*I'm gonna love you just a little more baby* and *Never never gonna give ya up*), and as a writer, producer and arranger for the Love Unlimited Orchestra (*Love's Theme*), a 40-piece group which also performed on White's solo work.

White has a rich baritone voice which he uses in his characteristic seductive speaking role as well as in a tender singing mode. It is supported by swirling strings, flutes, harpsichords, pianos and wah-wah guitars, combined with meticulously crafted funk-influenced grooves and memorable melodies. These sumptuous productions dwarfed previous excursions into opulent soul, rivalling those of Gamble and Huff's Philadelphia International in their grandeur, and anticipated the disco craze of the mid- to late 1970s. After a run of hits from 1973 to 1975, including the number one songs *Can't get enough of your love, babe* and *You're the first, the last, my everything*, White's success declined. He experienced a resurgence of popularity in the late 1980s and 90s, notably with *Put me in your mix* (1991) and *Practice what you preach* (1994).

DAVID BRACKETT

White, Benjamin Franklin (*b* nr Spartanburg, SC, 20 Sept 1800; *d* Atlanta, GA, 5 Dec 1879). American singing-school teacher, composer and tune book compiler (*see* SHAPE-NOTE HYMNODY, §2). A self-taught musician, he wrote three-part tunes using four-shape notation. In collaboration with Elisha J. King he published *The Sacred Harp* ([Hamilton, GA] Philadelphia, 1844, 3/1859/*R*, 4/1869), one of the most significant shape-note tune books of the pre-Civil War South and the longest-lived tune book in four-shape notation. Several editions were produced in White's lifetime, and the book is still used, in a number of revised versions, at singing conventions in the South and has also spread to other areas. His brother-in-law was William Walker, whose *Southern Harmony* (1835) and *Christian Harmony* (1867) were the chief rivals of *The Sacred Harp*.

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BUELL E. COBB, HARRY ESKEW

White, Charles A(lbert) (*b* Taunton, MA, 20 March 1829; *d* Boston, 13 Jan 1892). American composer and publisher. In 1868 he, W. Frank Smith and John F. Perry formed the publishing house of White, Smith & Perry; the next year they began to issue *The Folio*, an important monthly music periodical. After Perry withdrew in 1872 the firm became White-Smith & Co.; Smith died in 1891 and White became sole owner. White's son and grandson

managed the company until 1942, when its holdings were transferred to Edward H. Morris & Co. (which was absorbed in turn by MPL Communications in 1976).

The firm's success was largely attributable to White's over 1000 compositions. His greatest success, *Marguerite* (1883), sold over one million copies in eight years and was reissued as late as 1945. Though he dabbled in minstrelsy and comedy, White was best in serious genres: simple 'home songs' promoting motherhood, temperance, and other virtues (*The Poor Drunkard's Child*, 1871); through-composed 'descriptive songs' (*The Fisherman and his Child*, 1879); 'waltz songs', often with pictorial cadenzas (birds were a favourite subject) (*When 'tis Moonlight*, 1875); and 'romanzas', with melodramatic texts supported by throbbing triplets and fervid melodies (*Marguerite*). Although White wrote in all four genres through most of his career, many of the 'home songs' date from the 1870s; these overlapped the 'waltz songs' of 1875–85, which in turn gave way to the 'romanzas' of the 1880s. A prudent businessman and a versatile, industrious composer, White was one of the most successful and influential songwriters of his generation.

WORKS

(*selective list*)

all 1v, pf, and published in Boston; texts by White unless otherwise stated

No tongue can tell (1869); Put me in my little bed (D. Smith), (1869); Come, birdie, come (C.A. White), (1870); Moonlight on the Lake (White), (1870); O Restless Sea (1871); The Poor Drunkard's Child (1871); That Little Church around the Corner (Smith), (1871); I've gathered them in (1873); Mother's with the angels there (Smith), (1873); I'se gwine back to Dixie (White), (1875); When 'tis Moonlight (1875); The Fisherman and his Child (White), (1879); Song of the Whippoorwill (White), (1879); When the Leaves Begin to Turn (White), (1879); A Bird from o'er the Sea (1880); The Huntsman's Horn (1881); Marguerite (White), (1883); When the Blue Birds Build Again (1884); Evelena (White), (1889); Come, silver moon (1890); Only Tired (1890)

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WILLIAM BROOKS

White, Clarence Cameron (*b* Clarksville, TN, 10 Aug 1880; *d* New York, 30 June 1960). American composer and violinist. He studied the violin from an early age and as a teenager composed works inspired by his acquaintance with Joseph Douglass and Will Marion Cook. He later studied at the Oberlin Conservatory (1896–1901), but left to accept a teaching position in Washington DC, before completing his degree. His first important appointment was at the Washington [DC] Conservatory (1903–7), a pioneering institution for black classical music founded by his friend Harriet Gibbs Marshall. He undertook further studies in Europe (1906, 1908–10) with Samuel Coleridge-Taylor and Michael Zacharewitsch, and later with Raoul Laparra (1930–32). Considering Boston his primary residence, he toured extensively as a violinist, accompanied by his wife Beatrice Warrick White. From 1922 to 1924 he served as president of the National Association of Negro Musicians, an organization he had helped to found in 1919. He taught at West Virginia State College (1924–30) and was music director of the Hampton Institute, Virginia, until the department closed (1932–5). During the last decade of his life, he lived and worked in New York. His awards include two Rosenwald Fellowships, the Bispham Medal (1932) for his opera *Ouanga*, a Harmon Foundation award, the Benjamin Award (1955) for his orchestral *Elegy*, and two honorary degrees.

White's early works are traditional, exemplified by a restrained set of salon pieces that grew out of his studies with Coleridge-Taylor. His mature compositions demonstrate a neo-Romantic style flavoured with black American folk idioms. He was particularly inspired by African American spirituals, of which he composed several arrangements. Many of his most successful works are for strings and piano, particularly *Levee Dance* (1927); his operatic works enjoyed concert performances in Carnegie Hall and the Metropolitan Opera House (1956). His articles appeared in the *Negro Music Journal*, *Music and Poetry*, the *Musical Observer* and *The Etude*.

WORKS

(*selective list*)

Stage: A Night in Sans Souci (ballet), 1929 [arr. vn, pf]; Tambour (incid music, J. Matheus), pf, 1929; Ouanga (op, 3, Matheus), 1932; Carnival Romance (op, ?C.C. White), 1952

Inst: Bandana Sketches, suite, vn, 1918; From the Cotton Fields, suite, vn, 1920; Levee Dance, vn, pf, 1927; Str Qt nos.1–2, 1931; Kutamba Rhapsody, 1942; Conc., g, vn, pf, 1945; Concertino, d, vn, pf, 1952; Elegy, 1954; Fantasie, vc, pf, 1954; Dance Rhapsody, 1955; Légende d'Afrique, vc, pf, 1955; Poème, 1955; Spiritual Suite, 4 cl, 1955; several kbd works

Vocal: Heritage (C. Cullen), S, T, chorus, orch, 1959; songs; many spiritual arrs. incl. 40 Negro Spirituals, 1927; Traditional Negro Spirituals, 1940

MSS in *US-Wc*, *US-NYpsc*, *US-Whu*

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T. RIIS

White, Eric Walter (*b* Bristol, 10 Sept 1905; *d* London, 13 Sept 1985). English writer on music and administrator. After studying at Clifton College, Bristol, he read English at Oxford (1924–7). He worked for the League of Nations in Geneva (1929–33) as a translator and for the National Council for Social Service in London (1935–42), before becoming assistant secretary to the Council for the Encouragement of Music and the Arts (from 1946 the Arts Council of Great Britain), a post he held until 1971. He commissioned Tippett to compose his cantata *Crown of the Year* for the centenary celebrations of Badminton School, Bristol, in 1958. As a writer he concentrated on two areas: the music of Stravinsky and opera in England. His most important book, *Stravinsky: the Composer and his Works* (1966), was the climax of over 40 years of close interest in the composer. His investigation into performances of the late 17th and early 18th centuries represents an important contribution to the understanding of early English opera.

WRITINGS

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ed.: *A Register of First Performances of English Operas and Semi-Operas from the 16th Century to 1980* (London, 1983)

DAVID SCOTT/R

White, Harry (*b* Dublin, 4 July 1958). Irish musicologist. He completed degrees in English and music at University College, Dublin (1976–81), and in musicology at the University of Toronto (1981–4) and Trinity College, Dublin (1984–6), where he took the doctorate in 1986 with a dissertation on the oratorios of J.J. Fux. After teaching for a year at St Patrick's College, Maynooth, he became a lecturer in music at University College, Dublin, in 1985 and professor there in 1993. His principal areas of research are Irish musical history and Fux. The leading Irish musicologist of his generation, he is a productive scholar and has also been instrumental in establishing musicology as a legitimate discipline in Ireland. He instituted the series Irish Musical Studies with G. Gillen, and with P.F. Devine organized the first international musicological conference in Ireland in 1995. He is also editor of the Fux collected edition for which he has prepared *Il trionfo della fede* and *Il disfacimento di Sisaro*.

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The Oratorios of Johann Joseph Fux (diss., U. of Dublin, 1986)
'Musicology in Ireland', *AcM*, lx (1988), 290–305
'Carolan and the Dislocation of Music in Ireland', *Eighteenth-Century Ireland*, iv (1989), 55–64
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ed., with M. Murphy: *Musical Constructions of Nationalism in Europe* (forthcoming)

ROBIN ELLIOTT

White, John (*b* Berlin, 5 April 1936). English composer and performer. He studied composition with Bernard Stevens and the piano with Arthur Alexander and Eric Harrison at the RCM (1955–9). He has been professor of composition at the RCM (1961–7), teacher of composition and improvisation at the Yehudi Menuhin School (1974–7), head of keyboard studies at Leicester Polytechnic (1979–87), and was appointed head of music at the Drama Centre, London in 1991.

A performer of versatility, White established himself as an interpreter of avant-garde music in the 1960s and took part in many performances of the music of Cardew and American composers, including Cage, Feldman and Wolff. In the 1970s he played the tuba in the London Gabrieli Brass Ensemble (1971–2) and co-founded a number of small ensembles with fellow musicians such as Christopher Hobbs, Dave Smith and John Tilbury: the Promenade Theatre Orchestra (1970–72), Garden Furniture Music Ensemble (1977–9), Instant Dismissal Symphony Orchestra (1980–81), the Zhdanov Duo (after 1989) and Live Bats (after 1990).

As a composer White first attracted attention with his Piano Sonata no.1 (1957) and he has since written a further 135. These are mainly short, one-movement works, so called after the example of Domenico Scarlatti. White has described them as constituting a kind of musical diary in which his musical enthusiasms and instances of amusement have been observed. The unique ability of the piano to suggest a variety of instrumental timbres other than its own has been a constant source of inspiration. Satie is a central figure of influence and the works of lesser known, but pianistically articulate composers such as Dussek, Alkan, Reger, Busoni, Szymanowski and Medtner have also played an important part in the development of White's compositional language in respect of gesture, figuration and form.

White's involvement, as a performer, with the English experimentalists informs a number of ensemble pieces called '*Readymades*' for which he has drawn on a wide range of source material from *The Mulliner Book* and Bach's *Musical Offering* to tutors on rock drumming, electric bass guitar playing and breaks and riffs from jazz piano and swing. Elements from these sources, all of which avoid any kind of 'heightened expressivity' are subjected to all manner of deconstruction: mechanistic repetitions, bizarre juxtapositions, and various systems of encoding material; for example, every F♯ to be played on a woodblock, every semibreve to denote switching on the radio for that duration, changing clef to involve moving to another instrument. The systemic treatment of material is not confined to the '*Readymades*'; in White's extended Piano Sonata no.50 (1969), dedicated to Cardew, the sparse texture is totally organized by means of chess moves across grids containing information on pitch,

register, number of notes in chords, placing and duration of rests, etc.

White has compared the spirit in which these works were written to the rebellion of Les Six; but while the French group had turned to the music of the cabaret, circus and military band, White entered into a sound-world of reed-organs, toy pianos and small percussion instruments. He also adopted compositional methods based, for example, on the procedures of traditional change-ringing within a regular pulse and on American minimalism.

The series of '*Machine*' pieces, which also incorporate the use of '*Readymades*', was inspired by the sculpture of Jean Tinguely with their comic and sometimes dysfunctional mechanisms, the early percussion pieces of Cage, the musical research of the futurists and dadaists, the ingeniously crafted work of Spike Jones and the City Slickers and, in particular, the works of Satie's Rosicrucian period.

White has written extensively for the theatre including incidental music in diverse styles and 30 ballet scores. The music for *They are Not Like Us* (1980), choreographed by Virginia Taylor for her company Kickstart, includes an electronically enhanced piano that heralded a period in which electronic instruments figured prominently in his work. Since 1982 White has produced a large number of compositions for 'low-tech', home electric instruments, such as Casio miniature keyboards. His first work in this medium was music for the Royal National Theatre's production of Kleist's *Prinz Friedrich von Homburg*.

In the latter part of the 1990s White turned to vocal writing, having written little since the Christian Morgenstern settings 25 years earlier. In particular he has employed dada and surrealist texts translated into English; this creates a double distancing of meaning leaving the composer free to create a wide range of musical imagery unhampered by the demands of more expressive, traditional poetry.

WORKS
(*selective list*)

Stage: 35 ballets, 1957–93; 3 operas, 1974–80
Inst: 136 pf sonatas, 1957–96; Hpd Conc., 1957; 8 pf sonatinas, 1959–63; 26 syms., 1965–90; Pf Conc., 1966; Conc., 11 brass, 1967; Sym., org, 6 tuba, 1967; Machine, tuba, vc, 1968; Brass Qnt, 1969; Les enfants de Salieri, brass qnt, 1991; Doggerel Machine, brass qnt, 1996; Concertino, b cl, str trio, 1996
Many other works for inst and vocal ens
Vocal: Galganlieder (C. Morgenstern), 1v, 2 tuba, 1967; Caveat emptor (K. Beyer), 1v, pf, 1994; 4 Japanese Nonsense Songs (S. Tanikawa), 1v, pf, 1996; 8 poems, 1v, pf, 1997; Rutherford and Co. (R. Hogan), 8 poems, 1v, pf, 1997; 10 Songs on Newspaper Advertisements of Erik Satie, 1v, pf, 1997

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M. Parsons: 'Systems in Art and Music', *MT*, cxvii (1976), 815–17
D. Smith: 'The Piano Sonatas of John White', *Contact*, no.21 (1980), 4–11

JOHN TILBURY

White, Josh(ua Daniel) [Pinewood Tom] (*b* Greenville, SC, 11 Feb 1915; *d* Manhasset, NY, 5 Sept 1969). American blues, gospel and folk singer and guitarist. He grew up in a religious family, and as a child in South Carolina led street evangelists and blind gospel singers, from whom he learnt a wide range of songs, and eventually a prodigious guitar technique. He was only 13 when he recorded with Blind Joe Taggart, singing falsetto and playing guitar on *There's a hand writing on the wall* (1928, Para.). In 1932 he commenced a long recording career, often using the name Pinewood Tom for blues issues, for example *Mean Mistreater Mama* (1934, Ban.), made with Leroy Carr; as Joshua White, the 'Singing Christian', he recorded such titles as *There's a man goin' around taking names* (1933, Ban.). He possessed a light voice with considerable range and used a glottal stop to great, and sometimes excessive, effect. By 1940 he was well established in New York, where he performed with Leadbelly, Woody Guthrie, the Union Boys and his own group the Carolinians, with which he recorded some rather inauthentic work songs, such as *Told my Cap'n* (1940, Col.). His recording of the indictment of lynching, *Strange Fruit* (1941, Key.) was issued in an entire album of socially committed songs, but in general White's work became more sophisticated, appealing to a broad audience. He performed at the White House, teamed with the popular torch singer Libby Holman, appeared in the film *The Crimson Canary* and sang with Paul Robeson, popularizing folk songs and blues such as *The House of the Rising Sun* (1957, ABC). Although by the 1950s he suffered considerable pain from wounds to his fingers, he still played with technical brilliance, but his cabaret-styled approach to music alienated the blues audience.

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PAUL OLIVER

White, Matthew (*d* by 16 Oct 1641). English composer. A minister from Wells, he was admitted Gospeller of the Chapel Royal on 2 November 1613. His signature against a minute of a Chapel Vestry meeting on 19 May 1603 was added at the time of his admission. In 1614 he resigned his place, and on 2 July 1619, with Cuthbert Joyner, Clerk of the Vestry, a 'Matthew Wight of London' received a grant of the 'surveyorship' of lands belonging to rectories, vicarages and rural prebends in England and Wales. He took the BMus and DMus at Oxford in July 1629. By 22 September 1635 and until at least 20 March 1639 he was vicar-choral at Hereford Cathedral; in 1640 he was at St Nicholas's, Hereford. Catches by 'Mr White' are in the first and subsequent editions of John Hilton's *Catch that Catch Can* (1652). An incomplete anthem by 'White', *If ye love me*, is in the British Library. Other anthems by Robert Parsons (i), Mundy, Robert White and William White have been variously attributed to Matthew White, but the only extant anthem that appears to be his is the incomplete *Zache stood forth* (*GB-Lcm*).

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PETER LE HURAY/ANDREW ASHBEE

White, Maude Valérie (*b* Dieppe, 23 June 1855; *d* London, 2 Nov 1937). English composer. She studied composition with George Macfarren and Frank Davenport at the RAM in London from 1876 to 1881. In 1879 she was the first woman to win the coveted Mendelssohn Scholarship

and she began to attract critical acclaim in the early 1880s when Charles Santley started to champion her songs at the Popular Concerts and the Crystal Palace. After a period in Chile (1881–2) she returned to London where she embarked on a professional musical career, encouraged by patrons such as May Gaskell, Spencer Lyttelton and Frank Schuster. In 1883 she spent six months studying with Robert Fuchs in Vienna. From the 1890s she organized regular concerts, largely of her own music, with the aid of friends and colleagues. From 1901, prompted by both recurrent ill-health and her love of travel, White spent much of each year in Italy. In 1914 her ballet *The Enchanted Heart* was rehearsed for performance in Rome, whilst an orchestral suite from the work was scheduled by Henry Wood for the 1915 Promenade Concerts. In the event, both performances had to be cancelled. A proficient linguist and engaging writer, White published translations of several literary texts and two volumes of memoirs: *Friends and Memories* (London, 1914) and *My Indian Summer* (London, 1932).

Apart from her ballet, an unfinished opera, some early choral works and a few piano pieces, White concentrated on writing songs. She was attracted to a wide range of lyrics, setting Spanish, Italian, French, German and English poetry from the 17th, 18th and 19th centuries, varying her musical style to suit each chosen text. Her settings of Suckling and Herrick, for example, have an old-fashioned quality in their figuration, lightness of texture and narrow vocal and pianistic ranges, while her German settings tend to use an approach closer to that of mid-19th-century Lieder. White nevertheless has a distinctive musical voice, which clearly expresses the passion and unashamed emotion with which she lived her life. It is characterised by careful word setting, expansive melodies, a sense of rhythmic propulsion and an avoidance of clear-cut cadences, as can be heard in one of her most enduring songs *So we'll go no more a'roving* (Byron). Music that White experienced during her travels to South America, Scandinavia, North Africa, Russia and in Europe frequently influenced the rhythms and melodies of her own music; she also arranged German and Italian folksongs. In several later songs, such as *Isaotta Blanzesmano* (d'Annunzio) and *Le Foyer* (Verlaine), White created a languid, dream-like atmosphere through improvisatory motifs or repeated figures of open fourths or fifths. Although her music had fallen from critical favour by the end of her life, as part of the general reaction against Victorian art, its influence had already been heard in the songs of younger British composers such as Vaughan Williams and Quilter.

WORKS

(*selective list*)

Stage: Smaranda (op, 3, A. Strettell), 1894/5–1911, unfinished; The Enchanted Heart (ballet), 1912–13; incid scores

Vocal: *c*245 partsongs, duets and songs incl., Farewell, if ever fondest prayer (Byron) (1874); Zwei Lieder von Heine (1878); Two Songs (R. Herrick and the Marquis of Montrose) (?1879); Absent Yet Present (E. Bulwer-Lytton) (1880); I prithee send me back my heart (J. Suckling) (1880); Chantez, chantez jeune inspirée (V. Hugo) (1881); To Music to Becalm his Fever (Herrick); To Mary (P.B. Shelley) (1882); The Devout Lover (W.H. Pollock) (1883); My Soul is an Enchanted Boat (Shelley) (1883); Ich habe gelebt und geliebt (J.C.F. von Schiller) (1884); Four Songs from Tennyson's *In Memoriam* (1885); Maude Valérie White's Album of German Songs (Various) (1885); To God (Herrick) (1886); Hidden Love (D. Kaerlighed and B. Bjørnson) (?1887); Hungarian Gypsy Song (A. Petöfi) (?1887); Ich-bas (A. Sully Prudhomme) (?1887); New Albums of Songs with German and English Words, vols.1 and 2 (Various) (?1888); So we'll go no more a'roving (Byron) (1888); The Throstle (Tennyson) (1890); John Anderson, my Jo (R. Burns) (1891); 6 Volkslieder (1893); Slumber Song (W. Sharp) (1902); Isaotta Blanzesmano (G. d'Annunzio) (1906); 3 Chansons Tziganes (L. Tolstoy) (1913); Two Songs (Verlaine, Hugo) (1924); Leavetaking (W. Watson) (1927)

Inst: Rondo scherzando, pf (1879); 8 South American Airs, pf duet (1882); Pictures from Abroad, 14 pieces, pf (1892); Naissance d'amour, vc, pf (1893); Serbian Dances, orch, ?1916; other piano pieces

Principal publishers: Boosey, Chappell, S. Lucas, Ricordi, Weber

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G. Löwe: 'Ballad Writers: XV Maude Valérie White', *Musical Standard* (28 Feb 1914), 198–200

S. Fuller: 'Maude Valérie White', *The Pandora Guide to Women Composers: Britain and the United States, 1629–present* (London, 1994)

S. Fuller: *Women Composers during the British Musical Renaissance, 1880–1914* (diss., U. of London, 1998)

SOPHIE FULLER

White [Whyte], **Robert** (*b c*1538; *d* London, Nov 1574). English composer. In 1553 the parish of St Andrew's, Holborn, gave 'yong Whyte' a payment 'for ye gret orgayns w[hich] his father gave to ye church'. This almost certainly refers to Robert White, for in 1572, when the Whites were living in Westminster, the instrument was sold by one of the Holborn parishioners to John Thomas and Robert White (probably the composer's father) and installed in the Abbey. According to Thomas Whythorne 'mr Whyt waz of Trinite Collez in Cambridz when hee Commensed'. His name occurs frequently in the college accounts for the period 1555–62, first as a chorister under Thomas Preston and later as one of the *cantores*. The University Grace Book 1542–88 records that White, after ten years of study, was granted the degree of MusB on 13 December 1560, with the condition that he compose a Communion service to be sung at 'Act Time' the following year in St Mary the Great's. At Michaelmas 1562 he became Master of the Choristers at Ely (a post previously held by his father-in-law, Christopher Tye) and remained there until 1566. At Annunciation 1567 a musician named White received a quarterly payment of £4 3s. 4d. as Master of the Choristers of Chester Cathedral; that this was Robert White is supported by Thomas Tomkins's annotated copy of Morley's *Plaine and Easie Introduction*, where Robert White is described as 'first of Westchester [Chester] and Westminster'. The cathedral accounts and those of the Smiths, Cutlers and Plumbers of Chester show that the cathedral musicians were actively involved in the Chester mystery plays, and White received particularly generous payments for his services. He probably became Master of the Choristers at Westminster Abbey shortly before Christmas 1569, but his appointment was not confirmed until 3 February 1570. He died of the plague in 1574, leaving property of some substance in Sussex (his will is reproduced in TCM, v, 1926/*R*).

Almost half of White's vocal works consist of settings of complete Latin psalms or formal sections from the extended Psalm cxviii (Vulgate no.). The texture and structure of seven of these compositions look back to the large-scale votive antiphon of the early 16th century, and three even retain the old division into triple- and duple-time halves; the remaining five psalm motets are distinguished by continuous full treatment in imitative style. The antiphons and *alternatim* works are doubtless among

the composer's juvenilia. The latter include a *Magnificat* on the first tone in the florid manner of Taverner, and four settings of the Lenten compline hymn *Christe qui lux es et dies* (each beginning 'Precamur'); however, the responsory *Libera me*, which sets polyphonically the verses as well as the respond, could have been written as late as 1570. The two sets of Lamentations are particularly fine and represent a high point of Elizabethan choral music. In general White's anthems lack the technical mastery of his motets, and indeed, apart from the adaptations, only one can unequivocally be attributed to him. The instrumental pieces may well date from his youth; compared with Tye's idiomatic and adventurous string compositions, they are straightforward and unremarkable and may have orginated as teaching pieces for the Ely choristers.

Despite the limitations of his imitative technique, White's influence on his contemporaries was considerable. His fantasias (originally for viols) are among the earliest English examples of the genre, and his hymns served as models for two of Byrd's settings of *Christe qui lux es*. John Baldwin mentioned him in a poem of 1591 as one of the principal musicians of his generation, and Robert Dow, after his copy of the five-part Lamentations (in the Dow Partbooks, *GB-Och* 984–8), added in Latin: 'Not even the words of the gloomy prophet sound so sad as the sad music of my composer'. Certainly both Lamentations and the setting of the *Miserere* (Psalm l) clearly demonstrate White's ability to manipulate large musical structures while at the same time exploiting the expressive potential of the text.

WORKS

Editions: *Robert White*, ed. P.C. Buck and others, TCM, v (1926/*R*) [B]
Robert White: The Instrumental Music, ed. I. Spector, RRMR, xii (1972) [S]
Robert White, ed. D. Mateer, EECM, xxviii, xxix, xxxii (1983–6) [M i–iii]

SACRED VOCAL

Latin

Magnificat, 6vv, *GB-Ob* (inc.), *Och* (inc.); B, M iii
Lamentations, 5vv, *Lbl* (no text), *Ob* (incl. inc. copy), *Och* (incl. inc. copy); B, M iii
Lamentations, 6vv, *Lbl* (inc.), *Lcm* (inc.), *Ob* (inc.), *Och* (2 inc. copies); B, M iii
Appropinquet deprecatio mea, 5vv, *Och*; M i
Ad te levavi oculos, 6vv, *Och* (inc.); B, M ii
Cantate Domino, 3vv, *Lcm* (no text) (arr. of Exaudiat te)
Deus misereatur, 6vv, *Lbl*, *Och* (inc.), *US-NYp* (attrib. 'Mr Mundie'); B, M ii
Domine, non est exaltatum, 6vv, *GB-Ob* (incl. inc. copy), *Och* (2 inc. copies); B, M
Domine, quis habitabit (i), 6vv, *Och* (inc.); B, M ii
Domine, quis habitabit (ii), 6vv, *AUS-CAnl* (inc.), *GB-Lbl* (inc.), *Ob* (2 inc. copies) *Och* (inc.); B, M ii
Domine, quis habitabit (iii), 6vv, *Lbl* (inc.), *Och* (inc.); B, M ii
Exaudiat te, Dominus, 5vv, *Lbl* (inc.), *Ob* (incl. inc. copy), *Och*; B, M i
Justus es, Domine, 5vv, *Ob*, *Och*; B, M i
Libera me, Domine, 4vv, *Lbl*; B, M iii
Manus tuae fecerunt me, 5vv, *Ob* (incl. inc. copy), *Och* (incl. inc. copy); B, M i
Miserere mei, Deus, 5vv, *Ob* (incl. inc. copy), *Och* (incl. inc. copy); B, M i
Portio mea, Domine, 5vv, *Och* (incl. inc. copy); B, M i
Precamur, sancte Domine (4 settings), 5vv, *Lbl*, *Ob* (inc.), *Och* (incl. inc. copy); B, M iii
Regina caeli laetare, 5vv, *Och* (inc.); B, M ii
Tota pulchra es, 6vv, *Ob* (inc.), *Och* (inc.); B, M ii

English

I will wash my hands, 5vv, *Och* (arr. of O how glorious)
Let thy merciful ears, 5vv, *Och* (arr. of O how glorious)
Lord, who shall dwell in thy tabernacle, 5vv, *Lbl*, *Och*; B
O how glorious art thou, 5vv, *Cp*, *DRc*, *Ob* (also attrib. W. Byrd, W. White and E. Hooper); B
O Lord, deliver me, 5vv, *Och* (arr. from Manus tuae)
Lord, rebuke me not, 5vv, *Lbl* (arr. of The Lord bless us)
Praise the Lord, O my soul, 5vv, *Lcm* (arr. from Domine, non est)
The Lord bless us and keep us, 5vv, *DRc*, *Och*, *Y*, 1641^5 (also attrib. W. White); B

INSTRUMENTAL

viols

4 In Nomines, a 4, *CF* (inc.), *Lbl* (inc.), *Ob* (2 arr. lute, 1 also arr. kbd, *Lbl*); 1 ed. in HM, cxxxiv (1955); S, also ed. in MB, xliv (1979)
In Nomine, a 5, *CF* (inc.), *Lbl*, *Ob*, *Och* (arr. lute, *Lbl*); S, MB, xliv (1979)
In Nomine, a 7, *Lbl* (1 part only)
Christe qui lux es (2 settings), a 4, *Lbl* (arr. lute, *Lbl*) (inc.); S, MB, xliv (1979)
6 fantasias, a 4, *Lbl* (arr. lute) (inc.); S, MB, xliv (1979)
Songe (fantasia), a 5, *Lbl*; S, MB, xliv (1979)

lute

A White Songe, *AB* (doubtful)

keyboard

Ut re mi fa sol la, org, *Och*; S
In Nomine, *Lbl* (see 'Viols'); ed. in MB, i (2/1966)

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MeyerECM
J.C. Bridge: 'The Organists of Chester Cathedral', *Journal of the Chester and North Wales Architectural, Archaeological and Historic Society*, xix (1913), 63–124
M.C. Boyd: *Elizabethan Music and Musical Criticism* (Philadelphia, 1940, 2/1962/*R*)
J.M. Osborn, ed.: *The Autobiography of Thomas Whythorne* (Oxford, 1961)
J. Kerman: 'The Elizabethan Motet: a Study of Texts for Music', *Studies in the Renaissance*, ix (1962), 273–308
F. Hudson: 'Robert White and his Contemporaries: Early Elizabethan Music and Drama', *Festschrift für Ernst Hermann Meyer*, ed. G. Knepler (Leipzig, 1973), 163–87
W.A. Edwards: *The Sources of Elizabethan Consort Music* (diss., U. of Cambridge, 1974)
D. Mateer: 'Further Light on Preston and Whyte', *MT*, cxv (1974), 1074–7
D. Mateer: *A Comparative Study and Critical Transcription of the Latin Sacred Music of Robert White* (diss., Queen's U., Belfast, 1976)
O. Neighbour: *The Consort and Keyboard Music of William Byrd* (London, 1978)
L.M. Clopper, ed.: *Records of Early English Drama: Chester* (Manchester, 1979)
I. Payne: *The Provision and Practice of Sacred Music at Cambridge Colleges and Selected Cathedrals c.1547–c.1646* (New York, 1993)
D. Mateer: 'The "Gyffard" Partbooks: Composers, Owners, Date and Provenance', *RMARC*, no.28 (1995), 21–50

IRWIN SPECTOR, DAVID MATEER

White, Ruth (S.) (*b* Pittsburgh, 1 Sept 1925). American composer, pianist and educator. White began composing at the age of eight and, since the age of 15, has produced a steady stream of works in a variety of styles and genres. She studied with Nikolai Lopatnikoff at the Carnegie Institute of Technology (later Carnegie Mellon University: BFA 1948, piano and composition; MFA 1949, composition), then continued with John Vincent at UCLA (1950–54). She studied privately with George Antheil (1951–4), learning from him the important underlying principles of Classical sonata form, which provided 'the key to writing larger works that were structurally sound'.

White's involvement in electronic music was precipitated by a belief that all the experiments in traditional media, from Impressionism to atonality, polytonality and the like, were closed paths – that 'this medium ... had reached its zenith by the end of the nineteenth century, and, since then, its basic principles were being systematically destroyed'. She also found much of the early electronic music 'chaotic and senseless', concluding that those 'unshaped and arbitrary sounds being made were noise and just that'. After building her own electronic music studio (1964–70; now on display at the Kenneth G. Fiske Museum of Musical Instruments), she developed her own brand of electronic music, which explored new timbral and harmonic resources without renouncing the order and logic instilled by her classical training. *Short Circuits*, among her best-known compositions, consists of electronically orchestrated versions of familiar pieces by composers from Couperin and Scarlatti to Shostakovich. Other electronic works, such as *Pinions*, *Seven Trumps from the Tarot Cards* and *Flowers of Evil* are notable for their inventiveness, power of communication and melodic appeal.

White's career has followed many paths. In education, she has created a large library of materials that teach children through music, dance and film; in visuals, she has experimented with analogue animation (manipulation of visual sound waves) and other video and electronic music combinations. One of her art pieces, *Steel*, received an Atlanta Film Festival award (1971). A continuing project is a science fiction opera trilogy, for which she is writing both the text and score. Using analogue and electronic music, choreography and digitally controlled visuals, this work represents a convergence of her many different paths.

WORKS
(*selective list*)

Stage: The Owl and the Pussycat (children's ballet, after E. Lear), nar, fl, cl, bn, 2 pf, perc, 1965

Orch: Suite, 1949; Shofar Sym., 1965

Vocal: Songs from the Japanese Poets (trad. haiku), 1v, pf, 1947; Palestinian Song Cycle (anon.), S, bn, pf, perc, 1950; Settings for Lullabies from 'Round the World' (trad.), T, S, pf, vc, ob, eng hn, 1955; A Certain Slant of Light (E. Dickinson), S, pf, 1955

Chbr and solo inst: Pf Sonata, 1948; Tpt Sonata, 1952–3; Music for Dance, 1962–8, incl. Study no.1, hn, tpt, pf, perc; Study no.2, 2 pf; Perc Patterns, elec; Kaleidoscope I, elec; Divertissement in F, hn, tpt, pf, perc; Dance Suite, hpd; Archetonics, pf; Pentatonics, hpd; Little Suite, fl, cl, pf; Synthesonics nos.1–2, elec; Contrasts, altered insts

Elec: Pinions (ballet), 1966; 7 Trumps from the Tarot Cards, 1967, staged as a ballet, 1970; Flowers of Evil (C.P. Baudelaire), 1969; Short Circuits, 1970

Music Videos, mixed media and educational materials: Butterflies, 1971 [elec realization of Grieg's *Schmetterling*, op.43 no.1, with animated graphics], 1971; Steel, 1971 [with animated graphics]; A Child's Garden of Delights, mixed media, 1972–3; 6 Fantasies for Children: The Adventures of Mr Windbag, 1973–4; *c*60 albums with songs, lyrics, stories, etc. for children (1955–)

Film scores; music for television commercials

Principal recording companies: Rhythms Productions, Limelight/Mercury Records, EMI

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GroveW (A.B. Ho) [incl. further bibliography]

A.I. Cohen: *International Encyclopedia of Women Composers*, ii (New York, 1981, 2/1987), 751–2 [incl. selective discography, 1138]

ALLAN B. HO

White, Willard (*b* St Catherine, Jamaica, 10 Oct 1946). Jamaican bass. After studying in New York, he made his début in 1974 at Washington, DC, as Trulove, then sang with New York City Opera. He made his British début with the WNO in 1976 as Osmin and has since sung Massimiliano (*I masnadieri*), Orestes (*Elektra*), Zaccaria and Boris Godunov. For the ENO he has sung Seneca, Hunding, Achillas (*Giulio Cesare*), Ivan Khovansky (*Khovanshchina*) and the Dutchman. His Glyndebourne roles include the Speaker, Colline, King of Clubs (*Love for Three Oranges*) and Porgy. At Amsterdam he has sung Oroveso, Banquo, the Forester (*The Cunning Little Vixen*), Prince Gremin, Berlioz's Méphistophélès and Golaud. White made his Covent Garden début in 1980 as Don Diego (*L'Africaine*), returning for Klingsor, Timur, Fafner and Pizarro; he was also a magnificent Porgy in the first performance of Gershwin's opera in that theatre (1992). His other roles include Sarastro, Leporello, and Wotan (*Das Rheingold* and *Die Walküre*), which he has sung for Scottish Opera. He took the role of Moses in *Moses und Aron* at Edinburgh (1992) and sang Claggart (*Billy Budd*) in Geneva in 1994. Among his recordings are Handel's Polyphemus, Pluto in Monteverdi's *Orfeo*, the Ballad Singer (*Gloriana*) and two complete versions of *Porgy and Bess*. A powerful singer with a ripe, resonant voice capable of both mellow lyricism and imposing declamation, he is a superb actor who has played Shakespeare's Othello in the theatre.

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M. Loppert: 'Willard White', *Opera*, xl (1989), 18–25

ELIZABETH FORBES

White, William (bap. Durham, 17 May 1571; bur. Durham, 11 Feb 1634). English composer. It seems likely that White was the chorister of this name at Durham between 1580 and 1587, then becoming a king's scholar until 1590. White was among the singing-men of Westminster allowed mourning livery at the funeral of Queen Elizabeth I (28 April 1603). Around this time nine of them (including White) petitioned against Edmund Hooper for arrears. No other mention of him at Westminster is known and it may be significant that his name is absent from the list of Westminster singing-men at the funeral of James I (5 May 1625), although 'Robert White, pettycanon' does appear. Thomas Tomkins dedicated a song to him in his 1622 publication and seems to have been a friend with whom White exchanged music. In a manuscript in Durham Cathedral (*GB-DRc* A1, f.280) the copyist Henry Palmer wrote 'Will: White of Durham' after *Behold now praise the Lord*. It is reasonable to suppose that White returned to Durham in his later years: James Mickleton, a local historian writing later in the century called him 'a celebrated doctor who lived in Elvet' (in Durham), perhaps a reason for him forsaking a singing career.

14 pieces of consort music for viols from two to six parts are contained in several late-Jacobean and Caroline sources; those of five and six parts were especially popular. They are of very good quality and exhibit a high degree of contrapuntal skill, flexibility of texture and idiomatic invention; in style they are similar to those by Orlando Gibbons, but they lack his individual harmonic and melodic traits. All were written by about 1630, since they appear in copies by Myriell and in manuscripts owned by John Browne. It seems unlikely that catches by 'Mr White' that appeared in John Hilton's collection of 1658 and in other collections by John Playford between 1663 and 1673 are by William.

WORKS

3 full anthems, 4, 5, 8vv, *GB-Cp, Cu, DRc, Lbl, LF, Ob, Och, Ojc, Y, US-BEm*; 1 verse anthem, *GB-Lbl* (inc.)
2 fantasias, 2 b viols, 1 fantasia, a 3, *Ckc*
3 fantasias, a 5, *IRL-Dm, GB-Lbl, Ob, Och*; 2 ed. G. Dodd, *'Diapente': Two Fantasies a 5 (Meyer nos.1 and 3)* (London, 1973); 1 ed. P. Connelly, *William White: Fancy a 5 (Meyer no.2) and Two Pavans a 6* (Albany, CA, 1992)
6 fantasias, a 6, 2 pavans, a 6, *IRL-Dm, GB-Lbl, Ob, Och, US-NH*; ed. D. Beecher and B. Gillingham, *William White: the Six Fantasias in 6 Parts* (Ottawa, 1982); ed. P. Connelly, *William White: Fancy a 5 (Meyer no.2) and Two Pavans a 6* (Albany, CA, 1992)

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DoddI; MeyerECM
D. Stevens: *Thomas Tomkins* (London, 1957, 2/1967)
C. Monson: *Voices and Viols in England, 1600–1650: the Sources and the Music* (Ann Arbor, 1982)

NORMAN JOSEPHS/ANDREW ASHBEE

Whitechapel Bell Foundry. Since 1968 the official name of a bellfoundry located in Whitechapel Road, east London. The lineage of the foundry can be traced back to at least 1420. From 1570 its bells have been produced by master bellfounders of the following families: Mot (16th century); Carter, Bartlett and Clifton (17th century); Phelps, Lester, Pack, Chapman and Mears (18th century); Mears, Stainbank and Lawson (19th century); and Hughes (from 1904). From 1865 to 1968 the foundry was known as Mears & Stainbank. It has been principally engaged in making tower bells, both single and in short-range diatonic series: the latter mostly for swinging in the manner of English change-ringing, but some to be rung hanging stationary, as chimes. From the early 19th century or before, it also made musical handbells. At first these were mostly sets of 8 to 12 bells in diatonic series that were used for practising change-ringing; but with the increasing popularity of handbell music in the 20th century (*see* HANDBELL) it began to produce sets of 25 to 60 bells in chromatic series. Early in the 20th century the firm made sets of hemispherical bells, but has since given this up. It has also produced several carillons.



Bell-casting at the Whitechapel Bell Foundry

The Whitechapel Bell Foundry is now widely known for the fine tone and tuning of its handbells. In tuning large bells for change-ringing, its present founders (along with others in England in the first part of this century) replaced the dissonant augmented 7th interval between the lowest two partials with a full octave. Many older ringers complained that changes on such bells did not sound so pleasing (*see* BELL (i), §2), and it was found particularly inappropriate to extend or replace parts of an old set with parts of a new one. Consequently the Whitechapel foundry now usually adheres to a refined form of the old standard when restoring or enlarging peals of bells.

The two most famous individual bells by Whitechapel founders are the first Philadelphia Liberty Bell (cast 1752, cracked in the same year) and the second Big Ben of Westminster (cast 1858, still in use). Big Ben weighs 13.5 tonnes and is the largest bell ever cast by this foundry. Whitechapel continues to cast bells for sites throughout the world. In 1999 it was making 58 bells to replace those of the carillon at the Riverside Church, New York, for proposed installation in the year 2000.

PERCIVAL PRICE/CHARLES BODMAN RAE

Whitehead, Alfred (Ernest) (*b* Peterborough, 10 July 1887; *d* Amherst, NS, 1 April 1974). Canadian organist, choir director, composer and teacher of English birth. Taught by C.C. Francis and Haydn Keeton, both of Peterborough Cathedral, and later by A.E. Hull, he moved in 1912 to Canada, where his chief posts were at St Peter's, Sherbrooke (1915–22), Christ Church Cathedral, Montreal (1922–47) and Trinity-St Stephen's United Church, Amherst (1953–71). From 1947 until his retirement in 1953 he was head of music at Mount Allison University, New Brunswick. He took the degrees of BMus (Toronto) and DMus (McGill), and the diplomas of FRCO (with which he was awarded the Lafontaine Prize) and FCGO (1913, the first Fellow by examination in the new guild, which had been formed in 1909 and some ten years later became a college), and was awarded several honorary degrees. He was president of the (Royal) Canadian College of Organists (1930, 1935–7), honorary vice-president (1972) and honorary president (1973). An organist and choirmaster of distinction, Whitehead composed over 400 choral works in a traditional but individual and expressive idiom and some organ pieces. Well over 100 of his works were published and achieved widespread distribution throughout North America; the sacred music in particular is of high rank. As a choir director and teacher he combined consummate technique and high standards with unfailing courtesy and good humour. He became the leader of Montreal's Protestant church music and his Cathedral Singers frequently performed with the city's major orchestras. In addition to his musical interests, Whitehead was an authority on some aspects of philately and a noted painter. (*EMC*, G. George)

WORKS
(*selective list*)

Choral: Bell Carol (L.M. Bowman), SATB (1928); Jesus, the Very Thought of Thee (St Bernard of Clairvaux, trans. E. Caswall), SATB, 1930; Christ the Lord is Risen (I. Watts), SATB, org (1932); Evening Hymn, SSAA, 1932; Golden Grain, Harvest Bringing, SATB, org/pf (1932); Most Glorious Lord of Life (E. Spencer), double SATB, opt. org (1932); Almighty God, Whose Glory (Bible), SATB (1933); Awake! The Morn is Here (Gk. Service Bks,

trans. J.B. Lee), SATB, org, 1933; Light's Abode, Celestial Salem (St Thomas à Kempis, trans. J.M. Neale), SATB (1933); Watchman, from the Night Beholding (Pss xxii, xxvii, cxviii, hymns), S, Bar, SATB, org, 1933; Benedicite, omnia opera, SATB, org (1936); O Mighty Soul of England (F. Scott), SATB, org/pf (1936); If Ye Then Be Risen With Christ (Bible: *Colossians*), S, Bar, SATB, org (1937); Praise Him, Ye that Fear Him (Bible: *Revelation*), S, C, T, B, SATB (1937); I Beheld a Great Multitude (Bible: *Revelation*, after J. Rheinberger: *Vision*), 1938; I Have Longed for Thy Saving Health (Ps cxi, arr. W. Byrd), SATB, 1940; Now God Be With Us (P. Herbert, trans. C. Winkworth, Franklin), SATB, org (1940); The Gate of Life Stands Wide (Franklin), SATB, org (1943); Eternal Ruler of the Ceaseless Round (J.W. Chadwick), SATB, org (1944); Challenge to Free Men (J. Lowell), unison chorus, org (1951); House to Let (Franklin), unison chorus, 1964; God of Mercy, God of Grace (H. Lyle), SATB, org (1970); arrs. of folksongs, hymn tunes and carols

Org: Prelude on Winchester Old, 1937; Prelude on a Theme by Orlando Gibbons, 1940; arr. of H. Purcell: The Westminster Suite

MSS in *CDN-On*

GRAHAM GEORGE/KELLY RICE

Whitehead, Gillian (*b* Whangarei, 23 April 1941). New Zealand composer. Part-Maori, she was born into a musical family and began composing at an early age. After attending the University of Auckland (1959–62) and Victoria University, Wellington (BMus 1964), she studied composition with Sculthorpe at the University of Sydney (MMus 1966). Maxwell Davies's lectures in Adelaide (1966) stimulated her to continue studying with him in England the following year. She was composer-in-residence at Northern Arts, Newcastle upon Tyne, 1978–80, before joining the staff at the Sydney Conservatorium of Music in 1981, where she later became Head of Composition. After leaving the Conservatorium in 1995, she continued to divide her time between New Zealand and Australia as a freelance composer.

Whitehead, a prolific composer working regularly to commissions, described her musical language as Expressionism; it is invariably atonal, apart from sparing use of quotation in stage works. Tightly constructed linear writing reveals European sources, and in the stage works the passionate vocal lines are placed in coherent harmonic and melodic networks related to plot and characterization. The influences of the Maori spirituality of her heritage and the New Zealand landscape have also been increasingly acknowledged in her works.

The success of her first chamber opera, *Tristan and Iseult* (composed 1975, first performed 1978), was followed by numerous music theatre works composed in collaboration with two writers, London-based New Zealand poet Fleur Adcock and the Australian writer Anna-Maria dell'Oso. With Adcock she wrote a number of large-scale vocal works, including an opera *The King of the Other Country* (1984) and three monodramas: *Hotspur* (1980), *Eleanor of Aquitaine* (1982) and *Out of this Nettle, Danger* (1983), the last named based on the writings of Katherine Mansfield. The Australian collaborations with dell'Oso produced three significant operas, *The Pirate Moon* (1986), *Bride of Fortune* (1988) and *The Art of Pizza* (1995).

WORKS
(*selective list*)

Stage: Tristan and Iseult (chbr op, M. Crowthers and M. Hill), 1975; The Tinker's Curse (children's op, J. Aiken), 1979; Requiem, Mez, org, dancers, 1981; The King of the Other Country (chbr op, F. Adcock), 1984; The Pirate Moon (chbr op, A.-M. dell'Oso), 1986; Bride of Fortune (chbr op, dell'Oso), 1988; Angels Born at the Speed of Light (C. McQueen), 1992, choreog. B. Judge; The Art of Pizza (chbr op, dell'Oso), 1995

Orch: Te Tangi a Apakura, str, 1975; Tirea, ob, vn, vc, hpd, str, 1978; Hoata, chbr orch, 1979; Resurgences, 1989

Choral: Missa brevis, SATB, 1963; 5 Songs of Hildegard von Bingen, SATB, 1976; The Inner Harbour (Adcock), SATB, chbr orch, perc, 1979; Low Tide, Aramoana (McQueen), Mez, SATB, 3 tpt, 2 trbn, timp, 1982; The Virgin and the Nightingale (5 songs, Adcock, after medieval lyrics), S, Mez, C, T, Bar/B, chorus/sextet, 1986; Moments (McQueen), SATB, 1993; Tongues, Swords, Keys (R. Stow), SSAATTBB, 4 perc, 1985

Other vocal: Pakuru, S, fl, cl, va, vc, hpd, perc, 1967; Whakatau-ki (Maori proverbs), male v, chbr ens, 1970; Bright Forms Return (K. Raine), Mez, str qt, 1980; Hotspur (Adcock), S, ens, 1980; Pao, S, cl, pf, 1981; Eleanor of Aquitaine (Adcock), Mez, ens, 1982; Out of this Nettle, Danger (Adcock, after K. Mansfield), Mez, ens, 1983; These Isles your Dream (Raine), Mez, va, pf, 1983; Awa Herea, S, pf, 1993

Chbr and solo inst: Okuru, vn, pf, 1979; Antiphons, 3 tpt, 2 hn, 3 trbn, tuba, 1980; Ahotu (o matenga), ens, 1984; Manutaki, fl, cl, vn, vc, pf, 1985; Windstreams, perc, 1985; Napier's Bones, 24 perc, improvised jazz pf, 1989, also arr. 6 perc, improvised jazz pf; Angels Born at the Speed of Light, str qt, 1990; Moon, Tides and Shoreline, str qt, 1990; The Journey of Matuku Moana, vc, 1992

Pf: Fantasia on 3 Notes, 1966; La cadenza sia corta, 1974; Voices of Tane, 1976; Tamatea Tutahi, 1980; Lullaby for Matthew, 1981; 5 Bagatelles, 1986

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E. Kerr: 'Gillian Whitehead Talks to *Music in New Zealand*', *Music in New Zealand*, vi/spr. (1989), 11–19

J.M. THOMSON/ELIZABETH KERR

Whitehill, Clarence (Eugene) (*b* Marengo, IA, 5 Nov 1871; *d* New York, 18 Dec 1932). American baritone and bass-baritone. His vocal talent was discovered in Chicago in 1896 by Melba, who advised him to study in Paris; his teachers there were Giraudet and Sbriglia. He made his début in Brussels in 1898. After performing in Europe and the USA, and further study with Julius Stockhausen in Frankfurt, he undertook engagements in several German cities, studied the Wagner repertory at Bayreuth, appeared there very successfully as Wolfram (1904) and Amfortas (1908), and was also the much applauded Wotan in Richter's English-language Covent Garden *Ring* of 1908 and 1909. His début with the Metropolitan company (15 November 1909, Brooklyn) as Wolfram, and at the Metropolitan Opera House (25 November 1909) as Amfortas began a long and successful, though not entirely harmonious, association with that house, where his Hans Sachs was particularly admired. His Metropolitan career lasted until 1932, the year of his death. Whitehill was an outstanding singer and artist, notable for beauty of tone and for nobility and dignity of style. The best of his many recordings are the earlier ones, in which he sang his Wagner excerpts in the original German. His 1914 version of Amfortas's Prayer is unsurpassed in its combination of pure line, perfect enunciation and poignant intensity.

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DESMOND SHAWE-TAYLOR

White Lafitte, José [Joseph] (Silvestre de los Dolores) (*b* Matanzas, 17 Jan 1836; *d* Paris, 12/15 March 1918). Cuban violinist and composer. Pierre gave his birthdate as 31 December 1837, which might suggest that he misrepresented his age on entering the Paris Conservatoire, where he studied the violin with Alard, winning a *premier prix* in 1856. In 1857–8 he was first violinist in a quintet and also gave concerts, but then left Paris to return

to Cuba, where he gave concerts with Gottschalk. Based in Paris again (1861–74), he increased his reputation as a soloist and chamber player. In 1866 he became a member of the Société des Concerts du Conservatoire; among his students were Enescu and Thibaud. He toured Europe, and from the early 1870s performed frequently with his wife, also a brilliant violinist. In 1874 or 1875 he went to the USA and then, after a brief visit to Paris at the end of 1876, to South America, where he toured widely, eventually becoming court violinist to the emperor Dom Pedro II of Brazil; with Napoleão dos Santos, he founded the Sociedade de Conciertos Clásicos there. From 1889 he lived in Paris and later gave a masterclass at the Conservatoire. His few compositions, most of them highly influenced by European models such as Wieniawski and Vieuxtemps, include a violin concerto, string quartet, a Bolero for violin and orchestra, *Variaciones* for harpsichord and orchestra, six concert studies for violin and several pieces for violin and piano, including *La bella cubana*, a kind of Cuban national air based on the rhythms of the old Haitian *guaracha* and the Dominican *merengue*. His manuscripts are in the Biblioteca Nacional, Havana.

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A. Carpentier: *La música en Cuba* (Mexico City, 1946, 3/1988)
H. Orovio: *Diccionario de la música cubana* (Havana, 1981)

AURELIO DE LA VEGA

Whiteley, William (*b* Lebanon Goshen [now Lebanon], CT, 1789; *d* Knoxboro, NY, 25 March 1871). American instrument maker. He also sold 'Bassoons, Clarionets, Flageolets, Flutes, Bugles, Serpents, Fifes' in Utica, New York, from 1810 to 1853. He wrote *The Instrumental Preceptor* (Utica, 1816), the third instrumental method published in the USA, unique for its scoring in four parts. Though he may well have been the first American woodwind maker, his historical importance lies rather in the fact that the contents of his workshop, discovered almost intact in 1965, show the actual process of manufacture of pre-industrial boxwood instruments from raw materials to the finished product. Finished Whiteley instruments are in the Dayton C. Miller collection of flutes at the Library of Congress and the private collection of F.R. Selch, New York. There are also unfinished instruments, parts, tools, and models in the Selch collection.

VICTOR FELL YELLIN

Whiteman, Paul (*b* Denver, 28 March 1890; *d* Doylestown, PA, 29 Dec 1967). American jazz and dance-band leader. He played the viola in the Denver SO from 1907 and in the San Francisco SO from 1914. During World War I he led a 40-piece navy band, playing march tunes by day and show music by night. Sensing new dimensions for popular music in the transition from ragtime to jazz, he organized a dance band in San Francisco in 1919, and later moved to Los Angeles and Atlantic City, New Jersey, before settling in New York in 1920. There he soon became the best-known American bandleader, particularly with his recording of *Whispering* and *Japanese Sandman* (1920, Vic.), which sold more than a million copies. By the early 1920s his lush orchestral style was widely copied on countless bandstands at home and abroad. He toured the British Isles in 1923 and Europe in 1926.

For his first extended concert tour of the USA Whiteman commissioned George Gershwin to write *Rhapsody in Blue*, which, as part of Whiteman's concert called 'An Experiment in Modern Music', was performed with the composer as soloist in Aeolian Hall, New York, in 1924. Favourable publicity prompted Whiteman to stage seven performances of this kind between 1925 and 1938, thereby obtaining wide exposure for such American composers as Victor Herbert, William Grant Still and Duke Ellington (*see* SYMPHONIC JAZZ). Between 1928 and 1952 Whiteman's orchestras were featured on many network radio shows and took part in several films, beginning with *King of Jazz* (1930). He provided music for six Broadway shows and produced more than 600 phonograph recordings. Later he served as music director for ABC.

Whiteman was a key figure in American popular music. While jazz purists accused him of diluting the character of early jazz for commercial purposes, less biassed observers applauded the high polish and versatility of his orchestras, which had to be as comfortable in the concert hall as at a college dance. He employed a number of talented musicians: in the original arrangement of *Rhapsody in Blue* three of his reed players were required to play a total of 17 instruments. Although his dance music tended to be sedate, there were occasional jazz solos from musicians such as Bix Beiderbecke, Frankie Trumbauer, Eddie Lang, Bunny Berigan and Jack Teagarden.

Whiteman's musical memorabilia, including his large library of more than 3000 arrangements, were bequeathed to Williams College in Williamstown, Massachusetts, where they now form the Whiteman Collection.

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M. Harrison: 'Around Paul Whiteman', *Jazz Monthly*, no.185 (1970), 7
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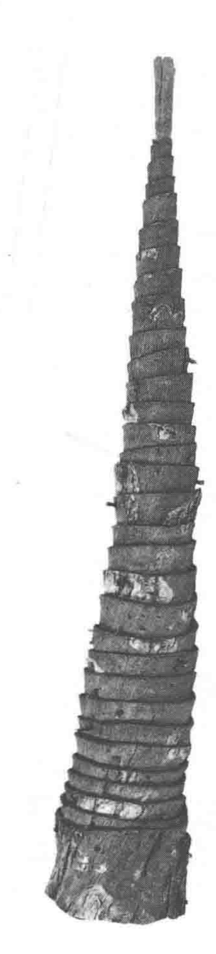
CARL JOHNSON

Whitfield, John (*fl* 1588–*c*1620). English composer. Only three compositions, all for the lute, survive with his name attached. One, untitled, is in *GB-Cu* Dd.2.11, and two are in the Pickering manuscript (*Lbl* Eg.2046): *The English Huntsuppe* and *Daphney and Corridon*.

DIANA POULTON

Whithorn [May-horn, peeling-horn]. An oboe constructed of green willow bark twisted into a conical shape and fastened with hawthorn spines (see illustration). It has a double reed made of the 'inside willow' as described by William Kimber. It is widely used in Europe, mainly by herdsmen for signalling; in England it was used in the Savernake Forest, Wiltshire during the Whit Monday hunt and by Morris dancers in Headington, Oxfordshire, to announce May morning. It is also used as a children's toy and by itinerant vendors and tradesmen. It produces one loud sound which may be caused to fluctuate in pitch by a variation of breath pressure. For further information see H. Balfour: 'A Primitive Musical Instrument (the Whit-Horn)', *Reliquary and Illustrated Archaeologist*, ii (1896), 221–4.

HÉLÈNE LA RUE



Whithorn, English, late 19th century (Pitt Rivers Museum, Oxford)

Whithorne, Emerson (*b* Cleveland, OH, 6 Sept 1884; *d* Lyme, CT, 25 March 1958). American composer and pianist. He studied the piano in Cleveland with James H. Rogers and at the age of 15 made the first of two successive yearly concert tours on the Ohio 'Chautauqua' circuit. In 1904 he went to Europe, where he was a pupil of Leschetizky (piano), Fuchs (theory and composition) and Schnabel (piano). From 1907 to 1909 he was concert manager for the pianist Ethel Leginska, whom he had married in 1907 and divorced in 1916. While living in London (1907–15) he taught the the piano and theory and wrote critical articles for *Musical America* and the *Pall Mall Gazette*; he studied examples of Asian music and subsequently composed several works based on Japanese and Chinese themes. Again in the USA, he served as executive editor of the Art Publication Society (St Louis, 1915–20). In 1920 he moved to New York and there held the post of vice-president (1921–2) of the Composers' Music Corporation, and was an active member of the League of Composers. After 1922 he devoted all his professional efforts to composition.

Whithorne's early works were described as quite modern but without 'the tendency of some modern writers to do away with melody'. Some of these compositions, including *Adventures of a Samurai*, Chinese Songs, *The Yellow Jacket* and *Greek Impressions*, were heavily tinged with Impressionism and ethnic elements. The piano suite *New York Days and Nights* (1922) indicated a style change in which his awareness of polytonality was evident. This suite represented American composition at the Salzburg Chamber Music Festival (1923), where it was highly successful. In the orchestral version it was played by jazz bands as well as symphony orchestras. In 1934 the Cleveland Orchestra gave the première of his Symphony no.1 in C minor, op.49. In a newspaper interview the composer stated that he 'tried to write a good symphony, logical, without shying at melody, with no attempt to be ultra modern'. His Second Symphony (1935), also introduced by the Cleveland Orchestra, won the Juilliard School competition for the publication of orchestral works by an American composer in 1939.

Whithorne's music, frequently described as 'American', did not resort to such obvious devices as jazz clichés and quotations of American themes, although jazz rhythms sometimes are heard. His compositions were frequently played during his lifetime, but they have rarely been performed since his death.

WORKS

Orch: The Rain, c1913; La nuit, 1917; Adventures of a Samurai, suite, 1919; Ranga, sym. poem (1920); Fata morgana, sym. poem, op.44, 1927; Poem, op.43, pf, orch, 1927; Vn Conc., op.46, 1928–31; Sym. no.1, op.49, 1929; Dream Pedlar, sym. poem, op.50, 1930; Fandango, 1931; Fandance, 1932; Moon Trail, sym. poem, 1933; Sym. no.2, op.56, 1935; Sierra morena, 1938; Strollers' Serenade, str (1943); The City of Ys, sym. poem; numerous others

Vocal-inst: 2 Chinese Nocturnes, op.34, 1v, pf (1921); 2 Chinese Poems, op.18, 1v, pf (1921); Saturday's Child (C. Cullen), op.42, Mez, T, chbr orch, 1926; The Grim Troubador (Cullen), op.45, medium v, str qt, 1927, arr. medium v, pf; many other songs

Chbr: Str qt, op.5; Quartettino orientale, *c*1916; Greek Impressions, op.18, str qt, 1917; Pf Qnt, op.48, 1928; Str Qt no.2, 1930; Sonata, vn, pf, 1932

Pf: The Aeroplane, op.38 no.2, c1920, arr. orch, 1920; New York Days and Nights (1922), arr. orch, 1923; El camino real, suite, 1937; many other works

Other: incid music for The Yellow Jacket (oriental drama), L. Irving: The Typhoon, O'Neill: Marco Millions, arr. pf as At the Court of Kublai Khan (1925); Sooner and Later (I. Lewisohn), dance satire in 6 scenes, chorus, chbr orch, 1925, arr. 2 pf

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R. Hammond: 'Emerson Whithorne', *MM*, viii/2 (1930–31), 23–7

CHARLES H. KAUFMAN

Whiting, Arthur Battelle (*b* Cambridge, MA, 20 June 1861; *d* Beverly, MA, 20 July 1936). American pianist and composer. He first appeared as a concert pianist in Worcester, Massachusetts, at the age of 13. He studied at the New England Conservatory under William Sherwood and Chadwick, and in 1883 went to Germany, where he studied with Rheinberger at the Munich Conservatory until 1885. For the next ten years he worked in Boston, after which he moved permanently to New York. In addition to teaching, he was active as a concert pianist, appearing as soloist with several American orchestras in performances of his Concerto in D minor and Fantasia op.11. In 1905 he was elected to the National Institute of Arts and Letters. After 1907 he gave a series of 'chamber music expositions' at Harvard, Princeton and Yale universities.

As a composer he was not prolific and restricted himself, in the main, to small forms. He was essentially a Classicist whose music betrayed the influences of Bach and Brahms.

He was also drawn to early music, playing the harpsichord in a series of concerts in 1911 and publishing *The Lesson of the Clavichord* in 1908. His compositions were described by Daniel Gregory Mason as espousing the subtle and suggestive as opposed to the 'brute sensationalism [then] prevalent in contemporary music' (1938). Whiting's works achieved a modest reputation, which did not outlive him.

WORKS
(*selective list*)

Orch: Pf Conc., d, 1888; Suite, 4 hn, str orch, g, op.6, 1888; Fantasia, b♭, pf, orch, op.11 (1897); The Golden Cage, dance pageant (1926); concert ov.

Songs: Floriana (O. Herford) (1901); Rubaiyát of Omar Khayyám (trans. E. FitzGerald), Bar, pf, op.18 (1901); Barrack Room Ballads (R. Kipling), Bar, pf; songs (C. Rossetti), S, pf

Other works: 5 chbr pieces, 3 pf collections, didactic pf study, transcrs. of works by Bach and Handel, pf

MSS in *US-NYp*

Principal publisher: G. Schirmer

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D.G. Mason: *Music in my Time* (New York, 1938)

CHARLES H. KAUFMAN

Whiting, George E(lbridge) (*b* Holliston, MA, 14 Sept 1842; *d* Cambridge, MA, 14 Oct 1923). American organist and composer. He began his studies with his brother Amos at the age of five. In 1858 he succeeded Dudley Buck as organist of the North Congregational Church at Hartford, where he also organized a Beethoven Society. In 1862 he moved to Boston, where he served briefly as organist of the Mount Vernon Church and the Tremont Temple. He soon left for organ study under George W. Morgan in New York and in 1863 with William T. Best in Liverpool. Returning to the USA, he spent three years at St Joseph's, Albany, and then five years at King's Chapel in Boston, where he also served as organist of the Music Hall for one season.

In 1874 he went to Berlin for study under Haupt and Radecke, returning to Boston two years later as organist of the Church of the Immaculate Conception (until 1910) and head of the organ department of the New England Conservatory (until 1898). He remained in Boston for the rest of his life except for three or four years as head of the organ department at the College of Music in Cincinnati, at the invitation of Theodore Thomas. His compositions include an opera, *Leonora* (1893), a symphony in C minor, a piano concerto in D minor, a suite for cello and orchestra, choral works, service music, numerous organ compositions and partsongs. He also wrote several volumes of studies for beginning organists. His music was popular with his contemporaries and was admired by Elson for its melodic charm and well-mannered dramatic effects.

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WILLIAM OSBORNE

Whiting, Richard A. (*b* Peoria, IL, 12 Nov 1891; *d* Beverly Hills, CA, 10 Feb 1938). American songwriter. He taught himself the piano and music theory, and induced his father to publish his first songs. In 1912 he became manager of the Detroit office of the music publisher Remick, who also issued some of his songs. Among his earliest successes were *It's tulip time in Holland* (1915), *Mammy's Little Coal Black Rose* (1916), and *Till We Meet Again* (1918). In 1919 he moved to New York where he wrote songs for the revue *Toot Sweet* and George White's first *Scandals*; his best-known songs date from the 1920s and include *Japanese Sandman* (1920), *Ain't we got fun?* (1921), and *Breezin' Along with the Breeze* (1926). Whiting became one of the first important Hollywood composers, beginning as a writer of music for silent films; later works include *Innocents of Paris* (1929), *Monte Carlo* (1930), *Ready Willing and Able* (1937) and *Hollywood Hotel* (1938). He was one of the most successful Tin Pan Alley songwriters of the 1920s and 1930s. Although he wrote lyrics, these were often naive; his melodies, however, with their recurrent motifs and unusual intervals following sudden harmonic shifts, often have a graceful and effortless style. His daughters, Margaret and Barbara Whiting, were popular singers.

WORKS
(*selective list*)

Selective edition: *Ain't We Got Fun: the Great Songs of Richard Whiting* (Secaucus, NJ, 1991)

STAGE
(*dates are those of first New York performance*)

Toot Sweet (R.B. Egan), 7 May 1919

George White's Scandals of 1919 (A. Jackson), 2 June 1919

Free for All (O. Hammerstein and L. Schwab), 8 Sept 1931

Take a Chance (B.G. DeSylva and Schwab), collab. V. Youmans, N.H. Brown, 26 Nov 1932 [incl. Eadie was a lady, You're an old smoothie]; film, 1933

FILMS
(*lyrics by L. Robin unless otherwise stated*)

Close Harmony, 1929 [incl. I'm all a-twitter]; The Dance of Life, 1929 [incl. True Blue Lou, King of Jazzamania]; Innocents of Paris, 1929 [incl. Louise]; Sweetie (G. Marion), 1929 [incl. My Sweeter than Sweet, Prep Step]; Let's go Native (Marion), 1930 [incl. Let's go native, Don't I do?]; Monte Carlo, 1930, collab. W.F. Harling [incl. Beyond the Blue Horizon, Always in All Ways]; Playboy of Paris, 1930, collab. N. Chase [incl. It's a great life, My Ideal]; Safety in Numbers (Marion), 1930 [incl. My future just passed]

One Hour with You, 1932, collab. O. Straus [incl. One Hour with You]; Bright Eyes (S. Clare), 1934 [incl. On the Good Ship Lollipop]; Ready Willing and Able (Mercer), 1937 [incl. Too Marvelous for Words]; Varsity Show (Mercer), 1937 [incl. Have you got any castles, baby?]; Hollywood Hotel (J. Mercer), 1938 [incl. Hooray for Hollywood, I'm like a fish out of water]

SONGS
(*all printed works published in New York*)

It's tulip time in Holland (D. Redford) (1915); Where the Black-Eyed Susans Grow (Redford) (1916); Mammy's Little Coal Black Rose (Egan) (1916); Till We Meet Again (Egan) (1918); I guess I'm more like mother than like father (Egan), in A Lonely Romeo, 1919; Japanese Sandman (Egan) (1920); Ain't we got fun? (Egan, G. Kahn) (1921); Sleepy Time Gal (J.R. Alden, Egan) (1925); Breezin' Along with the Breeze (1926); Horses (B. Gay) (1926); When did you leave heaven? (W. Bullock), in Sing, Baby, Sing (film), 1936; I can't escape from you (L. Robin), in Rhythm on the Range (film), 1937

Principal publishers: Famous, Harms, Remick

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R. Hemming: *The Melody Lingers On: the Great Songwriters and their Movie Musicals* (New York, 1986)

D. Ewen: *American Songwriters* (New York, 1987)

A. Forte: *The American Popular Ballad of the Golden Era, 1924–1950* (Princeton, NJ, 1995)

DEANE L. ROOT

Whitlock, Percy (William) (*b* Chatham, 1 June 1903; *d* Bournemouth, 1 May 1946). English organist and com-

poser. He was assistant organist at Rochester Cathedral, 1921–30. From 1930 to 1935 he was director of music at St Stephen's, Bournemouth, and from 1932 until his death borough organist at the Municipal Pavilion there. He won a considerable reputation as a recitalist and broadcaster. He wrote a number of slight but attractive compositions, mostly for organ or choir; the harmonic idiom is conservative for its time but imaginative use is made of limited resources. Of the organ works, the *Plymouth Suite* and Five Short Pieces in Various Styles are still performed. His church music includes a Communion Service in G.

STANLEY WEBB

Whitman, Walt(er) (*b* West Hills, Long Island, NY, 31 May 1819; *d* Camden, NJ, 26 March 1892). American poet. The self-proclaimed 'poet of Democracy', he inaugurated a radical freedom from dogma and hierarchy in art, politics and sexuality. His rugged egalitarianism, rhythmic elasticity, sexual electricity and freewheeling mysticism have inspired more than 1200 vocal and instrumental settings, from the modernist asperity of Ruggles's *Portals* to the romantic expansiveness of Vaughan Williams's *Sea Symphony*. Beginning with Parry and Stanford, some of the earliest settings were by English composers, who saw in Whitman a liberation from jingoism, prudery and prejudice. Despite the popular association of Whitman with undisciplined looseness, his concise, lesser-known later poems yielded more settings that the more rhetorical early ones. The searing humanity and compassion of his Civil War poems made them popular during both World Wars, inspiring settings by Holst, Weill, Hanson, Hindemith and others.

With its first-person intimacy and openness to experience, Whitman's poetry has a peculiar universality, connecting with scenarios as varied as Holst's transcendental mysticism (*Ode to Death*, 1919), Weill's 1947 New York *Street Scene* and John Adams's evocation of the AIDS crisis (*The Wound Dresser*, 1987). The most daring and original settings, Delius's *Sea Drift* (1903–4) and *Songs of Farewell* (1930), eschew the cheery communalism attractive to so many composers to reveal a rarified aloofness and tranquility in the face of death. Although his popularity began mainly in Europe, in music as well as literature, numerous American composers including Luening, Sessions, Thomson, Carter, Starer, Bernstein, Hoiby, Rorem, Crumb and Persichetti contributed settings in the later 20th century.

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J. Wannamaker: *The Musical Settings of the Poetry of Walt Whitman: a Study of Theme, Structure, and Prosody* (diss., U. of Minnesota, 1972) [incl. list of settings]
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J. Sullivan: 'New World Songs: the Legacy of Whitman', *New World Symphonies* (New Haven, CT, 1999)

JACK SULLIVAN

Whitney, Robert (Sutton) (*b* Newcastle upon Tyne, 9 July 1904; *d* Louisville, KY, 22 Nov 1986). American conductor and composer of English birth. He grew up in Chicago and attended the American Conservatory of Music, studying composition with Arthur Olaf Andersen and Leo Sowerby, and the piano with Max Oberndorfer and Rudolph Reuter. After making his début as a pianist in Chicago in 1925 he founded the Whitney Trio, which broadcast regularly on local radio until 1930. Whitney then began to study conducting with Eric De Lamarter and Frederick Stock and made his début with the Chicago Civic Orchestra in 1933. His Concerto Grosso was performed by the Chicago SO under Stock in 1934. In 1937 he founded the Louisville SO, which he gradually made an experienced, full-size ensemble. After further studies with Koussevitzky at the early sessions of the Berkshire Music Center (1940–41), Whitney initiated at Louisville, in 1948, a policy of commissioning and recording symphonic music; over 100 works by Berkeley, Blacher, Cowell, Dallapiccola, Hovhaness, Tcherepnin and Whitney, among others, were performed as part of this scheme. Whitney was dean of the music school of Louisville University, 1956–72, and closely bound the school's instrumental teaching with the orchestra's work. He retired from the orchestra in 1967, and his policy was continued by his successor, Jorge Mester, though not by later music directors.

RICHARD BERNAS

Whittall, Arnold (Morgan) (*b* Shrewsbury, 11 Nov 1935). English musicologist. He read music at Emmanuel College, Cambridge (1956–62, BA 1959), where he took the doctorate in 1963 with a dissertation on the Querelle des Bouffons. He subsequently held posts as lecturer at Nottingham University (1964–9), lecturer (1969–71) and senior lecturer (1971–5) at University College, Cardiff and reader at King's College, London (1976–81), where in 1981 he became the first professor of musical theory and analysis in the United Kingdom. He retired from London University in 1996 and subsequently taught at institutions across England and Europe. In 1985 he was Visiting Professor at Yale University. His chief interest has been 19th- and 20th-century music, with special reference to modern British composers and, in his later writings, to Wagner. His major publications include *Musical Composition in the Twentieth Century* (1999), an enlarged version of his earlier work *Music Since the First World War* (1977). His extensive work for radio included introducing the BBC College Concerts from 1977 to 1983, which amounted to 36 major broadcasts and was an activity underlining his lifelong commitment to providing access to contemporary music.

WRITINGS

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'Elgar's Last Judgement', *MR*, xxvi (1965), 23–7
'Comrades and Conservatives', *ML*, xlvii (1966), 27–33
'The Isolationists', *MR*, xxvii (1966), 122–9 [on Warlock, Van Dieren, Gray, Scott]
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JONATHAN DUNSBY

Whittenberg, Charles (*b* St Louis, MO, 6 July 1927; *d* Hartford, CT, 22 Aug 1984). American composer. After graduating from the Eastman School (BA 1948), where he was a composition pupil of Burrill Phillips and Bernard Rogers, he undertook an investigation of the music of Stravinsky, Schoenberg and Webern and of serial procedures in general. These studies were radically to affect his development as a composer. He taught at Bennington College (1962) and at the Center of Liberal Studies, Washington DC (1965), and was then appointed associate professor at the University of Connecticut (1967), where he taught for ten years. From 1961 to 1963 he edited the *American Composers Alliance Bulletin*, and he worked at the Columbia-Princeton Electronic Music Center in 1962, coming under Luening's influence. He received two Guggenheim fellowships (1963–5) and the Rome Prize of the American Academy (1965–6). Whittenberg considered as highly significant his connection from 1961 with the American Brass Quintet, for which he wrote some of his most striking music; the association led him to compose agile, elegant, soloistic chamber music for brass instruments, an innovation that influenced other composers. In Whittenberg's music rapidly shifting, timbrally defined blocks and sharply contoured angular lines are woven together, interspersed and superimposed; high energy and constant change are lifelong characteristics.

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Orch: Composition for Winds, before 1969; Correlatives, 1969; Serenade, str orch, 1971–3

Inst: Dialogue and Aria, fl, pf, 1959; Concert-Piece, bn, pf, 1961, rev. 1971; Triptych, brass qnt, 1962; Chbr Conc., vn, 7 insts, 1963; Sonata, vc, pf, 1963; Variations for 9 Players, wind qnt, tpt, trbn, vn, db, 1964, rev. 1970; Str Qt, 1965; Sextet, fl + pic, cl, bn, vn, vc, db, 1967; Games of 5, wind qnt, 1968; Iambi, 2 ob, 1968, rev. 1972; Conc., brass qnt, 1969; Str Qt no.2, 1974–5; In Memoriam Benjamin Britten, perc, 1977; other works

Solo inst: 3 Pieces, cl, 1963, rev. 1969; Pf Variations, 1963; 4 Forms and an Epilogue, hpd, 1965; Polyphony, C-tpt, 1965; Conversations, db, 1967; 3 Compositions, pf, 1967, rev. 1969; Winter Music, vn, 1971; Sonata-Fantasia, vc, 1973; 5 Feuilletons, cl, 1976

Tape: Study I, vc, tape, 1961; Study for Cl with Elec Extensions, 1961; Electronic Study II, db, tape, 1962; Event, chbr orch, tape, 1963; Event II, db, fl, str, tape, 1963; The Run Off (R. Shure), incid music

Vocal: 3 Songs on Texts of Rilke, S, 9 insts, 1957–62; Concertante (Rilke), Bar, va, fl, vib, 1961; From the Sonnets to Orpheus (Rilke), nar, S, 1962; Vocalise, S, va, 1963; A Sacred Triptych (Donne), 8 vv, 1971

Principal publishers: Associated, McGinnis & Marx

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ELAINE BARKIN

Whittle and dubb [dub]. Obsolete names for the PIPE AND TABOR.

Whizzing bow. A type of musical bow sounded by swinging it rapidly around as with a bullroarer. It is found in West Africa, China, Indonesia and parts of Latin America, and is classified in the Hornbostel-Sachs system as a free AEROPHONE (whirling). *See* MUSICAL BOW, §§2 and 3.

Who, the. English rock group. It was formed in West London in 1964 by Pete Townshend (Peter Dennis Blandford Townshend; *b* Chiswick, London, 19 May 1945; guitar and vocals), Roger Daltrey (Roger Harry Daltrey; *b* Hammersmith, London, 1 March 1944; lead vocals), John Entwistle (John Alee Entwistle; *b* Chiswick, 9 Oct 1944; bass guitar) and Keith Moon (Keith John Moon; *b* Wembley, London, 23 Aug 1947; *d* 23 Aug 1978; drums). They began playing rhythm and blues covers, like most contemporary London bands, but Townshend started to write original material in order to capitalize on the band's mod following engineered by then manager Pete Meaden. *My Generation* literally spoke for this audience, although Townshend claimed most of his songs were born of his intense loneliness; he avoided love-song clichés in favour of the documentary approach taken by Ray Davies of the Kinks.

The Who's early sound was founded on Townshend's guitar style. In the context of Merseybeat and London rhythm and blues, the band's use of only one guitarist was an important step, laying a crucial foundation for the power trio represented by Cream and the Jimi Hendrix Experience, and later, the Jam. In effect, Townshend played both lead and rhythm guitar, often switching functions within a song. He did not consider himself an adequate lead guitarist, a belief which led to his development of power chords (often played with a ferocious attack achieved by propelling his right arm in a windmill fashion) and the control of feedback which changed his instrument from an amplified guitar to something quantitatively different. The absence of a rhythm guitar from the texture was counterbalanced by Moon's manic drumming, who seized more space and presence than any rock drummer had done previously.

The release of Townshend's *Tommy* (Track, 1969) seemed to indicate a change of direction. Following the Pretty Things' *S.F. Sorrow* it was an early rock opera concerned with the search for identity, and was filmed to great success in 1975. Like the Beatles' *Sgt. Pepper* album two years earlier, the response to *Tommy* was particularly overblown in the USA. A second piece, *Quadrophenia* (Track), followed in 1973 and, although similar, it was more down-to-earth and probably less successful; it too was filmed in 1979. These pieces marked the Who's experiments with progressive rock, and as that style's fortunes waned, so did the status of *Tommy*. Although by the 1990s it was critically disregarded, new productions on Broadway and in London in the middle of that decade were well received.

The Who were successful with both singles and albums, itself a rare feat. They achieved 13 hit singles in the UK top ten (one in the USA) from 1965 (*I can't explain*) to 1981 (*You Better You Bet*). *My Generation* (Brunswick, 1965) was the first of 13 top ten albums (eight in the USA), the last being the compilation *Who's Better Who's Best* (Polydor 1988). They were one of the few earlier bands acknowledged as influences during the heyday of punk by such groups as the Sex Pistols, the Clash and the Jam, not least for their aggressive nature: they tended to play at extremely loud volumes (they were once measured at 120 decibels at a live show) and Townshend would sometimes smash his guitars on stage, a habit which stretched to his and Moon's destroying hotel rooms.

In 1969 Townshend became a disciple of the guru Meher Baba, a move that reflected the deep thinking behind his lyrics. It subsequently developed into an overt social concern: he has performed in aid of Amnesty International, Rock Against Racism, the Prince's Trust and his own anti-drug charity. In 1978 Moon died from an overdose of the drug he was taking to control his alcoholism and although the band continued with the ex-Small Faces drummer, Kenny Jones, they finally split up in 1983. They reformed for the occasional performance, such as Live Aid in 1985. Townshend, Daltrey and Entwistle all undertook solo projects from about 1972, which continued into the 1990s. Daltrey has also taken a number of film roles, notably that of Liszt in Ken Russell's *Lisztomania*.

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ALLAN F. MOORE

Wholefall. A type of ornament. *See* ORNAMENTS, §6.
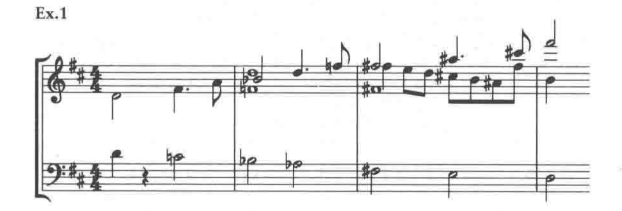
Whole note. American term for SEMIBREVE. *See also* NOTE VALUES.

Whole tone. The interval equal to the sum of two semitones. *See* TONE (i).
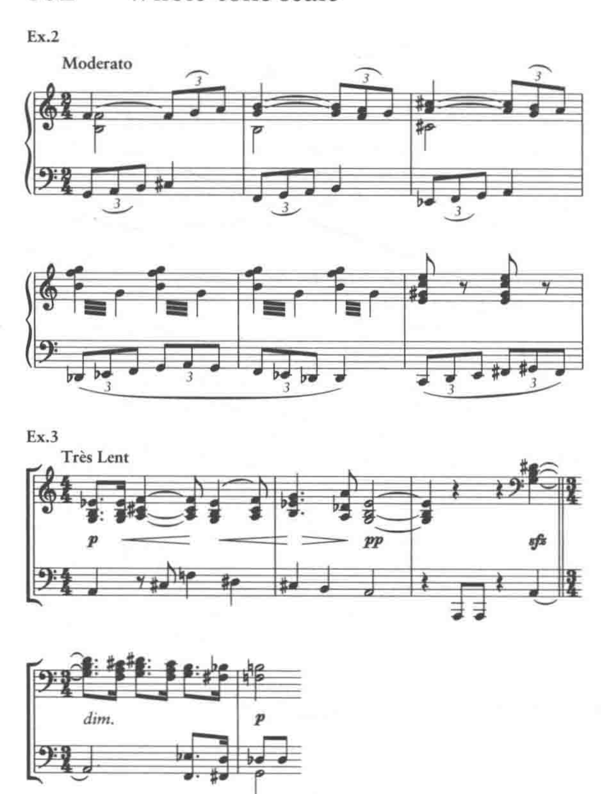
Whole-tone scale. A scale that divides the octave into six equal-tempered whole tones: C–D–E–F♯–G♯–A♯(=B♭)–C or its sole transposition, D♭–E♭–F–G–A–B(=C♭)–D♭. Since all the intervals between adjacent degrees are the same, the scale is tonally unstable, that is, a centre can be formed only by emphasizing one of its notes to give it artificial prominence. Moreover, it lacks the fundamental harmonic and melodic relationships of major–minor tonality, namely those of the dominant (perfect 5th) and the leading note (minor 2nd).

Whole-tone melodic passages within the diatonic system were explored fairly extensively by Russian composers in the 19th century. A passage near the end of Glinka's overture to *Ruslan and Lyudmila* (1842), given in ex.1, shows how a whole-tone scale in the bass can be

Ex.1



harmonized by a series of transitions, all keeping within the bounds of traditional tonality. Dargomïzhsky, in *The Stone Guest* (*c*1866–9), came much nearer to using it as an autonomous system, generating contoured melodic lines as well as harmonies (for instance, in the passage from Act 3 quoted in ex.2). But it was in the works of the French Impressionists, particularly Debussy, that it was first used in opposition to the major–minor system, as a



means of suspending tonality. The pervasion of the whole-tone scale in Debussy's piano prelude *Voiles* (from book 1, 1910) is exceptional, though it figures significantly in the harmony of many of his earlier works, including *Pelléas et Mélisande* (1902; see ex.3, from Act 4 scene ii) and *La mer* (1905). It was also an important transitional element in the development of an atonal idiom in Germany in the decade before World War I. Messiaen classified it as the first MODE OF LIMITED TRANSPOSITION.

H.K. ANDREWS/R

Whytbroke [Whitbroke], **William** (*b c*1501; *d* between 14 March and 2 April 1569). English church musician and composer. During 1525, at Lichfield Cathedral where he was a vicar choral, he took all holy orders up to the priesthood. By 1529–30 he was employed as one of the chaplains of John Taverner's choir at Cardinal College, Oxford. In 1531 Whytbroke was appointed one of the 12 minor canons (chaplains of the choir) of St Paul's Cathedral, London. (The date of his admission (Hennessy) has not been verified but is probably correct.) He evidently enjoyed outstanding qualities since by 1534 he was appointed sub-dean (senior minor canon), a position he held for nearly 30 years. His knowledge of musicians at Lichfield and Oxford seems to have contributed substantially to the repertory preserved in the Gyffard Partbooks (*GB-Lbl* Add.17802–5), which probably represent the repertory of four-part music performed at St Paul's during the reign of Mary I. In 1563 Whytbroke found himself unable to subscribe to the protestantism of the Thirty-Eight Articles and in February 1564 he was ejected from his position at the cathedral. Nevertheless, he clearly remained on good terms with his former colleagues. In his will, which discloses that he died a wealthy man, he requested burial in the cathedral cloister near to the grave of John Redford. His legatees included the composors Philip ap Rhys and Edmund Strowger.

Whytbroke's optional extra part for John Taverner's responsory *Audivi vocem* engages a rhythmically active and expansive style which accords well with Taverner's own part of the composition. A tendency towards vigorous and florid writing is present also in the Mass *Apon the Square*, one of Whytbroke's two surviving larger-scale works. His scheme for this work is similar to all the masses which use squares (*see* SQUARE), with three-part writing as the norm and only occasional use of the full choir. The work is highly segmented, and phrases of the appropriate melody are present throughout as cantus firmi, moving from voice to voice and often highly elaborated. In its choice of squares this mass is almost a twin to the second of William Mundy's square masses, for it differs from Mundy's only in its choice of Kyrie melody, which with Whytbroke is the 'Leroy' tune. The style of these masses, which in intricacy often look like the reduced sections of big festal works rather than short masses, is one which obviously suited Whytbroke, whose music shows his assurance in the pre-Reformation style, essentially non-imitative and with long, ornate phrases. The votive antiphon *Sancte Deus* is in a less exuberant idiom, such as seems to have been common for antiphons after about 1530. It is a setting of a text commonly used as a Jesus antiphon, of moderate length (about 150 breves), sectionalized as is usual, but employing few reduced 'soloist' sections. This rather unusual structure, together with the fact that the piece is in duple time throughout, suggests an unorthodox approach to the making of a votive antiphon. Whytbroke's two known English pieces probably date from the Edwardian period. Both are examples of the simplest type of Reformation service music, for the most part homophonic and with one note to a syllable. A *Nunc dimittis* is appended to the *Magnificat* in two sources (1560[26], *GB-Ob*), but these are two different settings and unattributed; neither is likely to be by Whytbroke.

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2 Magnificat settings (Eng.), 4vv, 1 1560[26], *GB-Ob*, 1 *Lbl*, *Ob*; both ed. RRMR, iii (1995)
Let your light so shine before men, 4vv, 1560[26]; ed. W.H. Cope, *A Collection of Anthems for Parish Choirs* (London, 1847)
Mass 'Apon the Square' (Lat.), 4vv, *Lbl*
Sancte Deus, sancte fortis, 5vv, inc., *Cu* Peterhouse 471–4; ed. N. Sandon (Moretonhampstead, 1997)
Optional extra part to J. Taverner: Audivi vocem de caelo, *Lbl*
In Nomine, 4 viols, *Ob*; ed. in MB, xliv (1979)

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DAVID CHADD/ROGER BOWERS

Whyte, Ian (*b* Dunfermline, 13 Aug 1901; *d* Glasgow, 27 March 1960). Scottish conductor and composer. He studied the piano at the RCM in London and composition with Stanford and Vaughan Williams. He returned to Scotland in 1923, first as music director to Lord Glentanar, who mounted productions of Mozart and Sullivan at Aboyne in Aberdeenshire, then from 1931 as the BBC's

head of music in Scotland, an appointment he held for 14 years. Whyte's insistence that Scotland should originate its own music broadcasts had its most important outcome in the founding in 1935 of the BBC Scottish Orchestra, with a fellow Scot, Guy Warrack, as its conductor. Warrack developed the orchestra (later renamed the BBC Scottish SO) into a versatile ensemble with an adventurous repertory. In 1945 Whyte himself became its conductor and continued its enterprising policies until his death. His musical acumen was demonstrated not only in his qualities as a conductor – his exceptionally acute ear and the lucidity of his performances – but also in his choice of assistants. These included, very early in their careers, Alexander Gibson and Colin Davis. During Whyte's terminal illness much of his work was taken over by Bryden Thomson.

Whyte's responsiveness to Scottish traditional music is demonstrated in his numerous song and dance arrangements. Many of these were initially prepared for a radio series 'Music from the Scottish Past': they include madrigals, choral pieces and music for strings, all restored from fragments. Several of his original works received performances at the Edinburgh Festival, among them a piano concerto and a symphony. His ballet *Donald of the Burthens*, produced at Covent Garden in 1951, incorporated bagpipes (not entirely unsuccessfully) in an otherwise conventional orchestra. His *Eightsome Reel* for orchestra, and other pieces of the kind, could be said to have paved the way for Scottish-based entertainment music by Arnold, Hamilton, Musgrave and others.

WORKS
(*selective list*)

Ops and operettas: Comala (after Ossian), The Forge, The Tale of the Shepherd

Ballets: Goblin Haa; The Trout; Donald of the Burthens, 1951

Orch: 2 syms.; concs. for pf, vn, va; Edinburgh, Tam o' Shanter, The Rose Garden, sym. poems; Concert Ov.; Oragif Ov., 1940; The Treadmill, ov.; Dunfermline, prelude; Dark Lochnager; The Isle of Skye; Glamis Castle; A Prayer (by Robert Burns); Fighting for the Empire; Intermezzo; Eightsome Reel; Scottish Dances; Poem (Sweet Allander Stream), small orch

Str orch: Poem; The Ghost of the Strath; Airs and Dances from the Scottish Past, 2 vols.; Sir Walter Scott, air; Interlude; Elegy; Melody

Vocal: Sonnet (W. Wordsworth), 1v, chorus; The Beatitudes, S, chorus, str; partsongs, SATB/male vv; hymns and carols, SATB; numerous songs, 1v, pf/orch/str/insts

Chbr and solo inst: 3 str qts; pieces for wind insts, pf; An Edinburgh Suite, pf; Pittencrieff Suite, pf; Canzonetta, pf, 1943

Principal publishers: Chester, Universal

CONRAD WILSON/R

Whyte, Robert. *See* WHITE, ROBERT.

Whythorne, Thomas (*b* Ilminster, 1528; *d* London, *c*31 July 1596). English lutenist and composer. The discovery in 1955 of his autobiography (written *c*1576) has made Whythorne the most intimately revealed personality among Elizabethan musicians. After six years at Magdalen College School, Oxford, he matriculated at Magdalen College. His academic career ended with the death of the uncle who had supported him, after which Whythorne became 'servant and scholar' to John Heywood for over three years. There, Whythorne 'learned to play on the virginals, the lute, and to make English verses'. Later he worked as serving-man and music tutor, rising to employment with the Duchess of Northumberland. After the accession of Mary Tudor, Whythorne left for the Continent. His route to and from Naples can be traced in some detail, but he reported little about music or musicians in Italy.

By 1555 Whythorne had become re-established in England as a music tutor. In 1557 he served Lord Ambrose Dudley, son of the Duchess of Northumberland, and he later occupied similar positions in other eminent households. From 1560 to 1562 he acted as a private tutor at Trinity College, Cambridge, to William Bromfield, son of a rich merchant. Later, when the merchant served as Lieutenant General of Ordnance for the expeditionary force at Le Havre, Whythorne became entrusted with Bromfield's business affairs. These responsibilities had ended early in 1565, when Whythorne resolved to give himself wholly to the profession of music.

Remembering the popularity of madrigal books in Italy, Whythorne decided that he would make himself known to many 'in the shortest time' by publishing a collection of his own *Songes for Three, Fower and Five Voyces* (London, 1571; ed. in McQuillan), the first work of its kind to be published in England. No perfect set of the five books now exists. Publication of the *Songes* gained Whythorne an appointment as master of music in the chapel of Archbishop Parker, where he set Parker's versions of Psalms lxxxvi and cvii to music (now lost). Parker's death in 1575 is the last event recorded in Whythorne's autobiography. Other records reveal that he married in May 1577.

Thomas East printed his *Duos, or Songs for Two Voices* in London in 1590. Whythorne made it clear that the music was intended either for voices or combined instruments and voices. The preface shows that he offered the duets to fill a need in areas where singers were difficult to bring together. The volume contains a woodcut portrait of the composer. The first 22 duets were 'made for young beginners', or 'for a man and a childe to sing, or otherwise for voices or Instruments of Musicke, that be of the like compasse or distance in sound'. The second group consists of 15 songs 'made for two children to sing. Also they be aptly made for two treble Cornets' or other voices or instruments of similar compass. The remaining 15 compositions were 'all Canons of two parts in one', and are intended for voices or instruments 'of divers compasses or distances'.

Although Whythorne particularly acknowledged Italian influences, and chiefly that of the *napolitana*, many of his partsongs owe much to English dance and popular song. The principal interest is normally in the upper voice, the lower voices adding a semi-contrapuntal and non-imitative accompaniment. Particularly characteristic are his restrained use of dissonance and simple chordal structures contrasted with occasional instances of false relations, hemiola rhythms, syncopation and unexpected chords. Few of the texts that Whythorne set offer great scope for dramatic development, nor indeed did the composer make any great use of chromaticism and dissonance for expressive purposes. False relations occasionally appear on affective words such as 'pierce' and 'protest' but they are found in neutral emotional contexts, as in much English music from the middle of the century. *Since I embrace the heavenly grace* (from the 1571 volume) is representative at once of his more extended work and of his most dynamic style, ending as it does in a sequence of vigorously contrapuntal melismas to the word 'rejoice'. Whythorne's most effective pieces are among the three- and five-part settings, which are

predominantly secular. The four-part 'Grace' anthems (in the 1571 volume) show his awareness of the simpler aspects of the current liturgical style; like the curiously square *Venite*, however, these fall below the level of the best that Whythorne's contemporaries were producing.

Whythorne's writings are also significant. His is, in the modern sense, the first sustained English autobiography (see Osborn). For social historians, it provides evidence of the manners and customs in great houses, both above and below stairs. For literary historians, it proves a mine of proverbs and of phonological evidence, since Whythorne attempted with Hart's 'new orthography' to record 'words as they be sounded in speech'. His 200 poems, though they are neither better nor worse than those of his master, John Heywood, increase the corpus of 'drab poetry' before the dawn of the golden age. His autobiography reveals many details about the state of music and the condition of musicians in the early years of Elizabeth's reign. It takes us into the 'secret purposes' of an introspective, yet serious, composer with a lofty concept of his calling, a man who rose to success in his profession.

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JAMES M. OSBORN/ROBERT McQUILLAN

Wicel, Georg. *See* WITZEL, GEORG.

Wich, Günther (*b* Bamberg, 23 May 1928). German conductor. He studied the flute with Gustav Scheck at Freiburg, 1948–52, and later turned to conducting. His début was in 1952 at the Städtisches Theater in Freiburg, where he became chief opera conductor and remained until 1959. Thereafter he was successively appointed opera director at Graz from 1959; Generalmusikdirector at Hanover from 1961, and at the Deutsche Oper am Rhein, Düsseldorf/Duisburg, from 1965 to 1980. While at Hanover he conducted the first production of Schoenberg's three one-act operas (*Erwartung*, *Die glückliche Hand*, *Von heute auf morgen*) as a triple bill in 1963, later taking it to the Venice Biennale. He was also professor of conducting at the Folkwang Hochschule, Essen, 1969–73, and in 1982 became a professor at the Musikhochschule, Würzburg, a post he held until 1994. His work at Düsseldorf was distinguished by his performances of contemporary operas, notably Zimmermann's *Die Soldaten*, in addition to those of Berg and Schoenberg, and he toured with the company to leading European festivals (including the 1972 Edinburgh Festival with the British première of *Die Soldaten*). A frequent guest conductor at other opera houses, he made his Covent Garden début in 1968 with *Die Zauberflöte*, and conducted major orchestras in many European countries and in Japan. His repertory was wide-ranging, from Baroque music, which he conducted with the Capella Coloniensis, through the standard repertory and the Second Viennese School to contemporary works. He was an expressive conductor in the Furtwängler tradition, but with his own generation's feeling for clarity and transparence (especially in Wagner). His recordings include works by Corelli, Handel, Mozart and Pfitzner.

WOLFRAM SCHWINGER/MARTIN ELSTE

Wichello, Abiell. *See* WHICHELLO, ABIELL.

Wicke, Peter (*b* Zwickau, 17 June 1951). German musicologist. He completed his first degree in musicology in 1974 at the Humboldt University, Berlin, where he worked as an assistant and took the doctorate in 1980. In 1983 he founded the Forschungszentrum Populärer Musik at the Humboldt University and completed the DSc in 1986. In 1988 he joined the faculty of Carlton University, Ottawa as an adjunct professor and returned to the Humboldt University that same year to fill the post of chief research assistant in musicology. He was appointed lecturer at the university in 1990 and professor of popular music in 1993. He was a member of the editorial staff for *Beiträge für Musikwissenschaft*, 1974–84; other professional appointments include president (1985–93) and general secretary (1987–91) of the International Association for the Study of Popular Music, member of the editorial board of *Popular Music* (from 1990) and *Cultural Studies* (from 1991), editor-in-chief of *PopScriptum* (from 1992), adviser on music for the Goethe Institute (from 1992), editor of the series Populäre Musik und Jazz in der Forschung (from 1993) and president of the Kulturpolitische Gesellschaft of the Bundesrepublik.

Wicke was one of the earliest champions of popular music as an area of musicological investigation and his pioneering writings on the aesthetics and sociology of rock music have become standard works in the field. In addition to authoring dictionaries on popular music he has edited and contributed to many other music dictionaries and encyclopedias covering the late 20th-century generally. He has also written on jazz and music historiography. His writings are informed by a historical materialist perspective and are focussed on the relationship between the political culture of a country (particularly the former German Democratic Republic) and its rock music.

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Wicks. American firm of organ builders. It was founded as Wicks Organ Co. in 1906 by the brothers Louis J. Wick (1869–1936), Adolph Aloys Wick (1873–1943), and John Frank Wick (1881–1948), who had built their first organ in Highland, Illinois, in 1899, while Louis and John were working as watch makers and Adolph as a cabinet maker. While their first organs employed mechanical or tubular-pneumatic action, the firm developed and patented a direct-electric action in 1914 which, unlike the electro-pneumatic actions used by most other builders of the period, opened the individual pipe valves without pneumatic assistance. Refinements of this action, which facilitates the unification or duplexing of small organs, were patented in 1922 and 1929. The Wicks Organ Co. has continued to use this form of action and has always done a brisk trade in small 'stock' organs as well as medium and large instruments. John Henry Wick (1912–40) and Martin M. Wick (*b* 1919), sons of John Frank, entered the firm, Martin becoming president in 1948. John Sperling was appointed tonal director in 1957. Technical innovations include the first large-scale use of transistorized switching (1960s) and 'opti-key' switching (1990s). The firm's most important instruments include those in Temple Beth El, Detroit (1935), Sacred Heart Cathedral, Rochester, New York (1966), the First United Methodist Church, Peoria, Illinois (1977), Morehouse College, Atlanta, Georgia (1982), and the First Baptist Church, Memphis (1986).

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BARBARA OWEN

Wicks, (Edward) Allan (*b* Harden, Yorks., 6 June 1923). English organist and choirmaster. The son of a clergyman, he studied with Thomas Armstrong at Christ Church, Oxford, where he was organ scholar. He took the MA and FRCO after war service. He became sub-organist of York Minster in 1947, organist of Manchester Cathedral in 1954 and organist of Canterbury Cathedral in 1961, retiring in 1988 at the conclusion of that year's Lambeth Conference. A highly popular recitalist, possessed of a fine technique, his wide-ranging recital programmes included first performances of works by British composers including Peter Maxwell Davies, Iain Hamilton and Malcolm Williamson, and he made several tours of the USA and Europe. He had exceptional power to communicate excitement whether as an organist, conductor or orator, and his Canterbury choir performed with a rare freshness and spontaneity; his service lists were adventurous and progressive without being eccentric, the music of Alan Ridout appearing regularly alongside Bach motets and other works not often then tackled by British cathedral choirs. He collaborated with Christopher Dearnley (organist of St Paul's Cathedral) in composing strong, simple music for the Anglican Series 3 rite for Holy Communion. He received the Lambeth degree of MusD in 1974 and an honorary DMus from the University of Kent in 1985, and was made a CBE in 1988.

STANLEY WEBB/R

Wicumbe, W. de. *See* WYCOMBE, W. DE.

Widdop, Walter (*b* Norland, nr Halifax, 19 April 1892; *d* London, 6 Sept 1949). English tenor. He joined the British National Opera Company in 1923 and made his début as Radames. He appeared at Covent Garden first as the protagonist in *Siegfried* (1924), his other Wagnerian roles there being Siegmund (1932) and Tristan (1933, 1937, 1938). In 1928 he sang with Frida Leider in Gluck's *Armide* and the following year created the role of Bagoas in Goossens's *Judith*. In 1936 he sang the title role in the British première of Stravinsky's *Oedipus rex*. Abroad, he was heard in Spain, the Netherlands and Germany. His operatic repertory included some of the heavier Italian roles, and in oratorio he brought an able technique as well as an ample voice to such music as 'Sound an alarm' in *Judas Maccabaeus*. Making one of his rare postwar appearances, he sang Lohengrin's Farewell at a London

Promenade concert the night before he died. Records made around 1930 show a firm resonant voice and a virile style, confirming his place among the best heroic tenors of the century.

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J.B. STEANE

Wideburg, Michael Johann Friedrich. *See* WIEDEBURG, MICHAEL JOHANN FRIEDRICH.

Widerkehr [Wiederkehr, Viderkehr] [*l'aîné*], **Jacques (-Christian-Michel)** (*b* Strasbourg, 18 April 1759; *d* Paris, April 1823). Alsatian composer and cellist. According to Choron and Fayolle he was a pupil of F.X. Richter. In the title-pages of his works his name appears as J. Widerkehr *l'aîné* and in his six violin duos opp.3 and 4 (*c*1794) he identified himself as the pupil of Dumonchau, professor of the cello in Strasbourg and father of the pianist Charles-François Dumonchau. Choron and Fayolle maintained that Widerkehr came to Paris in 1783 as cellist of the Concert Spirituel and the Concert de la Loge Olympique; however, the absence of his name among the cellists in *Les spectacles de Paris* (1794–1800) and other almanacs implies that he never held a regular post in a major Parisian orchestra. He probably made his living as a teacher, occasionally as a performer, and as a composer of instrumental works, which appeared regularly from the early 1790s.

Widerkehr achieved considerable fame as an instrumental composer, above all for his *symphonies concertantes* for several wind instruments, of which Fétis, seconding the opinion of Choron and Fayolle, wrote: 'These works and those of Devienne were for many years the best of that genre known in France'. Around 1800, when most of Widerkehr's works in this form were written, the *symphonie concertante* was more popular than the symphony itself on French concert programmes. Widerkehr's 12 to 15 essays in this genre were written for a variety of solo combinations, predominantly two or three wind instruments; they were performed by outstanding virtuosos in several Parisian concert halls and 'chez le Premier Consul'. No.4 in F was ambitiously orchestrated for clarinet, flute, oboe, horn, two bassoons and cello as solo instruments, with an orchestra of strings, two oboes and two horns. The few extant examples of these works are melodious, well-wrought and light in mood.

Widerkehr's chamber works, written mainly for the large amateur market of the time and frequently allowing for the substitution of instruments, were likewise successful. His ten string quartets are tuneful and show the hand of an experienced string player; the two quintets have rather demanding first violin parts, but the other parts are simple and purely accompanimental. The *Mercure de France* (August 1794) described his *Trois duo concertants* op.4 as delighting both amateurs and artists alike, and one of his *Trois duos pour piano et violon ou hautbois* was quite favourably received in Germany (G.L.P. Sievers: 'Musikalisches Allerley aus Paris, vom Monate July' *AMZ*, xx, 1818, cols.641–6, esp.642).

Widerkehr is sometimes confused with Philippe Widerkehr *le jeune* (*fl* Paris, 1793–1816), a trombonist, composer and teacher who may have been his brother. The name appears several times in *Les spectacles de Paris* among the trombonists, and as the composer of a two-volume *Pot-pourri pour le forte piano* (Paris, *c*1803). In 1793 he was a corporal and trombonist in the Parisian National Guard, and from 1795 to 1816 he was a professor of solfège at the Conservatoire.

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all printed works published in Paris

ORCHESTRAL

numbers taken from FétisB and from BrookSF

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2 symphonies à grand orchestre, cited in *Choron-FayolleD* as pubd and in *FétisB* as MS, lost, ?identical with symphonies concertantes

Romances and arrs. in contemporary anthologies

CHAMBER

2 sonates, pf, with vn, b acc. (n.d.); [6] Duo concertants, 2 vn/vn, vc, opp.3–4 (*c*1794); 3 quatuors concertants, str qt, op.6 (1797, 2/*c*1801 as op.1); 3 quatuors, 2e livre (*c*1803); 2 nocturnes, pf, bn/vn (*c*1807), no.1 lost; 1er [–2e] quintetto, 2 vn, 2 va, vc (*c*1808); 3 duos, pf, vn/ob/cl (*c*1817); 4 quatuors, 3e livre (*c*1819); 3 trios, fl, hn, bn (*c*1820)

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BARRY S. BROOK, BARBARA S. KAFKA

Widerkehr, Philippe [*le jeune*]. Possibly the brother of JACQUES WIDERKEHR.

Widhalm, Leopold (*b* ?Nuremberg, 2 Oct 1722; *d* Gostenhof, Nuremberg, 10 June 1776). German violin maker. He was the most important 18th-century German violin maker outside Mittenwald. Widhalm often selected the most handsome material available, and the sharpness and good taste of his work show him to have been an excellent craftsman. He was doubtless influenced by these same qualities in the instruments of the celebrated Nuremberg lute makers, but his primary inspiration was Jacob Stainer, from whose model he appears never to have departed. Widhalm's best instruments have a soft orange or orange-red varnish, others light brown. Occasionally he made dark, almost black violins of small merit. He made very good cellos and violas. Instruments of the same character as his, and with the same label and interior brand 'L.W.', are seen dated after 1800, from which one may infer that the family business continued in the hands of his sons.

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LütgendorffGL; VannesE

CHARLES BEARE

Widmann, Erasmus (*b* Schwäbisch Hall, bap. 15 Sept 1572; *d* Rothenburg ob der Tauber, 31 Oct 1634). German composer, organist, instrumentalist, teacher and poet.

1. LIFE. Widmann came of a well-educated family. The Lateinschule at Schwäbisch Hall provided a good musical training in the 1580s under Johannes Crusius, and young Widmann 'sang a good discant' there and learnt to play the organ, harpsichord, lute, zither, viol, flute and trombone. On 28 April 1589 he entered the University of Tübingen and passed his bachelor's examinations in 1590; at the university, students could study plainsong, notation and polyphony. Widmann is next heard of as an organist at Eisenerz, Styria, in 1595, and from 1596 until 1598 he held a similar position at Graz. He was a Lutheran, but since the Peace of Augsburg (1555) Protestantism had spread in Austria, and during the 1570s it was even tolerated. In 1598, however, on the orders of Duke Ferdinand, Lutheran ministers were given two weeks to leave. Moreover, in the same year Widmann almost lost his position because of trouble with women: two young women accused him of breach of promise, while he professed to wish to marry a third (he married Margarethe Ehetreiber on 12 June). Because of the action against Lutherans he returned in late 1598 or early 1599 to Schwäbisch Hall, where he became Kantor, a position demanding both academic teaching and musical activity; as in his other positions, it was the musical duties that interested him most.

Early in February 1602 Widmann became *Präzeptor* and organist at the court of Count Wolfgang von Hohenlohe at Weikersheim. One of his references stated that he was 'a good musician and composer but rather worldly and somewhat of a dandy'. His new duties, as well as being grounded in humanistic studies, required experience in both vocal and instrumental music. In 1607 the duke made plans to expand his Kapelle and freed Widmann from academic teaching. Widmann submitted an hourly schedule of rehearsals, music teaching, compositions, instrument repairs and related activities from 7 a.m. to 3 p.m. six days a week. The other hours were to be used 'to study authors, stories and comedies': Widmann was interested in literature and wrote the words of his secular works. In 1610 Count Wolfgang died, and his successor required Widmann to resume academic teaching in addition to continuing his duties as Kapellmeister and organist. He began to seek a new post, and there are reports that his teaching was unsatisfactory.

In August 1613 Widmann went to Rothenburg ob der Tauber as *Präzeptor* and Kantor, and he became organist of the Jacobskirche the following year. Again he had hoped to devote himself to musical activities alone, but some teaching of other subjects was demanded of him. Before 1627 he was awarded the poet's crown, for he identified himself as 'laureatus' in *Libellus antiphona* of that year. The sufferings of the Thirty Years War inspired his *Piorum suspiria* (1629), for Rothenburg was not spared the ravages of war – siege, lack of food and money, and illness. Widmann's wife and daughter fell victims to the plague, which then caused his own death. He was survived by a son, Georg Friedrich, and three other daughters, Johanna, Magdalina and Helina Margaretha.

2. WORKS. Widmann's music is notably diverse. His secular songs, which are both polyphonic and homophonic, treat subjects ranging from student life and love to classical myths and also include settings of moralizing texts. His sacred works employ both German and Latin texts, both biblical passages and devotional poetry. His instrumental dances are important transitions to the suite, and his canzonas helped to establish the intermediate, variegated stage of the genre. In *Libellus antiphona* he sought to provide a version of some service music that was easier to sing because the text was set with close attention to natural accent – an important humanist goal of the period.

About 140 secular pieces by Widmann survive. *Musicalisch Kurtzweil*, the most varied collection, contains love- and drinking-songs as well as moralizing and didactic works. The ballett appears, with its fa-la-la chorus and chordal texture, while other lieder are markedly polyphonic. Widmann included some monodic writing in the 1623 edition. *Musicalischer Studentenmuht* shows comparable diversity, and Widmann's own texts based on myth and history reveal his classical education. Although most of the contents are in a conservative, late Renaissance style, others employ antiphonal effects and the separation of characters in a dramatic manner. He may have written this collection for his son Georg Friedrich (*b* 8 March 1603), who succeeded him as organist of the Jacobskirche, Rothenburg; five pieces by him appear in it. The *Geistliche Psalmen und Lieder* includes works in the customary Renaissance imitative style with both syllabic and more melismatic melodic writing; there are also examples of antiphonal textures.

Most of Widmann's collections are described as suitable for voices and instruments, and some of them include separate instrumental pieces. He also published one collection solely for instruments, *Gantz neue Cantzon, Intraden, Balletten und Courranten*, as well as a large number of instrumental pieces in the *Musicalischer Tugendtspiegel*. His dances, like his vocal works, are, with a few exceptions, modal, and many retain the original rhythms clearly enough for them to be used for dancing. The canzonas are generally considered Widmann's finest instrumental works. They are composed in the newer style described by Praetorius as 'fresh, joyful and fast'. Although the importance of their first themes and the absence of ritornello and variation links them with the earlier, more polyphonic type, they are modern in sound and harmony. Like others of his works they provide a microcosm of late Renaissance style tempered by tendencies typical of the new age.

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Piorum suspiria . . . auch etliche nach der newen Viadanischen Art gesetzte Moteten und Gesäng, a 3, 4 (Nuremberg, 1629); some ed. in R

SECULAR

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JOCELYN MACKEY

Widmann, Joseph Victor (*b* Nennowitz, Moravia, 20 Feb 1842; *d* Berne, 6 Nov 1911). Swiss librettist. He was a protestant clergyman at Frauenfeld for a year before becoming head of a school in Berne (1868–80). From 1880 he was editor of the *Berner Bund*. Of his many planned works for the musical theatre only seven librettos were completed and set to music: *Die heiligen drei Königen* (H. Goetz, 1866), *Der Widerspänstigen Zähmung* (Goetz, 1874), *Francesca da Rimini* (Goetz, 1877), *Der Sturm* (E. Frank, 1887), *Das steinerne Herz* (I. Brüll, 1888), *Manuel Venegas* (R. Heuberger, 1889) and *Fürst und Sänger* (F. Mottl, 1893). These reflect an idyllic and romantic view of nature, also present in his many fairy-tales. Widmann also wrote texts for lieder, cantatas and oratorios. Among his writings are *Johannes Brahms in Erinnerungen* (with Albert Dietrich, 1898) and accounts of three journeys he made with Brahms to Italy.

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Widmanstetter, Georg (*d* Graz, 20 May 1618). Austrian printer. One of an artisan family of Nellingen bei Ulm, he was in Bavaria by 1564. He married the daughter of the printer Daser, and between 1568 and 1584 was employed as a typesetter and proof corrector by the music printer Adam Berg of Munich. In 1585 Widmanstetter travelled to Graz, where he was appointed as 'katholischer Hofbuchdrucker' to the court, and to the Jesuit College and the university. His salary was 100 florins a year with a free house. He remained there as a printer until his death, with a total production of over 200 titles. He exhibited at the Frankfurt book fairs between 1588 and 1596 (after which date no Graz names appear in the list for 70 years), including some music in his catalogue. His music production was not very large, and surprisingly does not include the music of the Italians who were employed at Graz. (Almost all of this was first printed in Venice.) His most famous titles were Lassus's *Cantiones sacrae* (1594), Ferdinand de Lassus's *Cantiones sacrae* (1587) and Beuttner's *Catholisch Gesang–Bůch* (1602 and later editions).

Widmanstetter's son Ernst took over the firm's work in 1610, taking charge of it completely on his father's death. The firm continued until 1806 but did not print any music.

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STANLEY BOORMAN

Widmer, Ernst (*b* Aarau, 25 April 1927; *d* Aarau, 3 Jan 1990). Brazilian composer and teacher of Swiss birth. He studied with Burkhard, Frey and Hoerler at the Zurich Conservatory, graduating in composition, piano and music education in 1950. After working as a private teacher and choral conductor in Switzerland he went to Salvador, Bahia, in 1956 on the invitation of Koellreutter, director of the Seminários Livres de Música. There he taught the piano, composition, orchestration and music literature, also conducting the Bahia University Madrigal Group (1958–67). On Koellruetter's departure from Bahia in 1963, Widmer was appointed chief composition professor at the Federal University of Bahia, and took up the directorship of the Seminários (1963–5, 1967–9, 1976–80), later renamed the Escola de Música e Artes Cênicas then the Escola de Música. He had a pivotal role in making the city of Salvador one of the most important centres of new music activity from the 1960s to the 80s. As a teacher he exerted a profound influence on his students, many of whom became successful composers, and he espoused the rejection of all principles in order to cultivate independent development in the Grupo de Compositores da Bahia, which he founded in 1966. After retiring from the university in 1987 he renewed his earlier ties with his native city in Switzerland, and along with receiving premières of several works, the Ernst Widmer Gesellschaft was established in 1988 to promote his music.

Widmer learnt from Burkhard the value of following a path of maximum independence, yet his output shows him to be an eclectic. Before the age of 21 he had what he later described as a 'reactionary attitude', from which he moved to a moderate modernist style when he had fully assimilated the lesson of Stravinsky, Bartók and Hindemith; then, in the 1960s, he displayed intermittent and often unexpected avant-garde interests. His career can be considered as a gradual convergence of intuition and intellect, of originality and traditionalism. This complex of attitudes has resulted in what he has called 'progressive' and 'regressive' phases, often in co-existence. The progressive works include the Wind Quintet (1954), *Ceremony after a Fire Raid* (1962–3), *Pulsars* (1969), *Sinopse* (1970), *Quasars* (1970) and *Convergência* (1973). Among those of the opposite tendency are the *Chinesische Lieder* (1948), *Hommages à Stravinsky, Frank Martin et Bela Bartok* (1960) and *O homem armado* (1967). His output reached opus 173, with an additional 30 transcriptions and arrangements. He was particularly prolific in the 1970s and 80s, when he revealed a tendency toward timbral and textural experiment, indeterminacy and musical theatre, as demonstrated in Nogueira's study (1997).

Awards won by 24 of his compositions include the Hugo von Senger Prize of the Swiss Jeunesses Musicales (1960), the prizes of the Congrès pour la Liberté de la Culture (1963) and the Comissão Estadual de São Paulo (1968), and the first prizes of the second Guanabara Festival (1970), the I Tribuna Nacional de Compositores (1971) and the national competition organized by the Brazilian Society of Contemporary Music and the Goethe Institute in Brazil (1974). In recognition of his artistic and pedagogical work, he was made a Commander of the Order of Merit of the State of Bahia and was inducted into the Brazilian Academy of Music (1988).

WORKS
(*selective list*)

Dramatic: Akasha (op, 2), 2 versions, 1976; Nhamundá (ballet), 1976; Sendas de uotro um (ballet), 1977; A ópera da liberdade (op, 3, M. Fraga), inc., 1989

Orch: Hommages à Stravinsky, Frank Martin et Bela Bartok, ob, str, 1960; Quasars, 1970; Prismas, pf, orch, 1971; ENTROncamentos SONoros, pf, 5 trbn, str, tape, 1972; Osmose, 1973–5, Catálise, 1974; Morfose II, 1974; Surface, str orch, perc, 1978; Jahrestraumzeiten, 2 fl, str orch, 1981; Sinfonia II (do Médio São Francisco), 1983; Sinfonia III, 1984; Db Conc, 1985–6; Bn Conc, 1985; Paisagem baiana VI, 1986; Cosmofonia I, 1987; Paisagem grapiuna, 1988; De canto em canto II: possível resposta, 1988

Vocal: Ceremony after a Fire Raid (D. Thomas), chorus, 1962–3; Ave Maria, chorus, 1965; Wettinger Sternsingerspiel (S. Walter), chorus, orch, 1968; Sinopse (J. de Lima), S, chorus, vc, pf, orch, 1970; Rumos, nar, chorus, Smetak inst, orch, tape, audience, 1971; Lebendige Steine (Walter) (orat), 2 choruses, org, perc, 1973; Trilemma, 6 solo vv, 1973; Sertania (Sinfonia do sertão), 1v, gui, orch, 1983; Tropos: Sinfonia IV, solo vv, chorus, orch, 1986; . . . ora . . ., 6 solo vv, 1973–5; Incerto nexo, 1v, pf, 1973–5; Clamor, unacc. chorus, 1974; Antífona, 2 chorus, org, perc, 1 opt inst, 1974; Mamãe máquina, S, perc, 1979; 5 canções, S, pf, 1980; 2 re-tratos, S, perc, 1982; Romanceiro da inconfidência, unacc. chorus, 1984; 3 peças, children's chorus, pf, 1986

Chbr and solo inst: Fragments, pf, 1941; Wind Qnt no.1, 1954; Divertimento III 'Côco 1961', fl, cl, hn, pf, 5 perc, 1961; Rondomobile, pf, 1968; The Last Flower (J. Thurber), nar, pf trio, 1969; Pulsars, cl, bn, tpt, trbn, perc, vc, db, 1969; Convergência (Str Qt no.3), 1973; Eclosão, fl, cl, hn, tpt, tuba, perc, pf, vn, va, vc, db, 1973; Mobile I, va, pf, 1973–5; Mobile II, cl, pf, 1973; Qnt III 'Diafonia', wind qnt, 1974; Morfose III, cl, bn, hn, vn, va, vc, db, 1974–5; Str Qt no.4, 1975–6; Relax – Requiem, fl, cl, bn, hn, tpt, perc, pf, vn, 2 va, vc, db, 1978; Conc., cl, pf, 1979; Trio, vn, vc, gui, 1979; Tiradentes, gui, 1979; Paisagem baiana III, wind qnt, pf, 1980; Str Qt no.5, 1980; Duo, vn, pf, 1980; Paisagem baiana V, str qt, 1981; Argus, 4 fl/4 sax, 1982; Interface, str qt, 1982; Resurreição, brass qnt, 1983; Utopia, ens, 1983; Str Qt no.7 'Amabile', 1986; Brasiliana, fl, vn, hpd, 1988; Trio basso, va, vc, db, 1988; Ich liege, Herr, in deiner Hut, org, 1989

Pf: Suite, 1952; Dança espanhola, 1953; Sonatina, 1954; Variações (Canção suíça), 2 pf, 1958; Ludus brasiliensis, 1966; Rondo mobile, 1968; Ludus 153 – telúrico, 1/several pf, 1972; Suave mari magno . . ., 1975; Suite mirim, 1977; 3 variações sobre uma melodia de D. Cammyi, 1977–89; Vértice, 1978; Kosmos latin-americano, 1978–82; Neues Klavierheft, 1988

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GERARD BÉHAGUE

Widor, Charles-Marie(-Jean-Albert) (*b* Lyons, 21 Feb 1844; *d* Paris, 12 March 1937). French organist, composer and teacher known primarily for his organ symphonies.

1. LIFE. His mother was of Italian ancestry, and his paternal grandfather was an organ builder of Hungarian descent; his father was both an organ builder and performer who gave Widor his first lessons. The boy showed great ability and at the age of 11 became the organist at the lycée in Lyons. Upon the recommendation of Cavaillé-Coll, Widor went to Brussels, where he studied composition with Fétis and the organ with J.-N. Lemmens. Lemmens, who was the most recent member of a line of teachers connected directly to Bach, taught him traditional German interpretations of Bach to which he remained loyal for the rest of his life. He played the organ at St François in Lyons from 1860 and performed frequently in the provinces until 1870, when he was given a provisional one-year appointment succeeding Louis Lefebure-Wély at St Sulpice in Paris; there he remained for 64 years. In the 1870s he produced numerous compositions in various genres, and in 1880 his first stage work, the ballet *La korrigane*, was successfully produced at the Paris Opéra. At about the same time he became a music critic for the daily *L'estafette*, signing his articles with the pen name 'Aulétès'. He also conducted the Concordia, a choral society which specialized in oratorios. On the death of Franck in 1890, Widor became professor of organ at the Paris Conservatoire; six years later, when Théodore Dubois assumed direction of the Conservatoire, Widor replaced him as professor of composition. He was elected to the Académie des Beaux-Arts in 1910 and became the permanent secretary four years later. During World War I he used his numerous contacts to obtain money for artists who had suffered misfortunes. In 1916 he introduced the idea of founding the Casa Vélazquez, a counterpart to the Villa Medicis, at which French artists could study Spanish culture. This project came to fruition at Madrid but the building was apparently destroyed in the 1930s. Widor continued to perform regularly until

the age of 90; he was succeeded at St Sulpice by Marcel Dupré.

2. WORKS. At the core of Widor's varied compositional achievement lie the ten organ symphonies which, taking Franck's *Grande pièce symphonique* and Alkan's Symphonie from op.39 for piano solo as their starting-point, ambitiously combine the style of 19th-century orchestral and piano music with an exploration of the sonic possibilities of the Cavaillé-Coll organ. The op.13 set (nos.1–4, 1872) seems more like a series of suites, so eclectic is the range of styles; the op.42 set (nos.5–8, 1887) contrastingly displays Widor's intellectual force and imaginative power, and produces a high level of argumentative cogency and formal unity within astonishingly large-scale structures. Although these works reflect the experience gained from composing his first two orchestral symphonies, Widor's expertise in instrumentation led him clearly to perceive the essential differences between the organ and the orchestra. Indeed, he constantly warned against regarding the former as a substitute for the latter. The Fifth Organ Symphony (with the Toccata as its finale) is the most frequently performed today, while the Seventh and Eighth are comparatively neglected. Uncompromising in their demands on both player and listener, they reveal an unexpectedly austere and even harsh dimension of Widor's personality not usually presented to the public. It is as if he were challenging the organ itself to the limits of its aesthetic potential. The Third Symphony (for orchestra and organ, 1894), however, is compromised by its obvious formal resemblance to Saint-Saëns's own Third Symphony. Striving for international acclaim with this work, written for the opening of the Victoria Hall, Geneva, Widor adopted a strongly Central European manner and idiom for the celebratory orchestral music; but this unfortunately jars with the more hierarchical tone of the chorale-style writing for the organ. His last two organ symphonies are based on cyclically treated Gregorian themes, reflecting the Catholic ethos of the Schola Cantorum, founded by Franck's disciples Bordes, d'Indy and Guilmant. But whereas the *Gothique* (1895) is deliberately archaic in style, the *Romane* (1900), with its Lisztian impressionistic textures, looks ahead to Tournemire's *L'orgue mystique*.

Widor also set out to rival Saint-Saëns and Fauré in the fashionable salons of the capital. The songs and chamber music written for this ambience combine an easy tunefulness with more advanced tendencies, as in the Schumannesque mélodies *Incantation* and *Contemplation*, and there are a number of Victor Hugo settings which reflect contemporary taste.

His relatively lightweight scores for *La korrigane* (1880) and *Conte d'avril* (1885) enjoyed considerable popularity in various arrangements, while the opera *Maître Ambros* (1886) attracted critical attention as a semi-Wagnerian adaptation which also contained rousing Meyerbeerian crowd scenes. His apparent tendency to capitalize on the successes of others is exemplified in *Les pêcheurs de Saint-Jean* (1905), subtitled *Scènes de la vie maritime*: for d'Indy's *L'étranger* (1898–1901) had been similarly set in a closed fishing community, and evoked the fury of the elements.

A rare insight into Widor's private existence is glimpsed in the superb Piano Quartet in A minor (1891), inspired by his passionate affair with Countess Emmanuela Potocka; its expression of intimate erotic feeling in the slow movement is enhanced by the piano's Lisztian flutterings and tremblings. Moreover, the use of a cyclic theme – psychologically meaningful as it is here – also suggests Widor's fear of being left behind by new cultural trends: the rise of the post-Franckian movement.

When Widor succeeded Franck as organ professor at the Conservatoire in 1891, he had a tough time introducing his own methods, and attracted considerable envy and obstructiveness as he was regarded by many colleagues as an outsider. However, he surmounted these problems through force of character, and during his tenure he introduced rigorous technical discipline and a purportedly authentic style of playing Bach; his pupils included Tournemire and Vierne. In 1896 he became professor of composition, but here found himself in bitter rivalry with Fauré, who was more attuned to the contemporary cultural climate of symbolist art and poetry and thus attracted many outstanding students, including Ravel. Yet Widor's solid expertise in counterpoint, fugue and orchestration, together with his profound knowledge of the Austro-German tradition, proved valuable to Honegger, Varèse, Milhaud and Dupré, and he remained in the post until 1927.

As his creative powers began to wane, Widor turned to writing textbooks, notably the excellent *Technique de l'orchestre moderne* (1904), full of detailed information, and examples from Wagner's operas. In collaboration with his organ pupil Albert Schweitzer, a theologian from Alsace, he embarked on a complete edition of J.S. Bach's organ works, in the form of an urtext with commentaries. From 1914 he devoted a great deal of his energies to his post as permanent secretary to the Académie des Beaux-Arts, establishing pockets of French culture in London and Madrid, and contributing moral support to the war effort. He had thus achieved his personal ambition of full integration into the heart of his country's intellectual system, but at the cost of being regarded as a pillar of an antiquated establishment by the radical young postwar generation. Ultimately his reputation lies in his consummate mastery of the organ, which provided the greatest fulfilment of his compositional genius.

WORKS

published in Paris unless otherwise stated

STAGE

all first performed in Paris

La korrigane (ballet, 2, F. Coppée, L.F. Mérante), Opéra, 1 Dec 1880 (1880)

Conte d'avril (incid music, A. Dorchain, after W. Shakespeare: *Twelfth Night*), op.64, Odéon, 22 Sept 1885 (1891)

Les Jacobites (incid music, Coppée), 21 Nov 1885 (1885)

Maître Ambros (drame lyrique, 4, Coppée, Dorchain), OC (Favart), 6 May 1886, vs (1886)

Jeanne d'Arc (ballet-pantomime, 4, Dorchain), L'Hippodrome, 1890, vs (1891)

Les pêcheurs de Saint-Jean (drame lyrique, 4, H. Cain), OC (Favart), 26 Dec 1905, vs (1905)

Nerto (drame lyrique, 4, M. Léna, after F. Mistral), Opéra, 27 Oct 1924, vs (1924)

OTHER VOCAL

Sacred: O salutaris, 1v, vn/vc, org, op.8 (n.d.); Tantum ergo and Regina coeli, chorus, org, op.18 (1874); Ps lxxxiii, 4vv, 2 org, str qt ad lib, op.23 no.1 (1875); Tu es Petrus, double choir, 2 org, op.23 no.2 (1875); Sacerdos et Pontifex, chorus, 2 org, op.23 no.3 (1875); Ave Maria, Mez, hp, org, op.24 (n.d.); Mass, double choir, 2 org, op.36 (1878); Ave Maria, 1v, org, op.59 (n.d.); O salutaris, 1v, vc/vn, org, op.63 (n.d.); Ps cxii, double choir, 2 org, orch (1879); Ave verum (*c*1930)

Secular choral: 3 choruses, 4vv, op.25 (n.d.); Chant séculaire, S, chorus, orch, op.49 (n.d.)

Other secular (1v, pf, unless otherwise indicated): 6 mélodies, op.14 (1872); 6 mélodies, op.22 (1875); 3 mélodies, op.28 (1876); 2 duos, op.30 (1876); 3 mélodies italiennes, op. 32 (1876); 3 mélodies italiennes, op.35 (1878); 6 mélodies, op.37 (c1877); 2 duos, op.40 (1876); 6 mélodies, op.43 (1878); 6 mélodies, op.47 (1879); 2 duos, op.52 (1881); 6 mélodies, op.53 (1881); Soirs d'été, op.63 (1889); Vieilles chansons pour les petits enfants (?c1890); other songs

ORCHESTRAL

Syms.: no.1, F, op.16 (1873); no.2, A, op.54 (1882); no.3, org, orch, op.69 (Mainz, 1895); Symphonie antique, org, orch (1911) [with choral finale]; Sinfonia sacra, org, orch, op.81 (Leipzig, 1908)

Other orch: La nuit de Walpurgis, sym. poem, chorus, orch, op.60 (1888); Ouverture espagnole (1898)

Solo inst with orch: Grande Phantasia, org (1865); Pf Conc., op.39 (1876); Vn Conc. (1877); Vc Conc., op.41 (1878); Fantaisie, pf, op.62 (1889); Choral et variations, hp (1900); Pf Conc., no.2, op.77 (1905)

OTHER INSTRUMENTAL

Chbr: Pf qnts, opp.7, 68 (1868, 1894); Pf Qt, op.66 (1891); Pf Trio, op.19 (1874); Sonatas, vn, pf, op.50 (1881), op.79 (1907); Vc Sonata, op.80 (1907); Sérénade, pf, fl, vn, vc, hmn, op.10 (?1883) [many arrs.]; 3 valses, vn, pf, op.18 (n.d.); 3 pièces, vc, pf, op.21 (n.d.); 4 pièces, pf, vn, vc (1890); Suite, fl, pf, op.34 (1898); Soirs d'Alsace, pf, vn, vc, op.52 (1908); Cavatine, vn, pf, op.57 (n.d.); Introduction et rondo, cl, pf, op.72 (1898); Suite, vn, pf, op.76 (n.d.); 3 pièces, ob, pf (1909); Suite, vc, pf (1912); Suite florentine, pf, fl/vn (1920); other pieces

Pf: Airs de ballet, op.4 (n.d.); Scherzo brillant, op.5 (n.d.); Sérénade, op.6 (n.d.); La prière, op.7 (n.d.); L'orientale, scherzo, op.8 (n.d.); Caprice, op.9 (n.d.); 3 valses, op.11 (n.d.); Impromptu, op.12 (n.d.); Variations de concert sur un thème original (1867); 6 morceaux de salon, op.15 (1872); Prélude, andante et finale, op.17 (n.d.); Scènes de bal, op.20 (n.d.); 6 valses caractéristiques, op.26 (1877)

12 feuillets d'album, op.31 (1877); Dans les bois, op.44 (n.d.); Romance, op.46 (n.d.); La barque, fantaisie italienne (1877); La corricolo, fantaisie italienne (1877); Scherzo-valse (1878); Suite polonaise, op.51 (?1885); Suite, op.58 (c1887); Carnaval, op.61 (n.d.); Conte d'automne (1904); Suite écossaise, op.78 (?1905); Fileuse (1909); Pages intimes (n.d.)

Pf, hmn: 6 duos (Mainz, 1891)

Org: 10 syms.: nos.1–4, op.13 (1872), nos.5–8, op.42 (1887), Symphonie gothique, op.70 (Mainz, 1895), Symphonie romane, op.73 (1900); Suite latine, op.86 (1927); 3 nouvelles pièces (1934)

Org, brass: Salvum fac populum tuum, 3 tpt, 3 trbn, perc, org, op.84 (1917)

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FÉLIX RAUGEL (1), ANDREW THOMSON (2)

Widowe, Robert. *See* WYDOW, ROBERT.

Wiechowicz, Stanisław (*b* Kroczyce in Miechów district, 27 Nov 1893; *d* Kraków, 12 May 1963). Polish composer, conductor and critic. He studied successively at the Conservatory of the Kraków Music Society, the Dalcroze Institute at Hellerau near Dresden, the St Petersburg Conservatory and the Paris Schola Cantorum. In 1931 he took examinations as an external candidate in composition at the Warsaw Conservatory. From 1921 he taught in Poznań, first at the Academy, then, from 1923, at the Conservatory. From 1921 to 1939 he was also active as a choral conductor, working in particular with the Koło Śpiewackie Polskie (singing society) and the Chopin and Moniuszko choirs. From 1945 he was a professor at the State Higher School of Music in Kraków.

During the inter-war period he was chief editor of *Przegląd muzyczny* and music reviewer for the *Kurier poznański* and *Muzyka polska*. From 1946 he edited the series Polska Literatura Chóralna published by the Polish Music Publishers (PWM). He was a founding member, and vice-chairman, of the Society of Young Polish Musicians in Paris (1926), and artistic director of both the Wielkopolski Związek Kół Śpiewaczych (the singing society of Greater Poland) (1929) and the Union of Polish Vocal and Instrumental Ensembles (1947; from 1961 he was an honorary director). In 1926 he conducted the Polish première of Honegger's *Le roi David* and in 1933 the world première of Maliszewski's Requiem. Among the awards he received were the State Prize (1939, 1950 and 1962), the prize of the Union of Polish Composers (1953) and the music prize of Polish Radio (1962); in 1959 he was made a Commander of the Rebirth of Poland.

Wiechowicz's works stem from a national tradition, and he was inspired by social issues to compose in a communicative and direct manner. The most significant of his works are those for chorus, which brought to Polish music new compositional techniques found in the instrumental repertory. Characteristic of his choral writing are the dialogues between vocal registers and variability of voice structures. The melodic style of his songs owes much to Polish folk music, elements of which he either imitated or took directly from folk sources. One of his best choral works is the *Kantata żniwna* ('Harvest cantata'), which received a medal at the Polish Krajonym Konkursie Olimpijskim (National Olympic Competition) in 1948. Other important works are the *Kantata romantyczna* ('Romantic cantata'), a piece full of lyrical atmosphere and strong drama, and *List do Marc Chagalla* ('Letter to Marc Chagall'), which is dedicated to the victims of the Holocaust, and is the only work by

Wiechowicz devoid of folk elements. His greatest achievement, however, is *Gołębica* ('The Dove', 1959–63), a work of mystical character and cast in a freely atonal idiom, with an emphasis on melodic recitative. Of his orchestral works, *Chmiel* ('Hops'), a wedding dance, was awarded a gold medal at the Paris Exhibition of 1937, and *Koncert staromiejski* ('Old-Town Concerto', 1954) is among the best examples of the trend in Polish music of the period towards neo-classicism.

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(selective list)

Acc. choral: Dzień słowiański [The Slavonic Day] (cant., E. Zegadłowicz), chorus, brass, 1928; Suita pastoralna [Pastoral Suite] (T. Czyżewski and others), male spkr, chorus, orch, 1929, unfinished; Kantata romantyczna [Romantic Cant.] (A. Mickiewicz), S, chorus, orch, 1934, rev. 1955; Pragną oczki [My Eyes' Desire] (trad.), chorus, 2 pf, 1943; Na glinianym wazoniku [On a Little Clay Pot] (J. Porazińska), chorus, 2 pf, 1946, orchd 1947; A czemużeś nie przyjechał [Why did you not come?] (rustic scene, trad.), chorus, orch, 1948; Kujawiak, G (trad.), chorus, orch, 1952; Pado dysc [The Rain Falls] (trad.), chorus, orch, 1953; Gołębica [The Dove] (cant., S. Wyspiański), S, chorus, orch, 1959–63; List do Marc Chagalla [Letter to Marc Chagall] (dramatic rhapsody, J. Ficowski), male spkr, female spkr, 2 solo vv, chorus, orch, 1961

Unacc. choral: Kolędziołki beskidzkie [Songs from the Beskid Mountains] (Zegadłowicz], female chorus, 1925, rev. 1953; Słowo o Jakubie Szeli [A Word about Jakub Szela] (B. Jasieński), 1927; Oj, ty, wolo [You Will!] (Jasieński), 1928; Mruczkowe bajki [Tales of the Purring Cat] (variations, Porazińska), 1934; Kantata żniwna [Harvest Cant.] (trad.), 1940–47; Kujawiak–ballada (trad.), 1944; Passacaglia i fuga (trad.), 1960; *c*150 choral songs

Other works: Chmiel [Hops], sym. scherzo, orch, 1927, rev. 1949; 2 Mazurkas, vn, pf, 1942; Kasia, folk suite, 2 cl, str, 1946; Koncert staromiejski [Old-Town Conc.], str, 1954; Szyszki [Pine Cones], sym. rondo, orch, 1954; 28 songs

Principal publisher: PWM

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ADAM MRYGOŃ

Wiechteler [Wiechterl] **von Greiffenthal, Matthias Siegmund.** *See* BIECHTELER VON GREIFFENTHAL, MATTHIAS SIEGMUND.

Wieck. German family of musicians.

(1) (Johann Gottlob) Friedrich Wieck (*b* Pretzsch, nr Torgau, 18 Aug 1785; *d* Loschwitz, nr Dresden, 6 Oct 1873). Music teacher and writer on music. He attended the Torgau Gymnasium from 1800 to 1804, and had piano lessons with J.P. Milchmeyer. Despite his profound interest in music, he began a four-year course of theological study in Wittenberg, then worked as a private tutor in Thuringia and Saxony. His teaching activities gave him an insight into contemporary questions of education and upbringing, and he also encountered the works of such educationists as J.H. Campe and A.H. Niemeyer. Wieck's *Wöchentliche Bermerkungen über den Schüler Emil von Metzradt*, an essay written in 1809 in Pielitz near Bautzen, was the outcome of this early work as a teacher. Turning more intensively to music, not least as a result of his collaboration with the piano teacher Adolph Bargiel, he settled in Leipzig in 1813 or 1814 as a piano teacher. His house soon became a meeting-place for musicians and artists. With his first wife Mariane Tromlitz Wieck opened a business selling instruments and a music lending library. He continued running the library until 1835 and selling instruments until he left Leipzig in 1840. By this time his second wife Clementine Fechner was assisting him in his business ventures; Wieck had been divorced in 1824, and had married again in 1828. During his years in Leipzig he lavished particular care on the musical education and career of his daughter Clara. In 1840, the year of Clara's marriage to Schumann, Wieck left Leipzig and moved to Dresden, where he was much in demand as a teacher. He held regular private concerts at the house in Loschwitz where he spent the summers, teaching a large number of pupils. Through his acquaintance with G.W. Teschner and Johannes Mieksch, he also began to teach Italian vocal technique. Although Wieck devoted himself almost exclusively to music teaching, he occasionally helped his nephew Wilhelm Wieck, a Dresden instrument maker, with the sale of his pianos. He also published works on music and wrote music criticism.

Wieck devoted special attention to elementary piano teaching. Building on the system of J.B. Logier, he combined technical practice with the teaching of theory. On this basis, he developed a system in which the pupil initially, and for quite a long time, played small pieces without musical notation. During this phase the pupil's touch was trained without impairment to his pleasure in music or his musical spontaneity. Influenced by the English school of Field, among others, Wieck aimed for a singing, expressive tone. He preferred grand pianos made in the Viennese style because of their bright sound and ability to express nuance. His teaching was also based on the close connection between instrumental and vocal training. Wieck's large circle of pupils included his two daughters Clara and Marie, as well as musicians who stayed with him for only a short time, suh as Schumann, Gustav Merkel, Isidor Seiss and Friedrich Reichel. Wieck summed up his methods in his book *Klavier und Gesang* (Leipzig, 1853, enlarged 3/1878; Eng. trans., 2/1875). He also wrote for the *Neue Zeitschrift für Musik*, *Cäcilia* and *Signale für die Musikalische Welt* under the pseudonym DAS ('Der alte Schulmeister'). In his last years of life he put together a collection of humorous aphorisms entitled *Musikalische Bauernsprüche* (Dresden, 1871, 2/1878). Wieck also composed a number of songs, as well as studies and other educational pieces for the piano.

(2) Clara (Josephine) Wieck (*b* Leipzig, 13 Sept 1819; *d* Frankfurt, 20 May 1896). Pianist, composer and teacher, daughter of (1) Friedrich Wieck. *See* SCHUMANN, CLARA.

(3) (Friedrich) Alwin (Feodor) Wieck (*b* Leipzig, 27 Aug 1821; *d* Dresden, 21 Oct 1885). Violinist and piano teacher, son of (1) Friedrich Wieck. His father taught him the piano, and he studied the violin with Ferdinand David. In 1843 he left Dresden to become an orchestral player in Reval (now Tallinn), and from 1849 he played in the orchestra of the Italian opera in St Petersburg. He returned to Dresden in 1859 to teach piano by his father's system. While he was in St Petersburg he wrote *Methode zur gründlichen Unterweisung im Pianofortespiel nach Friedrich Wieck's vieljährigem und erprobtem Verfahren*, with a Russian translation (MS in *D-Zsch*). He also published *Materialen zu Friedrich Wieck's Pianoforte-Methodik* (Berlin, 1875) and *Vademecum perpetuum für den ersten Pianoforte-Unterricht nach Friedrich Wieck's Methode* (Leipzig, *c*1880).

(4) (Johanna) Marie Wieck (*b* Leipzig, 17 Jan 1832; *d* Dresden, 2 Nov 1916). Pianist and teacher, daughter of (1) Friedrich Wieck. She learned the piano from her father. After her first public appearances in 1843–4, she began studying the piano intensively and undertook further concert tours in Germany and elsewhere in Europe. In 1857 she was appointed court and chamber virtuoso to Leopold, Prince of Hohenzollern. She lived chiefly in Dresden, where she gave piano lessons, often with her father, and held soirées. After Friedrich Wieck's death she continued teaching by his method and published several of his educational works, including *Pianoforte Studien von Friedrich Wieck* (Leipzig, *c*1875) and *Friedrich Wiecks Singübungen* (Leipzig, *c*1877). She also composed short piano pieces, a fantasy on Scandinavian folksongs for piano and cello or viola, and several songs.

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CATHLEEN KÖCKRITZ

Wiedebein, Gottlob (*b* Eilenstedt, nr Halberstadt, 21 July 1779; *d* Brunswick, 17 April 1854). German organist, conductor and composer. Born into a family of Kantors, he first disclosed his musical gifts as a boy soprano, singing in the choirs of Halberstadt Cathedral and of his school at Magdeburg, where he studied with Zachariä. Later he moved to Brunswick, where he spent the rest of his life. He studied with his uncle and with J.G. Schwanenberger, succeeding the former as organist at the Brüdernkirche; his decision to accept the position rather than to venture upon a career as a freelance composer and teacher in Vienna was wholly due to the advice of Beethoven, whom he had consulted by letter in 1804. Wiedebein's few published piano compositions appear to date from this period. In 1810, at considerable personal sacrifice, he was at last able to visit Vienna, where he spent three months and made Beethoven's personal acquaintance. Later Wiedebein was obliged to support his family by teaching, but in 1816 he embarked on a new career as principal conductor of the court orchestra and from 1818 of the opera as well. In 1817 he travelled together with A. Klingemann through Germany to gather support for a national theatre, which was inaugurated the following year. As operatic director of this theatre in Brunswick he contributed substantially to its artistic success, and he brought new life to the subscription concert series. He also spent two years in Italy (1820–22). He was made Hofkapellmeister by Duke Karl II in 1824 (previously his piano pupil) on the strength of his oratorio *Die Befreiung Deutschlands* of *c*1822; he composed the overture *Huldigung* for the Duke's accession and participated in the institute for military music established by the Duke to provide musicians for the Brunswick Hofkapelle and music corps.

A man of considerable culture and progressive musical tastes, Wiedebein amply deserved the gratitude and affection bestowed on him by Brunswick's musical public and he enjoyed a great reputation. Contemporary writings speak with great admiration of his musical abilities and describe his local fame as entirely worthy of respect. His compositions show individuality of melody and harmony, a sure technique, and above all, a serious idealism, notably in his approach to the poetic content of his songs. His reviews and letters strengthen the impression of a receptive personality. The appearance of nine Lieder in 1826 or 1827 widened his reputation as a composer and earned him the lasting gratitude of Schumann, who in 1828 wrote to him for guidance and later regarded Wiedebein's encouragement as representing a turning-point in his compositional career, retaining a vivid impression of these songs (his op.4 no.2 contains a reminiscence of Wiedebein's *Gretchens Klage*). Wiedebein's conducting career was cut short by a rheumatic ailment in 1830; he was officially replaced by Methfessel in 1832, when he retired. One of his daughters later became a pupil of Clara Schumann in Düsseldorf.

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published in Brunswick unless otherwise stated

Vocal: Friedens-Kantate (biblical), solo vv, 2 choruses, ?orch (n.p., *c*1815); [6] Romances and Songs, 1v, pf (?1815–23); Die Befreiung Deutschlands (orat), *c*1822, unpubd; Huldigung (A. Klingemann), ov. and final chorus, ?1823, ov. pubd; [9] Lieder, 1v, pf (?1826–7); motets, cants., unpubd

Pf (all pubd before 1810): Variations, op.4; Variations, on 'Zu Steffen sprach', op.5; Rondo, on a theme from Martín y Soler's L'arbore di Diana, op.7 (Leipzig, n.d.); Thème varié, on 'Ich bin liederlich' (Leipzig, ?1809); other works, unpubd

Org pieces, unpubd

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PIERO WEISS/MICHAEL MUSGRAVE

Wiedeburg [Wideburg], **Michael Johann Friedrich** (*b* Hamburg, 3 Oct 1720; *d* Norden, Ostfriesland, 14 Jan 1800). German teacher. Born into a family of musicians, he was taught music by his father, Matthias Christoph Wiedeburg (*b* Berlin, 1 March 1690; *d* Altona, 17 Jan 1745), who from 1728 was Kapellmeister and Kantor at the court of Prince Georg Albrecht of Cirksena in Aurich (a post for which Telemann had recommended him). His grandfather was organist at the Marienkirche in Berlin.

As a teenager he was a frequent participant in the twice-weekly court recitals organized by his father; he also assisted him as a substitute organist in the court chapel. In 1741 Wiedeburg competed unsuccessfully for the prestigious post of organist at the Ludgeri-Kirche in Norden, but was appointed vice-principal at the local Latin school. He competed again for the organist's post in Norden less than seven years later, this time successfully, and remained there until his death.

Wiedeburg's most important legacy was a substantial body of pedagogical work. In 1765 he issued the first volume of his treatise on keyboard playing for beginners, *Der sich selbst informirende Clavier-spieler*, and two more volumes followed in 1767 and 1775 respectively. This huge work of more than 1600 pages, the largest 18th-century published treatise on keyboard playing, was designed as a compendium of the musical knowledge that one might need to learn to play the keyboard. Volume one deals with basic keyboard skills such as note-reading, rhythm and fingering, volume two teaches the principles of thoroughbass, and volume three deals with improvisation. Two years after the appearance of volume three, Wiedeburg published a collection of 24 graded preludes and variations entitled *Practischer Beÿtrag* and intended to accompany the instruction in note-reading in volume one; the same pieces appeared with 24 additional preludes of slightly greater difficulty in a second collection, entitled *Vermehrter practischer Beÿtrag*, in the following year. Wiedeburg also developed a musical card game, *Musicalisches Charten-Spiel*, by means of which beginners could learn to compose, and compiled an unpublished *Choral-Buch* containing settings of 154 well-known chorales, probably in order to help his nephew, Hinrich Ufen Straten, learn to accompany hymns. An unpublished theological manuscript in Wiedeburg's handwriting, entitled *Die Lust und Freude der Kinder Gottes*, also survives.

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ELIZABETH HARRISON

Wiedeman, Carl Friedrich. *See* WEIDEMAN, CARL FRIEDRICH.

Wiedemann, Hermann (*b* 1879; *d* Vienna, 1 Jan 1944). German baritone. He made his début at Elberfeld in 1904 and sang at Brno and Hamburg until 1914; in 1912 he took part in the première of Busoni's *Die Brautwahl* in Hamburg. He was a member of the Vienna Hofoper from 1916 (singing in the German language première of *Jenůfa* in 1918) and appeared at Salzburg until 1941, notably as Faninal, and as Beckmesser in the performances of *Die Meistersinger* conducted by Toscanini in 1937. At Zoppot (now Sopot), Buenos Aires, Munich and the Berlin Hofoper he was successful as Guglielmo and Alberich, and in Italian opera. His only Covent Garden appearances were in 1913 as Faninal, in the London première of *Der Rosenkavalier*, and in 1938 as Beckmesser.

DAVID CUMMINGS

Wiederholung (Ger.). *See* REPEAT.

Wiedermann, Bedřich Antonín (*b* Ivanovice na Hané, 10 Nov 1883; *d* Prague, 5 Nov 1951). Czech organist and composer. He studied at the theological faculty in Olomouc (1904–8), occasionally deputizing for the organist or the conductor of the choir at Olomouc Cathedral. He abandoned his theological studies to concentrate on music and studied the organ at the Prague Conservatory with Josef Klička (until 1909) and composition with Vítězslav Novák (1909–10). He was organist at Brno Cathedral (1910–11), at the Emmaus monastery in Prague (1911–17), and was director of the choir at Prague University (1917–19). At the same time he played the viola with the Czech PO. From 1917 he taught at the Prague Conservatory and from 1944 at the Masters School there; he was professor at the Prague Academy of Arts from 1946. He made his début in 1905 and after his arrival in Prague he gave regular recitals at the Emmaus monastery and, in the years 1920–32, at Sunday matinées at the Smetana Hall. In his concerts, in addition to Bach, Handel and Franck, he played the works of Czech Baroque masters such as Černohorský, Zach and Seger. He appeared in England and New York (1924), Germany (1925), Sweden (1926) and Belgium (1935), gave many recitals in Prague and provincial churches and gave frequent broadcasts. Wiedermann was an organist of virtuoso manual and pedal technique who boldly sought after unusual registers and took advantage of the organ's potentials for colour. As a composer his style springs from the late Romanticism of Liszt, Wagner and Tchaikovsky, which he made richer with new harmonic effects. His compositions for organ show the influence of plainchant, of which he was a connoisseur. He also wrote articles on the organ and organ playing.

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ALENA NĚMCOVÁ

Wiedner, Johann Gottlieb [Karl] (*b* ?Schwerta, Upper Lusatia [now Świecie, Poland], *c*1714; *d* Leipzig, 17 Nov 1783). German organist and composer. He presumably studied with the organist and Kantor active in Schwerta from 1720 to 1753, Johann Christoph Wiedner, who was certainly a relative if not his father. From the Gymnasium in Zittau he went to the University of Leipzig in 1739. As early as 1741 he assisted J.G. Gerlach at Leipzig by playing the violin and organ and obtaining singers and musicians for the Neukirche. He competed unsuccessfully for the position of Kantor at the Thomaskirche in 1755, but upon Gerlach's death became organist and director of music at the Neukirche (July 1761). Wiedner was also active in other aspects of Leipzig's musical life and played first violin and solo harpsichord in the Grosses Concert

from 1746. Gerber praised his fluent, pleasing gift for melody. There are often stronger moments in the cantatas, for example the brilliant *Jubelkantate* (1755), but whatever local reputation Wiedner enjoyed as a composer seems not to have outlived him. Eitner's list may subsume the cantatas of G.G. Petri's library (see Gondaletsch); unfortunately none of these manuscripts, the Good Friday music or other numerous vocal and instrumental works that Breitkopf offered are extant. There are however two cantatas, a concerto for flute and one for oboe (*D-SWl*), a symphony arranged for keyboard by Hiller in *Raccolta delle megliore sinfonie* (vol.ii, Leipzig, 1761), and, according to Paulke, 16 cantatas (*D-LUC*).

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HUGH J. McLEAN

Wiegenlied (Ger.: 'cradle song'). A song actually or supposedly designed to lull children to sleep; the German equivalent of the English LULLABY and the French BERCEUSE. Numerous examples of the Wiegenlied exist in German folk music (see E. Gerstner-Hirzel: *Das volkstümliche deutsche Wiegenlied*, Basle, 1984), and its influence can be discerned in many of the settings with piano accompaniment that belong to the 19th-century lied tradition, notably those of Bernhard Flies (wrongly attributed to Mozart as K350) and Brahms (op.49 no.4). Both these songs are typical of the genre in their use of flat keys (F major and E♭ major) and in their time signatures (6/8 and 3/4 respectively). Brahms's *Geistliches Wiegenlied* for alto, viola and piano op.91 no.2 actually uses a folk melody, 'Josef lieber, Josef mein', and Brahms also included a Wiegenlied among the 14 folksong arrangements he made about 1858 for Clara Schumann's children. Schubert's well-known *Schlafe, holder, süsser Knabe* D498 (like two other cradle songs by him, D304 and D867) is unusual in being in quadruple metre.

Other examples among German lieder include those by Spohr (op.25 no.1; op.103 no.4), Weber (op.13 no.5), Cornelius (op.1 no.3), Reger (op.43 no.5; op.51 no.3; op.97 no.2; op.142 no.1), Strauss (op.41 no.1; op.49 no.3) and Wolf. As might be expected, the Wiegenlied is almost always written for solo (usually female) voice; in Schumann's Wiegenlied op.78 no.4, however, the ailing child is sung to by both parents (soprano and tenor). Examples of the operatic Wiegenlied include the Sandman's song in Act 2 scene i of Humperdinck's *Hänsel und Gretel* (1893) and Marie's lullaby in Act 2 scene i of Berg's *Wozzeck* (1917–22).

MALCOLM BOYD

Wiegold, Peter (John) (*b* Ilford, Essex, 29 Aug 1949). English composer, conductor and music educationist. He took both bachelor's and master's degrees in music at the University of Wales, Aberystwyth, between 1967 and 1972 and gained the doctorate in composition (with Lumsdaine) at Durham University in 1975. In 1973 he had founded the 20th-century music ensemble Gemini, which he went on to direct for the next eleven years. During his period of study, his compositions underwent a maturation towards increasing formal clarity and textural transparency; works from the mid-1970s onwards show the deepening impact on Wiegold of non-Western (especially Indian) musics and philosophies, which meshed with a pre-existing concern to emphasize a spiritual dimension in music.

In the late 1970s he developed a practical interest in organizing workshops where people of all degrees of musical experience (including none) could become creatively involved together in composition and performance. This led in the 1980s to a shift of focus towards his activity as artistic director of the Performance and Communications Skills department of the GSMD (until 1996) and as director of training and performance projects with orchestras including the LSO and RPO.

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(selective list)

Stage: Last Tango on the North Circular (chbr op, Wiegold), 1989
Vocal: Dove sta amore (L. Ferlinghetti), S, cl, tpt, db, 1971; Sing Lullaby (trad.), S, amp db, 1974; And he showed me a pure river of water of life (Bible: *Revelation*), S, 3 cl, perc, 1976; Prelude IV 'Snow Melting' (K. Gyodai), S, cl, vc, pf, 1979; Songs from Grimm (N. Otty), S, pf, 1983; Like a rope of a thousand fathoms (trad.), S, 2 cl, va, vc, db, 1989; Seas that have no beaches (M. Peake), S, ens, 1990; A soft wind stirs (R. Tagore), S, ens, 1992; Les roses (J. Shapcott), S, pf, 1998
Inst: The Dancing Day, brass qnt, 1973; Gemini, 2 cl, 2 perc, 1973; The flowers appear on the earth, fl, cl, va, vc, santur/gui, perc, 1978; Prelude I, fl, cl, va, vc, perc, 1978; Prelude III, wind qnt, 1979; Prelude II, pf, 1980; Prelude V 'Aside', str qt, 1981; The Persistence of Memory, chbr orch, 1990; Soft Shoe Shuffle, chbr ens, 1991; A Mirror to Khaladi, vn, vc, pf, synth, 1993; New York Suite, chbr ens, 1997; The Seventh Wave, vc, tape, 1997; Farewells take place in silence, 11 str, 1998

Principal publisher: Universal

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R. Barrett: 'Peter Wiegold', *Contact* no.27 (1983), 28–32
J. Wells: 'Peter Wiegold', *Sounding Board* (1995)
P. Wiegold: 'The Midas Touch' *Performer* (1995)

RICHARD BARRETT

Wiel, Taddeo (*b* Oderzo, 24 Sept 1849; *d* Venice, 17 Feb 1920). Italian musicologist. While studying law and philosophy in Venice he was taught harmony and counterpoint by Tonassi and Maggi. He became one of the first active musicologists in Italy, serving as an assistant librarian of the Biblioteca Marciana in Venice and head of the Venetian chapter of the Associazione dei Musicologi Italiani, under whose auspices he began the catalogue of the Marciana's extensive musical holdings (first section published 1915–16). His most important publication, *I codici musicali contariniani del secolo XVII* (1888), became fundamental to scholarship on Venetian seicento opera, subsequently developed in the studies of Kretzschmar (1892) and Goldschmidt (1893).

His particular interest in Francesco Cavalli, whose operas constitute the largest single section of the Contarini collection, yielded one of the first significant documentary monographs on that composer. As president of the concert society of the Liceo Musicale (later the Conservatorio Nazionale di Musica Benedetto Marcello) in Venice he organized one of the first concerts devoted exclusively to Cavalli's music (1913). In *I teatri musicali veneziani del Settecento: catalogo delle opere in musica* (1897) he provided the first comprehensive survey of musical life in 18th-century Venice.

He wrote four librettos for the composer A. de Lorenzi-Fabris (*Berta di Sopramontano*, 1890; *Gli adoratori del fuoco*, 1891; *Maometto II*, 1892; *Il re s'annoia*, 1901), a volume of *Versi per musica* (1889) and several musical

compositions, including *Italia e Savoia*, a hymn (1915), *Vigilia nuziale* for violin and piano (1917), *Liriche* for voice and piano, and some piano music; he also published several translations of English poetry, an essay on Byron and a guide to Titian's paintings in Venice.

WRITINGS

I codici musicali contariniani del secolo XVII nella R. Biblioteca di San Marco in Venezia (Venice, 1888/R)
Benedetto Marcello: un prologo e un sonetto satirico (Venice, 1894)
I teatri musicali veneziani del Settecento: catalogo delle opere in musica rappresentate nel secolo XVIII in Venezia (Venice, 1897/R)
'Francesco Cavalli (1602–1676) e la sua musica scenica', *Nuovo archivio veneto*, new ser., xxviii (1914), 106–50; Eng. trans., abridged, *MA*, iv (1912–13), 1–19

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ELLEN ROSAND

Wieland, Christoph Martin (*b* Oberholzheim, nr Biberach, 5 Sept 1733; *d* Weimar, 20 Jan 1813). German poet, dramatist and librettist. He studied law at Tübingen and then visited Zürich. After a period as a private tutor he returned home in 1760. His novel *Geschichte des Agathon* (1766–7), with its Greek background and striking psychological insight, won him a chair of philosophy at Erfurt, and in 1772 he moved to Weimar, to take up the post of tutor to the young dukes. He founded *Der teutsche Merkur* in 1773, in imitation of the *Mercure de France*, and took a lively interest in the movement to found a German national Singspiel; his essays in *Der teutsche Merkur* include 'Briefe an einen Freund über das deutsche Singspiel Alceste' (1773, no.1, and 1774, no.1), 'Ueber einige ältere teutsche Singspiele' (1773, no.4), and 'Versuch über das teutsche Singspiel' (1775, nos.3–4). In 1780 he published one of his most successful works, the verse epic *Oberon*; this oriental tale was later the basis for operas by Wranitzky (1789), Weber (1826) and others. Novels, philosophical writings, translations (including 23 of Shakespeare's plays, 1762–6) and editorial work occupied him fully, and after a period of retirement (1797–1803) he returned to Weimar; after Schiller's death (1805) he was considered the most prominent German writer apart from Goethe.

Wieland's libretto for Schweitzer's *Alceste* (performed at Weimar in 1773) earns an honourable place in the annals of German opera, though his other texts for Schweitzer, *Aurora* (Vorspiel, 1772), *Die Wahl des Herkules* (1773) and *Rosamunde* (1780) are of more limited importance, and some of his other texts for music or arrangements for Singspiele are of purely antiquarian value. Easily Wieland's most influential work from a musical viewpoint is *Dschinnistan oder Auserlesene Feen- und Geister-Mährchen* (3 vols.; Winterthur, 1786–9); this work was edited by Wieland, its contents being partly new, partly translated and adapted, and stories from it gave birth to the Schikaneder-Mozart *Die Zauberflöte*, the Perinet-Müller *Kaspar der Fagottist* and several other operas and Singspiele.

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K. Goedeke and others: *Grundriss zur Geschichte der deutschen Dichtung*, v/1 (Dresden, 1891), 186–208d
A. Fuchs: 'Wieland et l'aesthétique de l'opéra', *Revue de littérature comparée*, x (1930), 608–33
C. Sommer: *Christoph Martin Wieland* (Stuttgart, 1971)
R. Würtz: 'Anton Schweitzer and Christoph Martin Wieland: the Theory of the Eighteenth-Century Singspiel', *Crosscurrents and the Mainstream of Italian Serious Opera: London, ON, 1982* [*SMC*, vii (1982)], 148–54
R. Würtz: 'Christoph Martin Wieland's *Versuch* (1775)', *Acta mozartiana*, xxxi (1984), 55–61
U. Mazurowicz: 'Wielands Singspieltheorie und ihr Niederschlag bei zeitgenössischen Komponisten', *JbO*, vi (1990), 25–42
W. Ruf: 'Begegnung in Mannheim: Mozart und Wieland', *Mozart und Mannheim: Mannheim 1991*, 157–66

PETER BRANSCOMBE

Wielecki, Tadeusz (*b* Warsaw, 5 July 1954). Polish composer and double bass player. He studied the double bass and composition (with Kotoński) at the Warsaw Academy between 1974 and 1982; further studies in composition took him to Germany to study with Isang Yun in Berlin (1986, on a Lutosławski scholarship) and with Klaus Huber in Freiburg (1987). He was artistic director of the ISCM World Music Days in Warsaw (1992), and in 1994 and 1999 he became artistic director of the city's Okopowa cultural centre and of the Warsaw Autumn festival of contemporary music.

In miniatures such as *Collage-tango* and in small ensemble pieces Wielecki's music is sensuous and betrays a quizzical outlook. His music's expressive means, embracing the jokey and the existential, rely on his use of collage, heterophony (sometimes folk-based), and fragmentary and repetitive motifs frequently at odds with centrifugal tonal forces. The struggle between continuum and intervention can be quasi-theatrical, as in *Tchnął nań* ('He Breathed upon him', 1992) for bassoon, strings and mime, or symphonically intense, as in *Id* (1996). The late tape pieces are uninhibited text-based explorations of the human condition. His chamber and solo works often contain virtuoso writing.

WORKS
(*selective list*)

Trio, tpt, hn, trbn, 1978; 6 miniatur, pf, 1979; Muzyka, cl, 1979; Nocturne (A. Kamieńska), chorus, 1979; Kaczuszka [Duckling] (A. Tolstoy) (reciter, accdn, pf, perc, db)/(db + reciter), 1980-88; Misterioso (Wielecki), actor + perc, 1980; Muzyka do słuchania [Music for Listening], ob, cl, bar sax, 2 tpt, trbn, 1980; Tango, cl, trbn, vc, pf, 1980; Tydzień [A week] (J. Brzechwa), rec, pf, perc, db, 1980; Głos wewnętrzny [Inner Voice], chbr orch, 1981; Melodia z akompaniamentem, ens, 1981; Muzyka poważna [Serious Music], vn, trbn, perc, 1981; Opened Series I–V, db, 1982–8 (1990); Collage-Tango, pf, 1985, orchd, 1995 (1992); Muzyka recytatywna, perc, pf, vn, va, db, 1985; Trio, vn, db, pf, 1985 (1990); Dukt [Ductus], hpd, str, 1986; Poemat kameralny [Chamber Poem], 2 vn, db, pf, 1986 (1990); Badrulbudura (Wielecki, after B. Leśmian), actor, perc, 1988

Liczne odnogi rozgałęzionych splotów [Numerous Branches of Ramified Plaits], cl, vc, pf, 1988 (1990); Gesty duszy [Gestures of soul], org, accdn, synth, gui, perc, 1989; Ballada metafizyczna, chbr orch, 1990 (1992); Powtarzanka [Counting Game], 4 spkrs: 2 perc, pf, db, 1990; Opened Series VI, db, 1991; Przędzie się nić . . . [Thread is spinning], vc, 1991; Str Qt, 1991; Tchnął nań . . . [He Breathed upon him], bn, str, mime, 1992; Przędzie się nić . . . II, vn, 1992; 2 Questions and 1 Guess, chbr orch, 1992; Przędzie się nić . . . III, db, 1993; Z głębokości śpiewam . . . [From the Depths I Sing], wind, str, perc, 1993; Ballada dziadowska [Beggar's Ballad] (after Leśmian), ens, 1994; Historia bardzo prawdziwa [A Very True Story], tape, 1995; Poemat egocentryczny, amp pf, tape, 1995; Studium gestu [Study of Gesture], cl, pf, vc, 1995; Id, orch, 1996; Studium gestu, pf, 1997; Concerto à rebours, vn, orch, 1998

Principal publisher: PWM

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M. Ługowska: 'Muzyka to rodzaj spektaklu' [Music is a kind of spectacle], *RM*, xxxii/22 (1988), 16–17 [interview]

E. Gajkowska: 'Brak mi odrobiny nieśmiertelności' [I lack a touch of immortality], *RM*, xxxviii/19 (1994), 1, 8 [interview]

ADRIAN THOMAS

Wielen [Wiele], **Jan Pieterszoon vander** (*b* 1644/5; *d* Ghent, 22 Aug 1679). Flemish composer. He was employed at St James, Ghent, from 1657 to 1661 as a master of the choirboys, then as a singer and (from 1663) as a singing teacher. In 1666 he was probably ordained, since he was paid for celebrating masses. His only known publication, *Cantiones natalitiae 4 & 5 tam vocibus quam instrumentis decantandae* (Antwerp, 1665/*R*1970 in CEMF, xxiv), consists of 12 Christmas motets, 11 to Dutch texts and one to a Latin text. They are written for a solo voice, followed by choruses for three, four or five voices with continuo; the three-part *Cleyne kintjen grooten Godt* is also accompanied by two violins. In an inventory of music (1734) at St Walburga, Oudenaarde, three motets for five voices and one for a solo bass, all with three instruments, are listed under the names Vande Ville and Vande Veele. As Vander Straeten assumed, they are most probably synonymous with Vander Wielen.

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FétisB; GoovaertsH; Vander Straeten, i; *VannesD*

P. Blommaert: *De nederduitsche schryvers van Gent* (Ghent, 1861), 246–7

F. Noske: 'The Cantiones Natalitiae', *Essays in Musicology: a Birthday Offering for Willi Apel*. ed. H. Tischler (Bloomington, IN, 1968), 123–30, esp. 129

R. Rasch: *De cantiones natalitiae en het kerkelijke muziekleven in de Zuidelijke Nederlanden gedurende de zeventiende eeuw* (Utrecht, 1985)

GODELIEVE SPIESSENS

Wielhorski [Vel′gorsky, Viyel′gorsky], Count **Mateusz** [Matvey Yur′yevich] (*b* St Petersburg, 15/26 April 1794; *d* Nice, 5 March 1866). Russian cellist and patron, brother of MICHAŁ WIELHORSKI. He pursued a military career, fought in the war of 1812, and retired in 1826 with the rank of colonel. He studied the cello with Adolph Meinhardt and Bernhard Romberg, and became well known as a performer both in Russia and abroad, partnering such eminent musicians as Liszt, Henselt and Vieuxtemps. From 1826 he lived with his brother in St Petersburg, maintaining the house as a centre of musical culture. A number of leading composers of the day dedicated works to him, including Anton Rubinstein (Third String Quartet), Mendelssohn (Second Cello Sonata) and Romberg (Seventh Cello Concerto). After his brother's death in 1856 he continued his work as an impresario, and was instrumental in inaugurating the St Petersburg branch of the Russian Musical Society in 1859. His extensive music library and many of the important instruments in his private collection were donated to the St Petersburg conservatory.

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B. Shteynpress: 'Matvey Yur′yevich Viyel′gorskiy', *SovM* (1946), nos.8–9, 73–80

L.S. Ginzburg: *Istoriya violonchel′nogo iskusstva* [The history of the art of cello playing], ii (Moscow, 1957), 278–330

GEOFFREY NORRIS

Wielhorski, Count **Michał** [Viyel′gorsky, Mikhail Yur′yevich] (*b* St Petersburg, 31 Oct/11 Nov 1788; *d* Moscow, 28 Sept/10 Oct 1856). Russian composer and patron. Son of a Polish diplomat at the Russian court, and brother of Mateusz Wielhorski, he received a broad musical education from several famous teachers, notably Martin y Soler. He played the violin and piano, and when only 13 composed his first pieces, a set of songs with orchestral accompaniment. Later he wrote a number of sentimental ballads, including *Otchego* ('Why?') to Lermontov's poem, and settings of Pushkin, Myatlyov and Prince Pyotr Vyazemsky. In 1804 he travelled with his family to Riga, where he studied counterpoint with a local organist and played in quartets with his father and two of his brothers, Iosif and Aleksandr. He then moved to Paris (1808), took lessons from Cherubini and met Beethoven in Vienna. When he returned to Russia (1810) he settled in St Petersburg and swiftly established himself as a patron of music; but in 1816 he was banished from court for marrying his first wife's sister and had to live on his estate, Fateyevka (later renamed Luizino), in the Kursk government. Even here he did much to promote interest in music, performing in concerts himself and arranging for his private orchestra to play major works by Western composers, including Beethoven's symphonies. In 1823 he was given permission to move to Moscow, and in 1826 he returned to St Petersburg, where he lived with his brother Mateusz Wielhorski and became friendly with Glinka: in fact a number of Michał Wielhorski's suggestions were incorporated into *A Life for the Tsar* and *Ruslan and Lyudmila*; he was highly critical of the latter. In 1856 he moved to his estate, Sennitsï, near Moscow, where he died.

The Wielhorski brothers were at least as important to concert promotion during the first half of the 19th century as the Rubinstein brothers were in the second. They introduced many contemporary Western composers to Russia, and they encouraged Liszt, Berlioz, Schumann and other important composers and artists to take part in their concerts. As a composer Michał Wielhorski is known for an unfinished opera, *Tsïgane* ('The Gypsies'), symphonic and chamber music, keyboard pieces and numerous songs.

WORKS

many MSS in RUS-Mrg, SPsc

Stage: Tsïgane [The Gypsies] (op, 5, V. Zhukovsky and others), 1838, orch inc.

Orch: 3 syms., no.1, B♭, 1822, no.2, F, 1822, no.3, D, ?inc.; 2 ovs., D, 1822, b, 1836; Air varié, vc, orch, before 1823; Thème varié, *c*1830–33

Inst: Str Qt, C; Str Qnt, 1856; pf pieces, other inst works

Vocal: Ave verum corpus, motet, chorus, orch, after 1839; Vernost′ do groba [Faithful to the Grave], male vv, orch, 1822; Les adieux des artistes italiens, chorus, orch, *c*1840–50; Pilgergesang, cant., chorus, orch, inc.; other choral works; songs

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T. Trofimova: 'M.Yu. Viyel′gorskiy', *SovM*, no.5 (1937), 61–70

B. Shteynpress: 'Mikhail Yur′yevich Viyel′gorskiy: blagozhelatel′ Glinki' [Wielhorski: Glinka's patron], *M.I. Glinka*, ed. Ye.M. Gordeyeva (Moscow, 1958), 368–83

GEOFFREY NORRIS

Wien (Ger.). *See* VIENNA.

Wiéner [Wiener], **Jean** (*b* Paris, 19 March 1896; *d* Paris, 8 June 1982). French composer and pianist. He studied with Gédalge at the Paris Conservatoire, where he also began a lifelong friendship with Milhaud. In December 1921 the groundbreaking series of Concerts Wiéner (1921–4) introduced to Paris such works as Schoenberg's *Pierrot lunaire*. In 1924 Wiéner and Stravinsky gave the first performance of Stravinsky's two-piano arrangement of his Concerto for piano and wind instruments and

subsequently toured with it. In the same year, a commission from the Princesse de Polignac enabled Wiéner to write his *Concerto franco-américain*, which juxtaposed neo-Bachian passages (harmonically closer to Gédalge than Stravinsky) with French popular song, music hall styles and jazz (both written and improvised). After its successful first performance in October 1924 the work was widely performed, especially in an arrangement for two pianos. From the success of the Concerto also arose a second and lucrative career as a duo-pianist in partnership with the Belgian Clement Doucet. With programmes dominated by arrangements of 'classic' American jazz and popular song unobtrusively interspersed with classics (notably by Bach and Mozart), they gained star-billing in the major revue theatres, variety houses and music halls of Europe and America from 1925 until 1938. In this period Wiéner returned to Paris only occasionally to write film scores which were conducted by Roger Desormière; the threat of war brought him back more permanently in 1939.

After the German occupation of Paris, Wiéner worked anonymously and underground, Desormière lending his name to the film scores which provided Wiéner's only livelihood. After 1945, he continued to work mostly in French cinema, which gave him his first major success in the 1950s with the number 'Le grisbi', a last-minute addition to Jacques Becker's gangster film *Touchez pas au grisbi*. Wiéner's postwar affiliations with the French political left and specifically with the Moscow-orientated communist party are reflected in some of his works for film and radio, and in three unpublished cantatas. He was also regarded as one the few Frenchmen to have kept alive the spirit of Satie without seeking to imitate his music. His belief in the power and survival of music are represented in his memoirs, *Allegro appassionato* (Paris, 1978). His music remains for the most part unpublished and assessment of his influence is difficult. He described in his autobiography, with characteristic modesty, the *Concerto franco-américain* as 'bien sûr ... pas un chef d'oeuvre', although it had a definable influence on Jean Françaix and may have played a small part in the circus and music-hall aspects of Shostakovich's First Piano Concerto (1933). In the 1960s and 1970s he was still stoutly defending the technically sophisticated but now superseded French tradition of 'light music', in such works as the *Concert pour orchestre et un piano principal* and the Accordion Concerto – the latter successfully integrating the disparate idioms that tend to be merely juxtaposed in the works of the 1920s. Perhaps the most telling of his postwar works, however, is the little *Suite de danses* (1947). Its unusually cogent variation form and memorable theme evoke a world of clandestine activity and nocturnal meetings redolent of France in the occupation years.

WORKS
(selective list)

DRAMATIC

Operetta: Olive chez les nègres, ou Le village blanc (H. Falk), 1926
Incid music: Winterset (M. Anderson), 1946; Androcles and the Lion (G.B. Shaw) 1951; La farce des ténebreux (Ghelderode), 1952; La punaise (Mayakovsky), 1959; Biedermann et les incendiaires (M. Frisch), 1966; Mockinpott (P. Weiss), 1969; A la belle étoile (J. Prévert); Pygmalion (Shaw)
*c*70 scores for feature films, incl. Knock (L. Jouvet), 1932; L'homme à l'hispano (J. Epstein),1933, [incl. Conc. pour automobile et orchestre]; L'aventurier (M. L'Herbier), 1934; Pacquebot Tenacity (J. Duvivier), 1934; La bandéra (Duvivier), 1935; Le crime de Monsieur Lange (J. Renoir), 1935; Les bas-fonds (Renoir), 1936; Nuits de feu (L'Herbier), 1939; Mariage de chiffon (C. Autant-Lara), 1943; Le père Goriot (R. Vernay), 1944; Le rendez-vous de juillet (J. Becker), 1949; Sous le ciel de Paris (Duvivier), 1950; Touchez pas au grisbi (Becker), 1953; On ne badine pas avec l'amour (J. Desailly), 1954; Futures vedettes (M. Allégret), 1954; La garçonne (J. Audry), 1956; Pot-bouille (Duvivier), 1957; La femme et le pantin (Duvivier), 1958; Le démon de minuit (Allégret), 1961; La création du monde (J. Effel), 1961; Le tigre se parfum á la dynamite (C. Chabrol), 1964/5; Révolution d'octobre (F. Rossif), 1966; Une femme douce (R. Bresson), 1968; La faute de l'Abbé Mouret (G. Franju), 1969; Golem (J. Kerschbron), 1975
*c*200 scores for short films (documentaries, films for young audiences, and advertisements), incl. L'épouvantail (P. Grimault), cartoon, 1943; Zanzabelle à Paris (Starevitch), 1948

OTHER WORKS

Orch: Conc. franco-américain, pf, str, 1924; Cadences, conc., pf, orch, 1929; Suite de danses (sur un thème), *c*1947; Conc., accdn, orch, 1966; Concert pour orchestre et un piano principal, 1970; Conc., 2 gui, orch, *c*1975
Cants., 1961–75 (vv, chbr orch): Le psaume de quarantaine (A. Mella); La mort de Lénine (Mayakovsky, trans. E. Triolet); Lamento pour les enfants assassinés (H. Bassin); Chants pour les morts en montagne (Samivel); Dernière nuit (P. Eluard)
1v, pf: 3 blues chantés, 1924; 2 poèmes de Jean Cocteau, 1924; 7 petites histoires (R. du Alyscamps), 1924; Bathoris blues, 1925; 3 chants (Ruysbrock, Sophocles, J. de Todi), 1941; 12 chansons pour nos métiers (M. Riffaud and others), 1950; 30 chantefables pour les enfants sages (R. Desnos), 1955; Les chantefleurs (Desnos), 1959 [50 songs]
Chbr: Suite, vn, pf, 1923; Sonata, vc, pf, 1968
Pf: Sonatine syncopée, 1921; Sonate no.1, 1925; Sonatine no.2, 1928; Sonata sans nom, 1973; Sonate 'démodée' (à la mémoire de Darius Milhaud), 1974; 3 moments de musique pour le piano, 1980; Pour Pierre Cornevin (mon ami le meilleur), 1981

DAVID DREW

Wiener Leichhandschrift (*A-Wn* 2701). *See* SOURCES, MS, §III, 5.

Wiener Philharmoniker. The Vienna Philharmonic Orchestra. *See* VIENNA, §§5(iv) and 6(ii).

Wiener Philharmonischer Verlag. Austrian firm of music publishers. It was founded in Vienna on 5 April 1923 by Alfred Kalmus (*d* 1972). The firm is best known for its series of Philharmonia miniature scores. Kalmus established the company after working 14 years at Universal Edition. From the start there was a close relationship between the two firms, though Wiener Philharmonischer Verlag was initially an independent company in which UE were shareholders. In 1923 Wiener Philharmonischer Verlag published a notable group of facsimiles: Bach's Coffee Cantata, Mozart's Jupiter Symphony and Strauss's *Tod und Verklärung*. The firm also issued books, including Hans Gál's *Anleitung zum Partiturlesen*, Eckstein's *Erinnerungen an Anton Bruckner* and a new edition of Sechter's analysis of the finale of Mozart's Jupiter Symphony. In 1925 UE purchased the firm; since then, Philharmonia miniature scores have been issued by UE, with a separate series of plate numbers. (*Wiener Philharmonischer Verlag: September 1924*, Vienna, 1924 [catalogue])

NIGEL SIMEONE

Wiener Sängerknaben. *See* VIENNA, §6.

Wiener Urtext Edition. Music publishing company, founded in 1972 by Schott's Söhne, Mainz, and Universal Edition, Vienna. It continues the work of the Wiener Urtext Ausgabe of Universal Edition, which originally published 18th- and 19th-century music for practical and scholarly use. An initial collection of 39 volumes of works by Bach, Mozart, Haydn, Beethoven, Schubert,

Schumann, Chopin and Brahms appeared in 1973. The series, which now comprises approximately 130 volumes, has expanded to include works by 20th-century composers, such as Debussy, Hindemith, Bartók and Schoenberg.

LENNART REIMERS/REINHOLD KUBIK

Wieniawski. Polish family of musicians.

(1) **Henryk** [Henri] **Wieniawski** (*b* Lublin, 10 July 1835; *d* Moscow, 31 March 1880). Violinist and composer. The most celebrated member of the family, he was the son of Regina Wieniawska (née Wolff), a professionally trained pianist and the sister of the noted pianist Edouard Wolff. Henryk's exceptional talent for the violin was discovered very early by his first teacher, Jan Hornziel, who had moved to Warsaw in 1841 to become leader of the opera orchestra, and Stanisław Serwaczyński. When the Czech violinist Panofka visited Warsaw and heard the eight-year-old boy play, he exclaimed: 'He will make a name for himself'. After playing a brilliant audition for the Paris Conservatoire in the autumn of 1843, Henryk was admitted to the class of J. Clavel and was transferred to the master class of Lambert Massart a year later. He was awarded first prize in the violin in 1846 and studied two more years as Massart's private pupil. After a concert in Paris on 30 January 1848, at which Henryk was assisted by his younger brother (2) Józef Wieniawski at the piano, Henryk departed for St Petersburg, where he gave five successful concerts and earned the praise of Vieuxtemps, at that time solo violinist at court. In 1848 Henryck played in Helsinki, Riga, Vilnius, Warsaw, Dresden and Breslav (now Wrocław). In the autumn of that year he Henryk returned to Poland, where he became friends with Moniuszko. By that time he had begun to compose and felt the need for further study; he re-entered the Paris Conservatoire in 1849 to study harmony with H. Collet. In 1850 he was made an honorary member of the Societé Philharmonique and received the Cercle-des-Arts.

His apprentice years completed, Wieniawski embarked on a career of a travelling virtuoso. He spent the years 1851–3 in Russia and gave some 200 concerts in collaboration with his younger brother, who had developed into an accomplished pianist. Although they were generally received enthusiastically, there were also critical voices, among them that of Serov, who warned against excessive praise of child prodigies and saw nothing but a 'gift for virtuosity' in the brothers. However, Henryk soon proved that he was more than a mere virtuoso. By 1853 he had composed and published some 14 opus numbers, including the Polonaise no.1, the *Souvenir de Moscou* op.6, several mazurkas, *L'école moderne* and the Violin Concerto no.1 in F♯ minor. With this last work, a tour de force of brilliance and Romantic dash, he achieved his first great success in Germany, at the Leipzig Gewandhaus in 1853. His fame grew rapidly, and he gave many concerts in Germany, Austria, Holland, Belgium and France. In 1858 he played with Anton Rubinstein in Paris, and in the autumn he travelled to Britain and gave concerts in London, Manchester, Brighton, Glasgow, Leeds, Liverpool, Birmingham, Dublin and Belfast; in 1859 he appeared in London at the Beethoven Quartet Society concerts, playing both the violin and the viola, and also at the chamber concerts of the Musical Union. He married Isabella Hampton, the niece of George Osborne, in 1860 and dedicated his famous *Légende* op.17 to her.

At this time Anton Rubinstein, who was making a determined effort to improve musical conditions in Russia, urged Wieniawski to join him. Wieniawski settled in St Petersburg from 1860 to 1872 and exerted a decisive influence on the growth of the Russian violin school. He was extremely active, being solo violinist to the tsar, leader of both the orchestra and the string quartet of the Russian Musical Society and from 1862 to 1868 professor of the violin at the newly established conservatory. The Russian years contributed significantly to his growth as an interpreter of great music and as a composer; these were the years when he wrote the *Etudes-caprices* op.18, the *Polonaise brillante* op.21 and his finest work, the Second Violin Concerto in D minor op.22. He played it for the first time in St Petersburg on 27 November 1862 under the baton of N. Rubinstein, and two days later Cui, a severe critic, wrote to his friend Balakirev: 'I still haven't recovered from the impact of that first Allegro'.

Wieniawski resumed his world travels in 1872, starting with a two-year tour of North America. He gave 215 concerts the first year with Rubinstein, and both artists were near exhaustion at the end. Wieniawski remained for a second year and shared the stage with Paulina Lucca, earning a fortune but endangering his health; upon his return to Europe, he accepted the offer in 1875 to replace Vieuxtemps as professor of the violin at the Brussels Conservatory. He kept this post until 1877 but continued to give concerts extensively, making a German tour in 1876 that brought him into competition with Sarasate. In



Beethoven Quartet Society, London, 1859: (from left to right) Alfredo Piatti, Henryk Wieniawski, Joseph Joachim and (seated) Heinrich Wilhelm Ernst

1878 he accepted the invitation of Nikolay Rubinstein to perform in Paris at the Russian Concerts organized for the world exposition, and here he played his Second Concerto and the *Souvenir de Moscou*. Despite his deteriorating health (he suffered from a severe heart condition), he continued his travels and appeared in London in February and June, and Berlin in November of that year. On 11 November he was to play his Second Concerto, but he broke down during the performance. As he was carried off the platform, his colleague Joachim, who was in the audience, hurried backstage and a few minutes later stepped before the audience with Wieniawski's violin in hand, announcing: 'Although I cannot play my friend's wonderful concerto, I shall play Bach's Chaconne'. At the end of Joachim's imposing performance, Wieniawski, slightly recovered, embraced his colleague on the stage.

Although his health was shattered, Wieniawski, in financial need, continued his tour to Russia. At a concert in Moscow on 17 December 1878, he had to interrupt his performance of the 'Kreutzer' Sonata after the first movement, but his playing was still magnificent when he felt well. Early in 1879 he began a Russian tour with the singer Desirée Artôt but was taken to hospital in Odessa in February. By April, he had recovered sufficiently to give a farewell concert in Odessa, after which he returned to Moscow. In November he was admitted to the Mariinsky Hospital, and on 14 February 1880 he was taken to the palatial home of Madame von Meck, the patroness of Tchaikovsky. His friends rallied around him: a benefit concert was arranged in St Petersburg to raise money for his life insurance policy, which was about to expire and thus leave his family in dire need. He died two months before his youngest daughter, Irene, was born.

Among the violinists of the generation after Paganini, Wieniawski must be ranked very near the top. His playing was shaped by a combination of French schooling and Slavonic temperament. He could toss off technical fireworks, but also move his listeners to tears. The emotional quality of his tone was heightened by an intensified vibrato which he 'brought to heights never before achieved', according to Kreisler. 'Il faut risquer' was his motto, and occasionally he missed. But at his best he was incomparable. Anton Rubinstein called Wieniawski 'without doubt the greatest violinist of his time'. Sam Franko, a violinist in the Paris orchestra which accompanied Wieniawski in 1878, recalled 50 years later: 'I was electrified by his playing. I have never heard anyone play the violin as he did, either before or since. His wonderfully warm, rich tone, his glowing temperament, his perfect technique, his captivating élan – all this threw me into a kind of hypnotic trance'.

Leopold Auer, who succeeded Wieniawski in his posts at St Petersburg, also reminisced about his 'altogether individual talents ... He was entirely different from any other violinist of his day ... in his manner of playing. Since his death no violinist has ever seemed able to recall him'. Moser summarized his impression of Wieniawski as 'unquestionably a violinist of genius, one of the greatest of all times'. Yet, Moser also criticized his bowing as 'indescribably stiff' and having a 'disastrous' influence on the younger generation. Wieniawski's method of bowing was indeed unconventional for his time: he held his right elbow rather high and pressed the bow with his index finger above the second joint (he produced his phenomenal 'devil's staccato' – the virtuoso effect of playing many staccato notes on a single string – by a complete stiffening of his arm). Some violinists, particularly of the Russian school, adopted this method; Flesch called it the 'Russian bow grip', though it can be traced to Wieniawski.

As a composer, Wieniawski combined the technical advances of Paganini with Romantic imagination and Slavonic colouring. His Polish nationalism is evident in his mazurkas and polonaises. His major works are the two concertos. The first overstresses virtuosity (a problem in his early works) but has some musically redeeming features. The second (dedicated to Sarasate) is a minor masterpiece, full of Romantic sweep and emphatic expression; the virtuosity is still present but it is more restrained and is subservient to the needs of expression and the concept of form. These works have become an indispensable part of a violinist's repertory. His collections of études (*L'école moderne* and *Etudes-caprices*) are, next to Paganini's Caprices, the most musical and demanding study works for the violin. A projected nine-volume collected edition of his works was begun in Kraków in 1962.

The first Henryk Wieniawski Violin Competition was organised in Warsaw in 1935. Since 1952 the Henryk Wieniawski International Violin Competition has taken place at five-yearly intervals.

WORKS

for violin, piano unless otherwise stated

PUBLISHED

op.	
1	Grand caprice fantastique, 1847 (Paris, *c*1847)
2	Allegro de sonate, 1848 (Leipzig, ?1851), collab. J. Wieniawski
3	Souvenir de Posen, mazurka, d (Kalisz, 1854)
4	Polonaise no.1, D, vn, orch (Brunswick, 1853)
5	Adagio élégiaque, A (Brunswick, 1853)
6	Souvenir de Moscou, vn, orch (Brunswick, 1853)
7	Capriccio-valse, E, 1852 (Leipzig, ?1853)
8	Grand duo polonais, G (Berlin, ?1855), collab. J. Wieniawski
9	Romance sans paroles et Rondo élégant (Leipzig, 1853/4)
10	L'école moderne, 10 études, vn (?Bonn, 1854)
11	Le carnaval russe (Leipzig, ?1853)
12	Two Mazurkas (Leipzig, 1853/4): 1 La champêtre, 2 Chanson polonaise
13	Fantaisie pastorale (? Leipzig, *c*1855), lost
14	Violin Concerto no.1, f♯ (Leipzig, ?1853)
15	Thème original varié, A (Leipzig, 1854)
16	Scherzo-tarantelle, g (Leipzig, *c*1856)
17	Légende, vn, orch (Paris, *c*1860), arr. un, pf (Leipzig, *c*1860)
18	[7] Etudes-caprices, vn, vn 2 acc. (Leipzig, *c*1863)
19	Two Mazurkas, *c*1860 (Mainz, n.d.): 1 Obertass, 2 Le ménétrier
20	Fantaisie brillante, on themes from Gounod's Faust, vn, orch (Leipzig, ?1868)
21	Polonaise brillante no.2, A, vn, orch (Mainz, *c*1875)
22	Violin Concerto no.2, d, 1862 (Mainz, 1875)
23	Gigue, e, (Mainz, 1886)
24	Fantaisie orientale, a, pubd posth.

Without op. no.: Kujawiak, a (Leipzig, *c*1853); Kujawiak, C (Kalisz, 1853); Rozumiem [I Have Understood], 1v, pf (Poznań, 1854); Reminiscences of San Francisco (San Francisco, n.d.); Rêverie, f♯, va, pf (Leipzig, 1885); other vn pieces; cadenzas to Viotti Vn Concs. nos. 17 and 22 (New York, 1904) and P. Rode Vn Conc. no.7, a (New York, 1996)

UNPUBLISHED

Before 1850: Aria and Variations, E, *c*1848; Fantasia and Variations, E; Nocturne, vn, E, *c*1848; 3, Romances; Rondo alla polacca, e; Variations on an Original Mazurka, *c*1846

*c*1850–51: 3 duos concertants, collab. J. Wieniawski; Fantasia on a theme from Meyerbeer's Le prophète, *c*1850; Fantasia on a theme

from Grétry's Richard Coeur-de-lion, 1851; March; 2 mazurkas, 1851; Variations on 'Jechal Kozak zza dunaju', *c*1848; Variations on the Russian National Anthem

After 1851: cadenzas to Beethoven Vn Conc., 1854, lost; Fantasia on a theme from Bellini's La sonnambula, *c*1855; Souvenir de Lublin, concert polka, *c*1855; other pieces

(2) **Józef Wieniawski** (*b* Lublin, 23 May 1837; *d* Brussels, 11 Nov 1912). Pianist and composer, brother of (1) Henryk Wieniawski. After early piano studies with Franciszek Synek in Lublin, he entered the Paris Conservatoire in 1847, where his piano teachers were P.J.G. Zimmermann and A.F. Marmontel. He won a second prize in the piano and solfège in 1848, and first prize the following year. He left the Conservatoire in 1850 with a second prize in harmony. In 1851–3 he gave joint concerts with his elder brother throughout Russia. They performed together regularly across Europe until 1855. A scholarship from the tsar enabled him to study with Liszt in Weimar (1855–6); from there he proceeded to Berlin to complete his theoretical studies with A.B. Marx (1856–8). He re-established himself in Paris, played for Napoleon III, and won the friendship and admiration of many musicians, including Berlioz, Gounod and Auber.

In 1864–5 Wieniawski was active as a piano teacher in Moscow, where the Russian Musical Society had established music courses. This led to the founding of the Moscow Conservatory in 1866, under the directorship of Nikolay Rubinstein, and Wieniawski became a member of the piano faculty. However, he left the Conservatory after one term of teaching and returned to his private piano classes. He was a co-founder of the Warsaw Music Society, and was elected to its board in 1871. In 1875–6 he was active in the Warsaw Musical Society as director, conductor and chamber music player. In 1878 he accepted an appointment as professor of the piano at the Brussels Conservatory, a post he kept until his death.

As a pianist, Wieniawski was distinguished by fine musicianship, elegance, accomplished technique and great facility in sight-reading, transposing and accompanying. Yet he seemed to have lacked the overpowering temperament and personality of his brother. He was a very conscientious teacher and provided his students with written instructions which Bülow, one of his admirers, described as a 'veritable résumé of piano teaching'.

Wieniawski collaborated with the piano manufacturer Mangeot in building a piano with two keyboards, the second of which was tuned in reverse. It was patented in 1876 and first played at the Paris Exposition in 1878, but did not find wider acceptance. As a composer, Wieniawski was far more versatile than his brother, yet his works are almost totally forgotten. The works were, generally speaking, influencd by Schumann and Mendelssohn. His symphonic works are characterized by colourful instrumentation with wind instruments to the fore, and by the opposition of groups of low-pitched instruments against those of higher registers. In his piano worls two genres become apparent: salon and concert pieces. In the latter there are obvious influencs from Chopin and from the piano technique of Liszt (e.g. in the Concert Studies and the *Tarangella* op.35). His *24 études de mécanisme et du style* summarize his teaching experience over many years. He maintained a lifelong interest in Polish music, particularly in the works of Moniuszko, which he strove to make known in the West.

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(selective list)

all published

Orch: Sym., D, op.49; Pf Conc., g, op.20; Fantasia, 2 pf, orch; Suite romantique, op.41; Guillaume de Paciturne, ov., op.43

Chbr: Sonata, vn, pf, op.24; Sonata, vc, pf, op.26; Str Qt, op.32; Pf Trio, G, op.40; Allegro de Sonate, op.2, vn, pf, collab. H. Wieniawski; Grand duo Polonaise, D, vn, pf, 1852, collab. H. Wieniawski

Pf solo: 5 waltzes, opp.3, 7, 30, 46, 1 without op. no.; 2 tarantellas, opp.4, 35; 3 fantasias, op.6 (with variations on a theme from Bellini's La sonnambula), op.25 (with fugue), 1 without op. no.; 2 barcarolles, opp.9, 29; 4 polonaises, opp.13, 21, 27, 48; Rondo, op.15; 2 impromptus, opp.19, 34; Sonata, b, op.22; 9 mazurkas, 8 as op.23, op.41 ('de concert'); Ballade, e♭, op.31; 2 études de concert, opp.33, 36; Nocturne, E, op.37; 24 études, op.44; [4] Piano Pieces, op.51; cadenza to Beethoven's Pf Conc. no.3; other works

Vocal: Modlitwa [Prayer], 1v, pf, op.16; Pieśń wiosenna i pieśń jesienna [Spring and Autumn Pieces], 1v, pf, op.17; 4 Gesänge, 1v, pf, op.38; [6] Gesänge, 2vv, pf, op.47

For complete list, see *SMP*

(3) **Adam Tadeusz Wieniawski** (*b* Warsaw, 27 Nov 1879; *d* Bydgoszcz, 19 April 1950). Composer, nephew of (1) Henryk and (2) Józef Wieniawski. He began his studies as a child at Warsaw Conservatory with H. Melcer-Szczawiński (piano) and Z. Noskowski (composition). He continued his composition studies with Bargiel at the Berlin Hochschule für Musik and also studied art history and literature at the university there. In 1906 he moved to Paris, where he became a pupil of d'Indy at the Schola Cantorum and later of Fauré and Gédalge at the Conservatoire; his first symphonic poem, 'Pieśń Kamaralzamana' ('The Song of Kamaralzaman'), was performed in 1910 by the Orchestre Lamoureux. During World War I he was an officer in the French army. He returned to Warsaw in 1918 and was appointed to the Chopin Music School; from 1928 to World War II, and for a brief period after 1945 he was its director. In 1928 he also took over the leadership of the Warsaw Musical Society. He was organizer of the 2nd (1932) and 3rd (1937) Chopin Piano Competitions and the president of their jury. He was also initiator, organizer and president of the jury of the Henryk Wieniawski Violin Competition, initiated in 1935. In 1932 he was elected chairman of the Union of Polish Composers and received the medal of the City of Warsaw in 1936 in recognition of his organizational work. He was also active as a music critic and wrote the first monograph on the Polish composer Ludomir Różycki. After World War II he resumed the directorship of the Chopin Music School for a brief period.

As a composer, Wieniawski did not exert any major influence on Polish music. He continued the style of late French impressionism at a time when it had begun to be outmoded. Only his later works show stronger Polish national characteristics.

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THEATRICAL

Megaë (op, 2, M. Synnestredt and A. Wieniawski), Warsaw, 28 Dec 1912, vs (Paris, 1910), fs, reorchd, 1947, *PL-Wtm*

Lalita (ballet, 8, C. Jelenty), 1922

Zofka (comic opera, 3), 1923

Aktea w Jerozolimie [Actea in Jerusalem] (ballet, 4), fragment, Warsaw, 4 June 1927

Wyzwolony [The Freed Man] (op, 1, after A. Villier de l'Isle: *L'évasion*), Warsaw, 5 July 1928

Król kochanek [The King as Paramour] (musical comedy 5, W. Fabry), Warsaw, 19 March 1931

OTHER WORKS

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BORIS SCHWARZ/ZOFIA CHECHLINSKA

Wieprecht, Wilhelm (Friedrich) (*b* Aschersleben, 10 Aug 1802; *d* Berlin, 4 Aug 1872). German musician and instrument designer. He was the most important member of a prominent German musical family. After receiving instruction in wind instruments from his father, Wilhelm studied in Dresden and Leipzig and in 1824 took up a professional appointment as a royal chamber musician in Berlin. In 1825 he reorganized a military band, introducing some valved instruments. From 1828 to 1843 he accepted various positions of leadership, ranging from the regimental band of the Royal Life Guards to the entire Prussian military musical establishment, with Wieprecht all the while remaining a civilian. At the founding of the German Empire in 1871, Wieprecht's musical organization was introduced in all the other German states.

His interest in wind instruments brought him into contact in 1828 with the firm of Griesling & Schlott, the makers of the first really practical piston valves. Soon after, he entered into a long-lasting association with J.G. and C.W. Moritz. Wieprecht's name has been associated since Kalkbrenner's time with the plump looking Berlin valve (Ger. pl. 'Berliner Pumpen'), for which he was refused a Prussian patent in 1833. Heyde has shown, however, that there were actually two types of Berlin valve. Wieprecht's (which he called a 'Stecherbüchsen-Ventil') is distinguished by its valve loops, the inlets and outlets of which are on opposite sides of the valve casing, while a model devised by Stölzel (called by him a 'Röhrenventil') and for which a patent had also been refused in 1827 has slides, their inlets and outlets being on the same side of the casing. Patent or not, the Berlin valves were so successful that Adolphe Sax fitted out many of his instruments with them, calling them 'cylinders'. (These are not to be confused with rotary valves, collectively called 'Zylinder-Maschine' in German.) A meeting between Sax and Wieprecht in Koblenz in 1845 was inconclusive.

In 1835, with J.G. Moritz, Wieprecht was granted a Prussian patent for a revolutionary new instrument, the wide-bore chromatic *Bass-Tuba* with five valves (later expanded to six; *see* TUBA (i)). His preoccupation with the problems of intonation presented by the combination of two or three valves led to his invention in 1838 of the 'piangendo', a device allowing valved brass instruments to play portamento.

Wieprecht's enthusiasm for military music was not confined to brass; in 1839 he devised the Bathyphon, a military-style contrabass clarinet, made by the firm of Skorra. He also invented the '16füssiger Orgelbass' (1845), a wide-bore brass contrabassoon with a novel mechanism; it was played by one hand on a one-octave keyboard. This led to C.W. Moritz's development of the 'Claviatur-Contrafagott', patented in 1856.

Wieprecht's letters to various German musical papers (*c*1845) give the most complete near contemporary account of early valve mechanisms.

See also SAXHORN.

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PHILIP BATE/EDWARD H. TARR

Wier [Weyer]. German crumhorn makers active from the late 15th or early 16th century to the mid-16th century in Memmingen. Their instruments are marked with a single, double or triple reverse 'f' (see illustration); this symbol corresponds to an 'I' or 'J' in contemporary script. There appear to have been two or three crumhorn makers of this name: Jörg (i) (*d* ?before 1530), Jörg (ii) (*b* *c*1485–90; *d* ?1549) and Jörg (iii) (*fl* ?1557–65). References occur to a 'Jörg Weyer' in Memmingen records of 1513, 1518 and the 1520s, sometimes describing him as a town musician; these could concern Jörg (i) or Jörg (ii) or both of them. The listing of voters for the referendum in 1530 on the proposals of the Augsburg Reichstag includes only one Jörg Weyer (he was one of the small minority of voters who rejected the Reformation proposals); it seems



Maker's mark used by Jörg Wier (ii) on a bass crumhorn (Musikinstrumenten-Museum, University of Leipzig)

therefore that Jörg (i) had died before 1530. References to the name after that date must be to Jörg (ii), as are probably those to an unnamed Memmingen crumhorn maker. In 1549 the records of Nuremberg, which had bought crumhorns from Memmingen in 1539, mention the death of 'the crumhorn maker', believed to be Jörg (ii). However, a great bass crumhorn marked with the double reverse 'f' (Prague) survives from the Rožmberk (Rosenberg) court band, which was established in 1552; this suggests that crumhorns were still being made with the Weir mark after the death of Jörg (ii). The maker may have been the 'Jörg Weyer' mentioned in the Memmingen records in 1557 and 1565, probably a son of Jörg (ii). No other crumhorn makers are known to have been active in Memmingen or Nuremberg.

The assertion that there was more than one maker with the same name rests largely on the evidence provided by the makers' marks on surviving Wier instruments. Two crumhorns of type III (*see* CRUMHORN, §2), with decorated key covers dated 1522 and 1524 (now in the Kunsthistorisches Museum, Vienna, and the Museo di Strumenti Musicali, Rome), carry the name 'Ioerg Wier' and a double reverse 'f' mark (the instrument in Rome is marked with a triple reverse 'f', the only known occurrence of this form). The double mark is found only on instruments of type III. Other crumhorns, mainly of type II, bear a single version of the mark. The fact that the Schnitzer family of wind-instrument makers, active at the same period in Nuremberg and Munich, used a similar system of single and double marks, together with the presence of the single mark on a type II crumhorn and its absence from larger sizes of crumhorns with keys, suggests that the single mark belonged to an earlier maker than the double one; it seems reasonable to infer, therefore, that the different versions of the reverse 'f' mark represented several generations of the Wier family.

29 Wier crumhorns are known (more than half of all surviving crumhorns), most of which were made by Jörg (ii); all sizes, from soprano ('Exilent') to great bass are represented. The instrument dated 1522, an extended tenor, is the earliest dated crumhorn with extension keys, and the Wiers may have been responsible for developing the classic type III crumhorn. Wier crumhorns were greatly sought after; the courts at Dresden, Ambras (near Innsbruck), Rožmberk and Trent (the prince-bishop's court) are all known to have owned sets, as did the city of Nuremberg and probably Augsburg. A set in the old cathedral in Salamanca is thought to have been there since the 16th century.

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BARRA R. BOYDELL

Wierzbięta, Maciej. *See* WIRZBIĘTA, MACIEJ.

Wierzbiłłowicz, Aleksander (*b* St Petersburg, 8 Jan 1850; *d* St Petersburg, 15 March 1911). Polish cellist and teacher. He studied in Warsaw, and at the Conservatory in St Petersburg in the class of Karl Davïdov. In 1877 he succeeded Davïdov as concertmaster of the Italian Opera in St Petersburg, and in about 1885 (perhaps as early as 1882) was appointed concertmaster of the [Russian] Imperial Opera. After the death of Davïdov, in 1889 he became professor of cello at the St Petersburg Conservatory, where his pupils included Leopold Rostropovich, father of Mstislav. He travelled widely, achieving considerable success as a soloist and chamber musician. At the initiative of Anton Rubinstein he was invited to Paris to participate in the renowned series of 'Concerts populaires' (before 1894), and from there he set out on an extensive European tour to Vienna, Berlin, Leipzig, Copenhagen and later Italy. In 1898 he gave concerts in Kiev, Kharkov, Odessa, Minsk, Moscow, Vilnius and Łódź. He appeared in Warsaw for the first time in 1872 and subsequently in 1875, 1895–1900, 1904 and 1909. There he established his own trio with Stanisław Barcewicz (violin) and Aleksander Michałowski (piano), and together they also gave concerts abroad (1898). Two concerts in particular, by the Wierzbiłłowicz Trio, received critical acclaim: on 24 November 1900, when Alexander Ziloti played the solo piano part (in a new trio in D minor, by Arenski); and on 20 November 1909, when the young Artur Rubinstein performed in the A minor trio of Tchaikovsky.

Wierzbiłłowicz liked to perform miniature pieces for the cello written by Polish composers. He also took part in the presentation of other more substantial chamber works, then little known in Poland, such as the Piano Quartet in B♭ by Saint-Saëns (29 January 1896), and the String Quartet in A minor op.41 by Schumann (February 1899). At the St Petersburg Conservatory from about 1893, Wierzbiłłowicz gave evenings of chamber music with the violinist Leopold Auer and the pianist Anna Essipov; and in 1899 he played there with Auer and Ignacy Paderewski. On 25 November 1892 he took part in the first performance of the String Sextet op.70 by Tchaikovsky.

Wierzbiłłowicz was known for the beauty and fullness of his tone, for his excellent sense of style and perfect technique. He achieved particular critical acclaim for his performances of trios from the classical repertory, as well as the D minor trio by Mendelssohn and the Chopin sonata.

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J.W. Reiss: 'Wiolonczeliści polscy' [Polish cellists], *Muzyka*, vi/3–4 (1955), 3–14 [with Eng. summary]

L.S. Ginzburg: *Istoriya violonchel'nogo iskusstva 1860–1917* [History of the art of cello playing] (Moscow, 1965), 122–74

BARBARA CHMARA-ŻACZKIEWICZ

Wiesel, Uzi (*b* Tel-Aviv, 9 Jan 1927). Israeli cellist and teacher. He studied at the academies in Jerusalem and Tel-Aviv, at the Juilliard School in New York and with Pablo Casals. In 1953 he won the Piatigorsky Prize, and he also won prizes in the International Cello Competition in Moscow and the Pablo Casals International Competition in Israel. Wiesel was the first to perform the full cycle of Bach's cello suites in Israel, as well as concertos by Berio, Ligeti and Lutosławski. As dedicatee he has given

the first performances and made recordings of concertos and pieces for unaccompanied cello by many Israeli composers. Wiesel was also a founder member of the Tel-Aviv String Quartet (1959–93). He was appointed professor at the music department of Tel-Aviv University in 1965, and has taught many of Israel's leading cellists. He has given masterclasses in cello and chamber music internationally, and has been a jury member in international cello competitions. He specializes in Baroque repertory, and has contributed many articles to *The Strad*.

MICHAL BEN-ZUR

Wiesengrund-Adorno, Theodore. *See* ADORNO, THEODOR W.

Wiesenthal, T(homas) V(an Dyke) (*b* Chestertown, MD, 1790; *d* Portsmouth, VA, 21 March 1833). American composer. He was trained as a physician in Philadelphia and between 1814 and 1829 was in the navy. He was composing throughout this period, and although little is known about his musical career, he was apparently associated with Benjamin Carr in Philadelphia and Gottlieb Graupner in Boston.

Wiesenthal produced fewer than 40 songs and piano pieces, but several were among the most successful of the day and remained popular far longer than many by his better-known contemporaries. His output ranged from hymns to ornate ariettas with accompaniments that were especially idiomatic and sensitive. He was among the first Americans to write in a simple, direct style, and his three most popular pieces were adaptations of folk melodies. *Fading, still fading* is included in such 20th-century collections as *Heart Songs* (1909/*R*). *The Ingle Side*, to a text by the Scottish-American poet Hew Ainslie, was issued in sheet-music editions throughout the 19th century. Another Ainslie setting, *On with the Tartan*, was reworked after Wiesenthal's death into the well-known *Wait for the Wagon*.

WORKS
selective list

all for 1 voice and piano

The Minstrel's Song (1818); Oh! thou who dry'st the mourner's tear (1818); Take this rose (1818); Laurette (1819); The Sailor Boy's Dream (1819); The Harper's Song (1821); Fading, still Fading (1826); The Ingle Side (1826); On with the Tartan (1826); Away! Away we bound o'er the deep (1831)

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R.J. Wolfe: *Secular Music in America, 1801–1825: a Bibliography* (New York, 1964)

WILLIAM BROOKS

Wiesner, Ferdo. *See* LIVADIĆ, FERDO.

Wiest [Wiestius], Paul. *See* WÜST, PAUL.

Wietor [Büttner, Philovalensis, Doliarius], **Hieronim** (*b* Lubomierz, Silesia, *c*1480; *d* 1546/7). Polish printer, publisher and bookseller. Probably a pupil of JAN HALLER he worked in Vienna from 1510 to 1517 and moved to Kraków in 1519. Around 1527 he became 'royal printer'. He was the first in Poland to use an italic type and the first to print music from movable mensural type in double- and, later, single-impression methods. Among his music publications were treatises, songbooks and numerous anonymous secular and sacred partsongs. After his death Łazarz Andrysowicz (*b* Stryków; *d* Kraków, 1577) married Wietor's widow and took over the firm. He published many works by Polish composers, mostly popular partsongs, psalms and hymns. After his death his son Jan Łazarzowicz Januszowski (*b* Kroki, 1550; *d* Kraków, 1613) continued the printing firm. Known for publications of a high standard, he too became 'royal printer'. In music he widened the firm's output to include lute tablatures, missals and other service books, as well as treatises and partsongs.

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TERESA CHYLIŃSKA

Wigbert. *See* WIPO.

Wiggen, Knut (*b* Buvika, nr Trondheim, Norway, 13 June 1927). Swedish pedagogue, administrator and composer. As well as studying the piano with G. Boon and H. Leygraf and composition with Blomdahl, he completed a business course, and composing has always taken second place to his administrative work. Up until 1962 he taught the piano, including in Darmstadt (1953–5). As the energetic chairman of Fylkingen (1959–69) he established an electronic music studio for the Workers' Educational Association and organized the congresses 'Art and Technology' (1966) and 'Music and Technology' (1970) in Stockholm. With technical assistance he invented Music Box, a programme for computer music generation, and the Music Machine no.1, which produced random, complex sound structures and gave birth to the idea of a much larger Music Machine no.2. In 1964 he was commissioned by Swedish radio to build up an advanced electronic music workshop (known from 1968 as the Electronic Music Studio), which he directed from 1969 to 1976. In 1962 he was responsible for the first Swedish 'happening'.

WORKS
(selective list)

Qt, fl, cl, bn, pf, 1955; Aida, sounds for happening by Ö. Fahlström, 1962; Composition 8, inst theatre for pianist, 1962, under pseudonym O.M. Freed; Rendez-vous 1963, inst theatre for pianist, 1964, under pseudonym T.E. Libér; Resa, computer-music, 1974; elec music

WRITINGS

'Varför och hur en ny notation', *Nutida Musik*, v/2 (1961–2), 22–4
Att spela piano (Stockholm, 1966)
'Memorandum 1965', *Fylkingen Bulletin* (1967), no.1, p.2
'The Musical Background of Computer Music', *Fylkingen International Bulletin* (1969), no.2, p.8
'Elektronmusikens utveckling och dess ställning i Sverige', *Svenska musikperspektiv*, ed. G. Hilleström (Stockholm, 1971), 583–90
'Das Studio für elektronische Musik in Stockholm: Entstehen und Aufbau', *Klänge aus Schweden: elektronische Durchreise 1971*, ed. Swedish Music Information Centre (Stockholm, 1971), 20ff
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De två musikkulturerna (Stockholm, 1972)
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K. Wiggen: 'Visioner av nuet 1966: en kommentar' [Visions of the present time 1966: a commentary], *Fylkingen: ny musik & intermediakonst, rikt illustrerad historieskrivning & diskussion för radikal & experimentall konst 1933–1993*, ed. T. Hultberg (Stockholm, 1994), 29–39

ROLF HAGLUND

Wigglesworth, Frank (*b* Boston, MA, 3 March 1918; *d* New York, 19 March 1996). American composer. He studied at Columbia University (BS 1940) and Converse College (MMus 1942), taking composition with Ernest White, Luening, and Cowell. Wigglesworth also worked

with Varèse for three years (1948–51). From 1947 to 1951 he was chairman of the editorial board of the New Music Edition and New Music Recordings. He held teaching appointments at a number of institutions, including Converse College (1941–2), Greenwich House, New York (1946–7), Columbia University and Barnard College (1947–51), Queens College , CUNY (1955–6), and the New School for Social Research, New York (from 1954, as chairman of the music department from 1965). He was a Fellow at the American Academy in Rome (1951–4) and later returned as composer-in-residence (1969–70). Among other honours, he received the Alice M. Ditson Award (1945), an award from the American Academy of Arts and Letters (1951), and two MacDowell Colony fellowships (1965, 1972). He served as president of the Composers' Forum, New York, and in 1981 was elected president of the ACA: in 1989 he received from the latter organization its second Laurel Wreath for outstanding contribution to American music.

Wigglesworth was an iconoclastic composer, whose New England heritage had its roots in the works of Lowell Mason, Billings, and other early American composers; a grand-nephew of Elizabeth Sprague-Coolidge, he was strongly influenced by the New England chamber-music tradition. He also had an unusual insight into 20th-century trends in American composition. His interest in the French Ars Nova, in particular the works of Machaut, was stimulated by Varèse.

Wigglesworth's compositions use sharply defined motifs that expand into phrases and melodic lines, mostly lyrical in character but sometimes abstract and even harsh in their effect. Such melodic lines often develop into long linear statements with harmonies used both as punctuation and as chordal accompaniment. His works can be tonal, atonal, and sometimes polytonal and polymodal (as in the virtuoso Duo for oboe and viola or clarinet). In the atonal opera with slides, *The Willowdale Handcar*, transparent contrapuntal accompaniments, sudden tempo changes, simple rhythmic contrasts, and clear vocal prosody enhance the lyric-dramatic fantasy of the text and pictures. *Telesis* (1951) and *Three Portraits for Strings* (1970) demonstrate Wigglesworth's brilliant command of orchestral resources, while the chamber works, right up to the late duo *Trillium* (1992) are notable for their textural lucidity and often playful counterpoint. The polymodal setting of Psalm cxlviii and the two Short Masses (1961, 1970) are striking examples of the composer's sacred music.

WORKS
(*selective list*)

Stage: Young Goodman Brown (ballet), 1951; Between the Atoms and the Stars (play with music, J. Timmons), 1959; Hamlet (incid music, W. Shakespeare), 1960; Ballet for Esther Brooks, 1961; The Willowdale Handcar (The Return of the Black Doll) (op, E. Gorey), 1969, New York, Lincoln Center, 16 March 1973; Police Log of the Ipswich Chronicle (op, Wigglesworth, based on police log of Ipswich, MA), New York, New School Opera Workshop, 10 Feb 1984

Orch: New England Conc., vn, str, 1941; Music for Str, 1946; Fantasia, str, 1947; 3 Movts, str, 1949; Summer Scenes, 1951; Telesis, 1951; Concertino, pf, str, 1953; Sym. no.1, 1953; Concert Piece, 1954; Lullaby, S, str, 1954; Sym. no.2, 1958; Sym. no.3, 1960; Concertino, va, orch, 1965; 3 Portraits, str, 1970; Music for Str, 1981; Aurora, 1983; Sea Winds, 1984; Janus, 1988; Sage City Lives, 1993; A Tale of Summer, hn, str, 1993; Lo Behold!, 1995

Vocal: Isaiah (Bible), chorus, orch, 1942; Choral Study, S, chorus, 1947; Alleluia, SSA, 1950; Sleep Becalmed (D. Thomas), chorus, orch, 1950; Short Mass, chorus, 1961; Super flumina babilonis (Ps cxxxvii), SATB, 1965; Madrigal (R. Whitmore), SAB, pf, 1969; Short Mass, boys' vv/SATB, 1970; Prayer (P.C. Weed), SSATB, 1972; Psalm cxlviii, SATB, 3 fl, 3 trbn, 1973; Duets (R. Frost), song cycle, Mez, cl, 1977–8; Autumn Songs (E. Cook Wilson), S, pf, 1987; More Songs of Autumn, S, pf, 1988; Calm Soul of All Things (M. Arnold), SATB, 1991; Easter Music (9th century Anglo-Saxon, Dante, A.E. Houseman, Bible), chorus, orch, 1991

Chbr and solo inst: Lake Music, fl, 1947; Serenade, fl, va, gui, 1954; Sonata, hpd, 1956; Brass Qnt, 1958; Sound Piece, va, pf, 1959; Sonata, hpd, 1960; Trio Sonata, 2 tpt, trbn, 1960; Sonata, vn, pf, 1960; Duo, ob, va/cl, 1961; Trio, 3 fl, 1963; Sonata, va, pf, 1965; Leaves, fl, 1970; Str Trio, 1972; Wind Qnt, 1975; 4 Winds, hn, 2 tpt, trbn, 1978; Brass Qnt, 1980; Sonata, va, 1980; After Summer Music, fl, va, gui, 1983; Wind Shadows, fl, 1983; Honeysuckle, va, 1984; Trio 1989, str trio, 1989; Trillium, fl, vn, 1992; Summer Music, b cl, 1993; Double Star, vn, vc, 1994; Twin Songs, baroque fl, 1995

Principal publishers: ACA, Presser

OTTO LUENING/R

Wigglesworth, Mark (Harmon) (*b* Ardingly, West Sussex, 19 July 1964). English conductor. He graduated from Manchester University and studied at the RAM, principally with George Hurst. He won first prize in the Kirill Kondrashin International Conducting Competition in the Netherlands in 1989, which brought him engagements with leading Dutch orchestras, the Czech PO and the Moscow State SO. In 1989 he also formed the Premiere Ensemble, a chamber group committed to giving a première in each programme, with which he made the first recording of *Das Lied von der Erde* in Schoenberg's chamber arrangement. He was associate conductor of the BBC SO, 1991–3, and music director of Opera Factory, 1991–4, with which he made his opera début with *Don Giovanni* in 1990 and also conducted *The Rake's Progress* and Birtwistle's *Yan Tan Tethera*. His American début was with the Chicago SO in 1994, and he first conducted the Berlin PO that year; in 1996 he was appointed music director of the BBC National Orchestra of Wales. Wigglesworth has also appeared with the WNO, at the Salzburg Festival and in the Concertgebouw Mahlerfest in 1995. Although his tempos can be idiosyncratic, his conducting combines a sharp sense of rhythm with a secure command of musical architecture.

NOËL GOODWIN

Wigmore Hall. London concert hall opened in 1901 and known as the Bechstein Hall until 1917. *See* LONDON (i), §VI, 2.

Wigthorp, William (*b* ?1579; *d* after 1609). English composer. He was a chorister at Winchester Cathedral from *c*1592 to 1597, and matriculated at New College, Oxford, in May 1598, where he acted as organist until 1610. In 1605 he attained the BMus. Although he wrote music for the church, he is known principally for his consort songs, all of which are in one set of partbooks which may be in his own hand or that of a close associate. In addition to the pieces attributed to him in this source several unascribed arrangements, including the anonymous *Daphne* and *Sweet was the song* and Robert Jones's *There is a garden in her face*, may be his work.

Wigthorp's consort songs are close in style to lute ayres. He arranged the ayres by Dowland and Bacheler for voice and viols by preserving the vocal line and bass and adding new inner parts. The results are simpler and more homophonic than the older, more contrapuntal play songs of the Elizabethan period, and reflect one aspect of the consort song's development during the first decade of the reign of James I.

WORKS

3 verse anthems, inc., *GB-Ob*
Jubilate, Magnificat, inc., *Ob*
4 consort songs, 1, 2vv, 4, 5 viols, *Lbl*; 3 ed. in MB, xxii (1967, 2/1974)
2 arrs. of pieces by Dowland and Bacheler, 1v, viols; 1 ed. in MB, xxii (1967, 2/1974)

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CRAIG MONSON

Wihan, Hanuš (*b* Police u Broumova, north-east Bohemia, 5 June 1855; *d* Prague, 1 May 1920). Czech cellist and teacher. At the Prague Conservatory he was a pupil of František Hegenbarth whom he succeeded in 1888 as professor of cello and chamber music. Previously, Wihan had been a member of orchestras in Nice, Prague, Berlin, Sondershausen and Munich, and he finished his training under Karl Davïdov, whose methods formed the basis of his own teaching. Having taught the players of the Czech Quartet, which he founded, he took the place of his dying pupil Otto Berger in it, and remained a member of the quartet for 20 years, throughout its most glorious period. Having retired in 1914, he returned to the conservatory in 1919. During his career as soloist over all Europe he became acquainted with Wagner, Liszt, Bülow and Strauss, who wrote for him the Sonata in F. Dvořák composed some works for him, among them the Cello Concerto, although the first performance of this work was in fact given by Leo Stern.

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B. Heran: *Kdo je Hanuš Wihan?* [Who is Hanuš Wihan?] (Prague, 1947)
L.S. Ginzburg: *Ganush Vigan i Cheshskiy kvartet* [Hanuš Wihan and the Czech Quartet] (Moscow, 1955)
J. Vratislavský: *České kvarteto* [The Czech Quartet] (Prague, 1984), 27–37

MIROSLAV K. ČERNÝ/R

Wihan Quartet. Czech string quartet. It was founded at the Prague Academy of Musical Arts in 1985 by Leoš Cepický, Jan Schulmeister, Jiří Zigmund and Aleš Kasprík. Its teacher was Antonín Kohout of the Smetana Quartet and it took the name of Hanuš Wihan (1855–1920), cellist and *spiritus rector* of the Bohemian Quartet. In 1988 it won the Prague Spring International Competition, in 1990 the chamber music competition at Trapani, Sicily, and in 1991 the London International String Quartet Competition. Since then it has toured extensively, winning praise for its tonal quality, fine intonation and stylistic sense. Its performances and recordings of the works of Dvořák and Janáček have reached a particularly high standard but it has also had success with the Beethoven quartets, all of which it has recorded.

TULLY POTTER

Wihtol, Joseph. *See* VĪTOLS, JĀZEPS.

Wijngaerde, Antonius van den. *See* DE VINEA, ANTONIUS.

Wiklund, Adolf (*b* Långserud, Värmland, 5 June 1879; *d* Stockholm, 3 April 1950). Swedish composer, pianist and conductor. He studied at the Stockholm Conservatory with Lindegren (composition) and Andersson (piano). A state scholarship enabled him to study in Paris (1903–4), where he was organist of the Swedish church, and a Jenny Lind Stipend took him to Germany for further education (1905–7). There he had lessons with Kwast in Berlin, conducted at Karlsruhe (1907) and served as coach at the Berlin Opera (1908). He made his début as a conductor at the Royal Theatre, Stockholm, in 1911, and was then conductor of the Royal Orchestra (1911–24) and the Concert Society Orchestra (1925–38); he also conducted in several European cities. As a pianist he played his own concertante pieces and appeared as an accompanist. In 1915 he was elected to the Swedish Academy of Music. He composed in a national Romantic style, at first influenced by Brahms and Stenhammar but later dominated by Impressionist features with a great feeling for melody and harmony. Among the best works of his small output are the two piano concertos (which are among the most important Swedish compositions in the genre), the symphonic poem *Sommarnatt och soluppgång*, the Symphony and the Violin Sonata.

WORKS
(*selective list*)

Orch: Konsertstycke, pf, orch, 1902; Concert Ov., 1903; 2 pf concs., e, op.10, 1906, rev. 1935, b, op.17, 1917; Sommarnatt och soluppgång, sym. poem, 1918; Sym., op.20, 1923; Symfonisk prolog, 1934; suites and other pieces for full/chbr/str orch
Other works: Sonata, a, vn, pf, 1906; small pf pieces, songs

BERTIL WIKMAN

Wikmanson [Wikman], **Johan** (*b* Stockholm, 28 Dec 1753; *d* Stockholm, 10 Jan 1800). Swedish composer and organist. The son of an impoverished dyer, he studied thoroughbass and the keyboard with H.P. Johnsen. In 1770 he was sent by his parents to Copenhagen to learn mathematics and instrument making. He returned to Stockholm in 1772 and entered the civil service as an accountant in the royal lottery. During the 1780s he studied composition with Abbé Vogler and with his friend J.M. Kraus; in 1788 he was elected a member of the Royal Academy of Music, Stockholm, where he became the director of education (1796) and a teacher of harmony and theory (1797). As the organist at the Dutch Reformed Church (1772–81) and at the Storkyrka (from 1781), where he helped to rebuild the organ during the 1790s, he became one of the most important organists in Sweden. He also played a number of other instruments and was particularly proficient on the cello.

Wikmanson translated theoretical works by Tartini (from the French), and by Vogler, for whom he was also a linguistic adviser. His works resemble Kraus's in their sense of form and technical mastery; his *Häckningen*, written for the Palmstedt literary circle, is a charming Rococo piano cantata in Kraus's manner. The three surviving string quartets, based on Haydn's style but with idiomatic harmony and counterpoint, were posthumously published by his friend G.A. Silverstolpe with a dedication to Haydn, who praised them highly. His piano music was influenced by C.P.E. Bach, Haydn and probably Johann Schobert, and includes a Sonata in C with a brief, humorous movement entitled 'Hönshuset' ('Henhouse'), and a cycle of miscellaneous pieces entitled *Fragmenter för min lilla flicka*, composed for his daughter. Wikmanson was also a significant Swedish lied composer, and set over 30 poems during the 1790s.

WORKS
MSS mainly in S-Sk, Skma

VOCAL

Sacrificial Chorus, to Äfventyraren [The Adventurer] (Spl, J.M. Lannerstierna), Stockholm, 1791, *S-Skma, St*
Finale to Eremiten [The Hermit] (Spl, G. Eurén after A. von Kotzebue), Stockholm, 1798, *St*
Chorus, Syskon af vänskapens heliga röst, D
Concert aria, Han försvann, hvilka drömmar sväfva, E♭
Häckningen (cant., C.M. Bellman), 1v, pf, 1792, *Sk*, pubd in *Carl Michael Bellmans skrifter*, xi (Stockholm, 1964)
Songs for male qt, lost
Lieder: Sammelsurium af wisor och små sångstycken, 28 songs (Bellman, A. Bertin, G.A. Bürger, M. Claudius, A.M. Lenngren), 1789–90; 3 songs pubd in *Skaldestycken satte i musik* (Stockholm, 1795); 1 song, Det bör ej någon plåga ge, *Skma*

INSTRUMENTAL

Orch: Minuetto allegretto, E♭, 1796, ed. in The Symphony 1720–1840, ser. F, iii (New York, 1983)
Chbr: str qt, A, *c*1782, *S-Skma* (facs. in Autographus musicus, xxiv (Stockholm, 1984)), ed. in MMS, x (1981); 3 str qts, d, e, B♭, op.1 (Stockholm, 1801), ed. in MMS, vi (1970); str qt, B♭ [only va pt extant]; str, qt, inc., lost; 3 sonatas, cittern, b; 2 sonatas, cittern, lost; 2 solos, vc, lost
Kbd: Sonata, b, ed. K. Brodin in *Svensk klassik musik*, ii–iii (1932); Sonata, C, 1 movt in *Musikaliskt tidsfördrif*, xxxv (1823); Divertissement på Södersfors, D, 1784, ed. K. Valentin, *Svensk sång* (Stockholm, 1901); Fragmenter för min lilla flicka, 2 pts; Theme and 7 variations, D; Andante, c, *LI*; other small pieces, lost

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C.-G. STELLAN MÖRNER/BERTIL H. VAN BOER

Wikström, Inger (*b* Göteborg, 11 Dec 1939). Swedish pianist, composer and conductor. She studied the piano with Gottfried Boon in Stockholm and with Ilona Kabos in London. In 1959 she made successful débuts in Stockholm, London and Berlin, and in New York in 1964; her subsequent career as a pianist included world-wide tours. In 1977 she founded the Nordic Music Conservatory and in 1980 the Nordic Chamber Opera. During the late 1970s she also began to compose and to conduct. Most of her compositions are vocal works; her music is lyrical, but with elements of expressionism and Swedish neo-romanticism, especially in the Rilke songs and the opera *Den Fredlöse*.

WORKS

Stage: Junker Nils (family op, A. Lindgren), 1982; Den fredlöse [The Outlawed] (op, after A. Strindberg), 1985; Elddonet [The Tinderbox] (musical, after H.C. Andersen), 1990; Den brottslige modern [The Guilty Mother] (after P.-A. Beaumarchais), 1992; Näktergalen [The Nightingale] (after Andersen), 1993; Aladdin, 1995; Peter Pan, 1997
Vocal (for 1v, pf, unless otherwise stated): 6 Lieder, op.10 (R.M. Rilke), 1982; Orpheus-Euridike-Hermes, op.11 (Rilke), 1982; 3 Lieder, op.12 (Rilke), 1983; 3 sånger, op.15 (P.F. Lagerkvist), 1983; 3 Shakespeare Sonnets, 1995; 3 Stockholm Songs (B. Bergman), 1996; Lamentatio, solo and chor, 1997
Inst: Ballad, op.13, pf, 1982; Ballad, op.17, pf, str orch, 1988; 3 duets, op.18, 2 vn, 1988; 7 Preludes, op.19, pf, 1991; Pf conc., fantasy, 1994; 3 Fairy Tales, pf, 1998

EVA ÖHRSTRÖM

Wilars [Wilart] **de Corbie.** *See* VIELART DE CORBIE.

Wilby, Philip (*b* Pontefract, 18 July 1949). English composer. Encouraged to take up composition by Herbert Howells, Wilby graduated from Keble College, Oxford, in 1970. After a year as a professional violinist, he was invited by Alexander Goehr, then professor of music at Leeds University, to join his staff. He has been the senior tutor in composition there since 1984. For Wilby composing is an act of worship, and most of his major works are expressions of his Christian faith. He is happy to tailor his versatile technique to the very different demands of the skilled amateur in a brass or wind band, both in Britain and in the United States, to the church or cathedral choir or to the finest professional soloist or orchestra.

Wilby has developed a musical language characterized by directness and sincerity. He is attracted by opposites: on a musical level, combining music from the past with his own; on an expressive level, the interplay between light and dark, as in his *Symphonia sacra* 'In Darkness Shine' (1986), chaos and order, violence and tranquillity. Two of his larger sacred choral works, *Cantiones sacrae* (1987) and *A Passion for our Times* (1997), include a dance element. His reconstructions of two Mozart fragments have been widely performed. His evocative Second Symphony 'Voyaging', composed for the BBC Philharmonic in 1991, underpins a personal spiritual journey with music of energy and drive. Wilby has also composed two colourful symphonies for brass band, 'Dance before the Lord' (1994) and 'Revelation' (1995). These and other works of substance, like the *Paganini Variations*, a BBC commission from 1991, and *Lowry Sketchbook* (1992), have rejuvenated the repertory of the medium.

WORKS
(*selective list*)

Orch: Firestar, wind orch, 1983; Sym. no.1 (Symphonia sacra 'In Darkness Shine'), wind orch, 1986; Wings of Morning, 1988; Sym. no.2 'Voyaging' (Psalm viii), children's chorus, orch, 1991; Conc., perc, orch, 1993; Laudibus in sanctis, wind orch, 1994
Brass band: The New Jerusalem, 1990; 'Paganini' Variations, 1991; Lowry Sketchbook, 1992; Masquerade, 1992; Shadow Songs, 1992; Sinfonia 'Dance Before the Lord', brass band, live elecs, 1994; Revelation (Symphony for Double Brass after Purcell), 1995; Conc., euphonium, brass band, 1996; 'Jazz' Symphonic Dances, 1996
Choral: The Temptations of Christ (*Matthew*, iv, 1–11), S, mixed vv, orch, elec, 1983; Cantiones sacrae, T, mixed vv, nar, dancer, perc, org, 1987; St Paul's Service, treble vv, org, 1988; Trinity Service, mixed vv, org, 1992; Evening Liturgy, double choir, org, 1994; A Passion for our Times, celebrant, nar, mixed vv, org, wind orch, 1997; anthems and motets
Vocal: Winter Portrait in Grey and Gold (K. Smith), S, 3 insts, 1977–85; 10 Songs of Paul Verlaine, Bar, pf, 1983; To the Green Man (M. Jarman), S, pf, 1990; Unholy Sonnets (M. Jarman), high voice, pf/brass band, 1995
Chbr and solo inst: Roses for the Queen of Heaven, org/pf, 1982; The Night and all the Stars, hn, vn, 2 va, vc, 1985; Sonata sacra, cl, va, pf, 1986; 2 Concert Studies, vn, pf, 1987; Lifescape – Mountains, pf, 1987; Breakdance, rec, tape, 1988; Classic Images, brass qnt, 1988; Parables, va/vc, pf, 1988; Music for East Coker (Str Qt no.5), 1990
Reconstructions: Mozart: Concerto, D, KA56/315f, vn, pf, orch; Mozart: Sinfonia concertante, A, KA104/320e, vn, va, vc, orch
Educational music
Principal publishers: Chester, Novello, Maecenas, Rosehill, R. Smith

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PAUL HINDMARSH

Wilbye [Willoughbye], **John** (*b* Diss, bap. 7 March 1574; *d* Colchester, Sept–Nov 1638). English composer and musician. He was one of the finest English madrigalists.

1. LIFE. Wilbye was the third son of Matthew, a prosperous tanner, and Fellowes (1914–15) suggested that it was through the Cornwallis family, who lived at Brome Hall, near Diss, that he entered the service of the Kytsons at Hengrave Hall, outside Bury St Edmunds (Lady Elizabeth Kytson, the wife of Wilbye's master, was a Cornwallis). The Kytsons had strong, active interests in music, and their establishment was splendidly equipped with both instruments and music books. Wilbye was certainly working for them by 1598, when he published his first volume of madrigals. The dedication of this collection was inscribed from the Kytsons' town house in Austin Friars, London, showing that Wilbye could have had active contacts with the capital's musical circles. In 1600 Wilbye and Edward Johnson, who had also been employed as a domestic musician at Hengrave Hall as early as 1572, were involved in the negotiations for the publication of Dowland's second book of lute-songs. From 1598 for the greater part of the next 30 years Wilbye was at Hengrave, where he lived not only as a domestic musician but also clearly as an honoured retainer who progressively built up his own material wealth. His only other collection of madrigals appeared in 1609 (he had contributed a madrigal to Morley's *The Triumphes of Oriana*, RISM 1601[16]). In 1613 he was granted the lease of a particularly valuable sheep farm in the area, and Fellowes suggested that from this time he may have concentrated all his attention on his worldly affairs (fig.1). His only subsequent publications were two contributions to Leighton's *Teares or Lamentacions of a Sorrowful Soule* (1614[7]). His compositions surviving in manuscript are few and mostly unimportant.

1. Autograph letter (September 1628) from Wilbye to Mrs Camocke (GB-Cu Hengrave 88, ii, item 131)

On the death of Lady Elizabeth Kytson in 1628 the Hengrave establishment was dispersed. Wilbye was unmarried, and evidently he moved to Colchester apparently to spend the last ten years of his life with Lady Rivers, the youngest daughter of Lady Kytson, with whom he had long had a close friendship. In his will, made on 10 September 1638 (proved on 30 November), he made numerous bequests of land and property, disposed of some £400, and left his 'best vyall' to the Prince of Wales (later Charles II). He was evidently buried in Holy Trinity, Colchester.

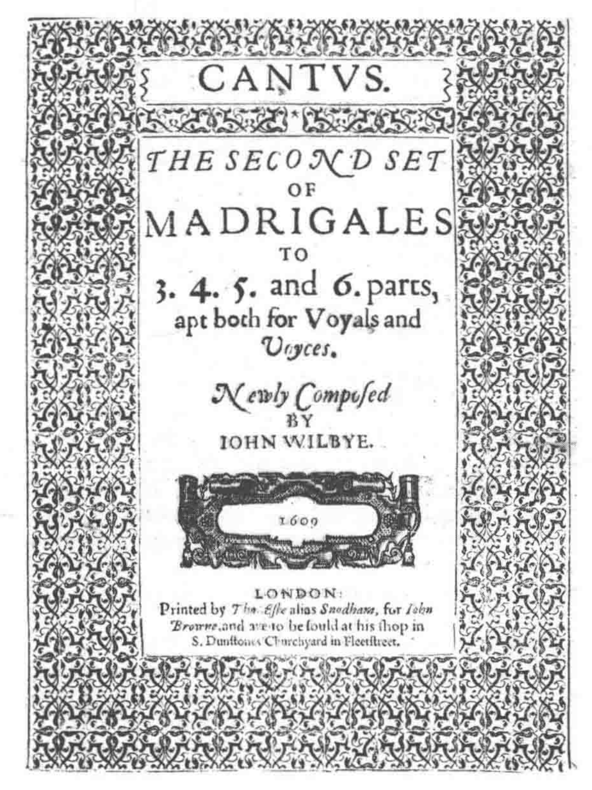
2. WORKS. The most important formative influences on Wilbye's music were Morley's canzonet manner and, to a lesser extent, the madrigalian idiom of Alfonso Ferrabosco (i). It is probable that the polished and sensitive style of Kirbye, who was a domestic musician at Rushbrooke Hall, a few miles from Hengrave, also played a general part in the formation of his style. On the other hand, the example of Byrd's sturdy or turbulent polyphony does not seem to have had the same importance for Wilbye as it did for Weelkes. The most marked influence of Morley is to be heard in the three-voice pieces that open Wilbye's *First Set of English Madrigals* (1598). Here Wilbye already shows a firm command of Morley's facile canzonet style, generating fluent little paragraphs that are as polished as they are unenterprising. Signs of Ferrabosco's influence may be most clearly discerned in certain of the five-voice works of this collection, with their more staid expression and counterpoint. *Lady, your words doe spight mee* actually uses a text already set by Ferrabosco (in Yonge's *Musica transalpina*, 1588[29]), and is the only example of Wilbye's borrowing some musical material from an earlier setting. The best of the five-voice pieces is *Flora gave mee fairest flowers*, a far more canzonet-like piece, whose clearcut paragraphs and specially sprightly conclusion contrast sharply with the amorphous counterpoint and relatively neutral expression of its companions.

Among the six-voice works, the sonnet setting *Of joys and pleasing paines* (2p. *My throte is sore*) is an impressive exploration of a full-textured pathetic vein, whose dissonance-filled sonorities could readily be associated with Weelkes. By contrast, *When shall my wretched life give place to death* shows a marked expressive restraint, its archaic idiom clearly prompted by the text, which has a native pre-madrigalian seriousness. The best of the six-voice pieces is undoubtedly *Lady, when I beehold*, a thoroughly light piece, yet one which shows an inventiveness and musical substance that far transcends the limitations of the conventional canzonet.

It is, however, the four-voice works that form the most consistently interesting group in the volume. For *Alas, what hope of speeding* Wilbye borrowed a text from Kirbye's 1597 volume, but whereas Kirbye had merely provided a line-by-line setting of the text, Wilbye evolved a fuller musical experience which transcends the mere matching of words. The four-voice setting of *Lady, when I beehold* (which has no relationship with the six-voice setting, except for the final line) is the clearest example in this collection of Wilbye's grasp of the effectiveness of repetition and sequence, the conventional canzonet repetitions being supplemented to build a clearcut *AABBCDDEE* structure. The most beautiful and penetrating piece is *Adew, sweet Amarillis*, which heightens its resigned pathos by turning to the tonic major for the

final section, an effect that Wilbye was to exploit in several pieces in his second collection.

Wilbye's *Second Set of Madrigales* (1609) is the finest English madrigal collection (fig.2). There is still some evidence of a pre-madrigalian style in the six-voice settings of *O wretched man* and *Where most my thoughts* (2p. *Dispightfull thus*), but in *Happy, O happy he* this restrained seriousness is blended with a more madrigalian language to produce one of the noblest pieces in the volume. In general, however, Wilbye used a thoroughly madrigalian style that is fully formed and consistent. His exploitation of repetition, and especially of sequences, is here greatly extended to become one of the most notable features of his style. He showed far less interest than Weelkes in long-range repetition or in thematic relationships between different sections as a means of establishing an integrated structure, but he sometimes repeated substantial phrases or whole sections for structural clarification, as in *Yet sweet take heed* (the second part of *Sweet hony sucking bees*), where a statement and two repetitions of a 13-bar phrase for three voices form a very substantial centre to five-voice flanks. Wilbye fully appreciated the value of immediate repetition, both as a means of musical expansion and of expressive reinforcement. His most characteristic form of sequence is built from a three-voice phrase in which two voices move largely in 3rds over a mainly static bass, and a further fingerprint of his style is the subsequent addition, to a sequence or repetition, of a more mobile counterpoint which is often as brief as it is striking, as when the opening music returns at the centre of *Draw on sweet night*. The canzonet manner remains a major factor in the collection, but it is now used with far more resourcefulness so as to produce, in such pieces as the madrigal *Sweet hony sucking bees*, one of the most extended and impressive pieces in the volume. A strengthening of counterpoint is seen in other pieces, where a more complex texture is generated by shapely yet sinewy points deployed in broader paragraphs. This feature is found in *Fly not so swift* and *Love not me for comely grace*; the latter, a setting of a cynical poem on woman's perversity, starts with guileless homophony, but in increasingly strong counterpoint reflects something of the strength of feeling latent in the lyric. Wilbye's ability to penetrate beneath the surface of a text was unsurpassed among the English madrigalists, and his control of an evolving or changing emotional state is splendidly exemplified in *All pleasure is of this condition*, which proceeds from joy to grief, and *Stay Coridon thou swaine*, which unfolds an experience of mounting excitement.


CANTVS.

THE SECOND SET OF MADRIGALES TO 3. 4. 5. and 6. parts, apt both for Voyals and Voyces.

Newly Composed BY IOHN WILBYE.

1609

LONDON: Printed by Tho. Este alias Snodham, for Iohn Browne, and are to be sould at his shop in S. Dunstons Churchyard in Fleetstreet.

2. *Title-page of Wilbye's 'Second Set of Madrigales' (London: John Browne, 1609)*

Wilbye's expressive insight is matched by his textural and tonal subtlety. In sharp contrast to Weelkes, who habitually used full textures, Wilbye favoured finer and far more varied sonorities. Nor did Wilbye have Weelkes's interest in the more emotional or bizarre types of chromaticism which direct the music along an eccentric course. Wilbye's only passage of extended chromaticism (in *Oft have I vowde*) is simply a rich colouring of a G minor context. What Wilbye did recognize was the expressive potency of major–minor alternations. Sometimes he simply inflected a passage with one or two chromatic notes from the other mode, but at other times he reinforced the expressive power of a whole section by transferring it bodily into the other mode, as at the end of *Oft have I vowde* and *Yet sweet take heed*. Wilbye's most subtle use of this major–minor ambivalence occurs in *Draw on sweet night*, a work remarkable for its intense yet poised melancholy. This piece is also notable for its structural features; after the first two substantial sections have been unfolded (the first in the tonic major and the second in the minor) the opening words and music return to be developed further. After a fresh sequential passage the music gradually returns to the second (minor) section; thus the piece is both firmly integrated in structure, and gains in expressive focus. *Draw on sweet night* is not only Wilbye's finest single achievement, but perhaps also the greatest of all English madrigals. He used some material from this piece to open *O God, the rocke of my whole strength*, one of his two contributions to Leighton's 1614 collection.

Only one of Wilbye's manuscript works (*Homo natus de muliere*) in any way matches the best of his madrigals. His sole keyboard piece, composed by August 1612, is a simple arrangement of Dowland's 'Frogge' galliard, a piece which may have had some special appeal for Wilbye, for the end of *Lady, your words doe spight mee* from his first madrigal collection seems to be a quotation from the opening of the same piece. Wilbye's one complete string fantasia is a sterile contrapuntal exercise.

WORKS

MADRIGALS

The First Set of English Madrigals, 3–6vv (London, 1598/*R*; ed. in EM, vi (1914, 2/1966) [1598]

The Second Set of Madrigales, 3–6vv (London, 1609/*R*); ed. in EM, vii (1914, 2/1966) [1609]

1 Madrigal in 1601^{16}; ed. in EM, vi (1914, 2/1966), xxxii (1923, 2/1962)

Adew, sweet Amarillis, 4vv, 1598

Ah, cannot sighes, nor teares, 6vv, 1609

Ah, cruell Amarillis, 3vv, 1609

Alas, what a wretched life is this, 5vv, 1598
Alas, what hope of speeding, 4vv, 1598
All pleasure is of this condition, 5vv, 1609
As fayre as morne, 3vv, 1609
A silly silvan, 5vv, 1609
As matchlesse beauty thee a Phoenix proves, 4vv, 1609
Away, thou shalt not love me, 3vv, 1598
Ay mee, can every rumour, 3vv, 1598
Change me O heavens, 4vv, 1609
Come shepheard swaynes, 3vv, 1609
Cruell, behold my heavie ending, 6vv, 1598
Deere pitie, how? ah how?, 3vv, 1598
Downe in a valley (2p. Hard destinies are love and beauty), 5vv, 1609
Draw on sweet night, 6vv, 1609
Dye hapless man, 5vv, 1598
Flora gave mee fairest flowers, 5vv, 1598
Flourish yee hillockes, 3vv, 1609
Fly Love aloft to heaven, 3vv, 1598
Fly not so swift, 4vv, 1609
Happy, O happy he, 4vv, 1609
Happy streames whose trembling fall, 4vv, 1609
I alwaies beg (2p. Thus love commaunds), 5vv, 1598
I fall, I fall, O stay mee (2p. And though my love abounding), 5vv, 1598
I live, and yet me thinks I do not breath, 3vv, 1609
I love alas, yet am not loved, 4vv, 1609
I soung sometimes my thoughts and fancies pleasure, 5vv, 1598
Lady, when I beehold, 4vv, 1598
Lady, when I beehold, 6vv, 1598
Lady, your words doe spight mee, 5vv, 1598
Long have I made these hils and valleys weary, 6vv, 1609
Love not me for comely grace, 4vv, 1609
Of joys and pleasing paines I late went singing (2p. My throte is sore, my voice is horse with skriking), 6vv, 1598
Oft have I vowde, 5vv, 1609
O what shall I doe, 3vv, 1609
O wretched man, 6vv, 1609
Softly, O softly drop mine eyes, 6vv, 1609
So light is love, 3vv, 1609
Stay Coridon thou swaine, 6vv, 1609
Sweet hony sucking bees (2p. Yet sweet take heed), 5vv, 1609
Sweet love, if thou wilt gaine a monarches glory, 6vv, 1598
The lady Oriana, 6vv, 1601[16]
There is a jewell, 3vv, 1609
There where I saw her lovely beauty painted 5vv, 1609; *risposta* to I live and yet me thinks I do not breath
Thou art but young thou sayst, 6vv, 1598
Thus saith my Cloris bright, 4vv, 1598
Unkind, O stay thy flying, 5vv, 1598
Weepe O mine eies, 3vv, 1598
Weepe, weepe mine eyes, 5vv, 1609
What needeth all this travaile (2p. O fooles, can you not see), 4vv, 1598
When Cloris heard of her Amintas dying, 4vv, 1609
When shall my wretched life give place to death?, 6vv, 1598
Where most my thoughts (2p. Dispightfull thus unto my selfe), 6vv, 1609
Why dost thou shoot, 6vv, 1598
Yee restlesse thoughts, 3vv, 1598
Yee that doe live in pleasures, 5vv, 1609

SACRED

I am quite tired, anthem, 4vv, 1614[7]; ed. in EECM, xi (1970), 79; EM, vi (1914, 2/1966)
O God, the rocke of my whole strength, anthem, 5vv, 1614[7]; ed. in EECM, xi (1970), 171; EM, vi (1914, 2/1966)
O who shall ease me, anthem, 6vv, inc., *GB-Ob* Mus.f.20, 22–4
Homo natus de muliere, 6vv, *Ob*; ed. in The Old English Edition, xxi (London, 1898); ed. D. Brown (London, 1976)
Ne reminiscaris, 1v, 4 viols, *Lbl*; ed. in MB, xxii (1967), 73
3 madrigals, 3vv, from the Second Set of Madrigales (1609) have sacred texts in *Och* 1074–7: At mercyes throne (= As fayre as morne); Flowe, oh my teares (= Flourish yee hillockes); How fading are the pleasures (= Ah, cruell Amarillis)

INSTRUMENTAL

3 fantasias a 4, inc., *GB-Lbl* Add.29427
Fantasia a 6, *IRL-Dm* Z3.4.7–12; ed. in MB, ix (1955, 2/1962), 141
The Frogge [galliard] (J. Dowland, set by Wilbye), kbd, Earl of Dalhousie's private collection, *GB-En*; ed. T. Dart, *Clement Matchett's Virginal Book (1612)* (London, 1957, 2/1969), 14

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DAVID BROWN

Wilcke, Jodocus. *See* WILLICH, JODOCUS.

Wild, Earl (*b* Pittsburgh, 26 Nov 1915). American pianist and composer. A prodigy, he studied with Selmar Janson (a pupil of Scharwenka and d'Albert), Paul Dogureau (a pupil of Ravel) and Egon Petri (a pupil of Busoni). Thanks to his brilliant technique and phenomenal sight-reading ability, he became the pianist of the Pittsburgh SO under Klemperer and others. From 1937 to 1944 he was the pianist of the NBC SO under Toscanini, with whom he played Gershwin's *Rhapsody in Blue* in 1942, and from 1945 to 1968 he was staff pianist for the ABC Network. During those years he gave recitals throughout the USA and also appeared with orchestras. He gave the première of Paul Creston's Piano Concerto (1949), Martinů's Cello Sonata no.2 (1950, with George Ricci) and Marvin David Levy's Piano Concerto (1970, Chicago SO under Solti). Wild has taught at many American conservatories, including the Manhattan School and Juilliard, and has given masterclasses throughout the world. He began to make recordings in 1934, and his extensive discography encompasses over 30 piano concertos, several chamber works and more than 600 solo pieces. He has made virtuoso transcriptions of music by Gershwin, Tchaikovsky, Rachmaninoff and others. His original compositions include the Easter oratorio *Revelations*, commissioned by the ABC, another commissioned choral work *The Turquoise Voice*, and the Doo-Dah Variations for piano and orchestra, based on a Stephen Foster song.

As a pianist Wild combines the best aspects of the late-Romantic piano tradition within a more modern, relatively sober metrical framework. His playing, backed by a perfect virtuoso technique and tonal control, is seldom metrically eccentric; he understands rubato without abusing it; his lines are strong and clear. A specialist in 19th-century repertory, he is particularly noted for his

Liszt playing, and in 1986 was awarded the Liszt Medal of Hungary. His Chopin and Rachmaninoff performances are greatly praised. He has also played and recorded the music of such lesser Romantics as Herz, Medtner, Paderewski, Scharwenka, d'Albert, Moszkowski and Balakirev. In his later years he was recognized, along with Shura Cherkassky, as the last great exponent of the Romantic tradition.

HAROLD C. SCHONBERG

Wild, Jodocus. *See* WILLICH, JODOCUS.

Wildberger, Jacques (*b* Basle, 3 Jan 1922). Swiss composer. He studied at the Basle Konservatorium with Eduard Ehrsam (piano, teaching diploma 1944) and Gustav Güldenstein (music theory). From 1946 he worked as a répétiteur at the Basle Stadttheater and wrote articles for the theatre's journal. He joined the communist Partei der Arbeit (PdA) in 1944, firmly placing himself against the prevailing Swiss Zeitgeist; in 1947 as the crimes of Stalin became known, he left the PdA and depoliticized himself. Hitherto self-taught as a composer, he became acquainted with the music of Wladimir Vogel and decided to study with him in the Ticino. Vogel instructed him in Schoenberg's 12-note technique (1948–52) and influenced him to achieve a meaningful relationship between language and music. Wildberger's 12-note Quartet for flute, clarinet, violin and cello (1952), written as an apprentice piece, received its first performance at the 1952 Darmstadt summer courses. In 1953 his *Tre mutazioni* for chamber orchestra, which like the Quartet shows the influence of Webern as well as Schoenberg, received its première in Donaueschingen. Despite his growing international reputation, Wildberger was ostracized and ignored in his home country, where he was regarded as a communist and a '12-note composer'. It was not until 1959 that he gained regular employment as a lecturer at the Badische Hochschule für Musik in Karlsruhe. In 1966 he was appointed head of harmony and counterpoint at the Conservatory of the Musik-Akademie der Stadt Basel, a position he held until his retirement in 1987. As the Cold War mentality waned, he gradually received modest recognition in Switzerland. His honours include the Fondation BAT (1975), the composition prize of the Swiss Composer's Union (1981) and the arts prize of Riehen (1987).

In addition to Vogel, Schoenberg and Webern, Wildberger was influenced by Boulez, who conducted the première of his orchestral work *Intensio – Centrum – Remissio* in Aix-en-Provence in 1958. After this encounter, Wildberger expanded the domains in which he employed serial structuring: in his Music for strings (1960), for example, durations are structured serially; and in the third movement of the cantata *In my end is my beginning* (1964) articulation and duration are linked. He also refined his tone colours through the use of elaborate instrumentation.

In 1967, as the beneficiary of a scholarship from the Deutscher Akademischer Austauschdienst, Wildberger lived in Berlin and was repoliticized by the student movement, becoming one of the generation of 1968. *La notte* (1967), the key work from this period, was followed by a two-year break in composition. This time of creativity and reflection, the subject of his essay 'Über die Schwierigkeit, heute noch zu komponieren' (1968, in Wildberger, 1996), divides his oeuvre into two phases: if formulations of inner musical and aesthetic questions predominated up until Berlin, there now occurred in his works, the majority of which make use of text, a thematization of the relationship between art and society, as well as a critical examination of the expressive and communicative limits of music, indeed of art in general. From this time on he aimed in his compositions 'to define his position as an artist in the human community and his responsibility towards it', and to raise 'an objection to all socio-political violence and injustice'.

After 1967 Wildberger occasionally wrote 'musica pura', in which a concentration on musical material predominates, or in which the performer 'is allowed to fan his virtuosic tail' (*Diario* for clarinet, 1971–5, *Prismes* for alto saxophone, 1975, Concerto for Orchestra, 1991–2). Other instrumental works, however, come closer to political engagement through the cross-referencing of musical quotations or other semantic procedures (*Diaphanie* for viola, 1986; *Los pajarillos no cantan* for guitar, 1987, *Commiato* for string quartet, 1997). As a musical thinker he has contributed to many radio programmes (mostly for German institutions) and written essays, a collection of which was published in 1996.

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(*selective list*)

Orch: 3 mutazioni, chbr orch, 1953; Intensio – Centrum – Remissio, 1958; Musik, 22 solo str, 1960; Conc., ob, str, hpd, cel, hp, perc, 1963; Movts, 1964; Contratempi, fl, 4 orch ens, 1969–70; Konzertante Szenen, sax, orch, 1981; Canto, 1982; . . . und füllet die Erde und machet sie euch untertan . . . , 1988–9 [after Bible: *Genesis*]; Conc. for Orch, 1991–2

Vocal: Ihr meint, das Leben sei kurz . . . (cant., Jap. short poems), chorus, 10 insts, 1957; Epitaphe pour Evariste Galois (Wildberger), spkrs, S, Bar, speaking chorus, orch, loudspeaker, 1962; In my end is my beginning (cant., T.S. Eliot), S, T, chbr orch, 1964; La notte (Michelangelo, H.M. Enzensberger), Mez, 5 insts, 1967; . . . die Stimme, die alte, schwächer werdende Stimme . . . (Bible, S. Beckett, A. Camus, P. Celan, M. Heidegger, F. Hölderlin), S, vc, orch, tape, 1973–5; Tod und Verklärung (Novalis, J. von Tepl, H. Heine), Bar, chbr orch, 1977; An die Hoffnung (Hölderlin, J. Becker, E. Fried), spkr, S, orch, 1979; Du holde Kunst (P. Weiss, G. Eich, W. Benjamin, S. Mallarmé), spkr, S, orch, 1987–8; Elegie (Hölderlin), S, cl, bn, str qnt, perc, 1994–5

Chbr and solo inst: Qt, fl, cl, vn, vc, 1952; Zeitebenen, 8 insts, 1958; Musik, vc, pf, 1959; Qt, fl, ob, hp, pf, 1967; Rencontres, fl, cl, 1967; Double Refrain, fl, ob, gui, tape, 1972; Retrospective II, fl, 1972; Diario, cl, 1971–5; Prismes, a sax, 1975; Schattenwerk, org, 1976; Kanons und Interludien, 4 cl, 1984; Diaphanie, va, 1986; Los pajarillos no cantan, gui, 1987; Notturno, va, pf, 1990; Tantôt libre, tantôt recherchée, vc, 1992–3; Chbr Conc., 7 insts, synth, 1995–6; Commiato, str qt, 1997

Music for theatre, radio and film

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Principal recording companies: Ars Produktion, Bärenreiter, Communauté de travail pour la diffusion de la musique suisse, HMV, Jecklin, Quantaphon

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W. Gruhn: 'Jacques Wildberger', *Metzler Komponisten Lexikon* (Stuttgart, 1992), 870–71

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ANTON HAEFELI

Wildbrunn [Wehrenpfennig], **Helene** (*b* Vienna, 8 April 1882; *d* Vienna, 10 April 1972). Austrian soprano. She studied with Papier-Paumgartner in Vienna, where she sang small roles at the Volksoper in 1906. Engaged at Dortmund (1907–14) as a contralto, she sang Ortrud, Fricka, Amneris and Delilah, but at Stuttgart (1914–18) she moved into the soprano repertory, including Leonore, Amelia, Kundry, Isolde and the Marschallin. She was engaged at the Berlin Staatsoper (1918–25), the Vienna Staatsoper (1919–32) and the Berlin Städtische Oper (1926–9), where her Electra was acclaimed by Strauss. She also sang Kundry at La Scala (1922); Brünnhilde, Isolde, Kundry and the Marschallin at Buenos Aires (1922–3); Donna Anna at Salzburg (1925); Leonore at Covent Garden (1927) and Isolde and Brünnhilde (*Die Walküre*) at the Paris Opéra (1928). Recordings of extracts from her major roles show the strength and security of her voice and her dramatic flair.

LEO RIEMENS/ALAN BLYTH

Wilde, Oscar (Fingal O'Flahertie Wills) (*b* Dublin, 16 Oct 1854; *d* Paris, 30 Nov 1900). Irish writer. His plays, most notably *Lady Windermere's Fan* (1892) and *The Importance of Being Earnest* (1895), brought to the Victorian stage a wit that was both scintillating and subversive. Wilde cultivated the image of an aesthete and flouted convention at every turn. He was lampooned (in the decadent character of Bunthorne) by Gilbert and Sullivan in *Patience* (1881), and a musical 'Travestie Suggested by *Lady Windermere's Fan*' was produced at the Comedy Theatre in 1892. Following Wilde's imprisonment in 1895 for homosexual acts, the composer Dalhousie Young published a pamphlet entitled *Apologia pro Oscar Wilde*; after his release Wilde planned a libretto for Young's opera *Daphnis and Chloë*, but the scheme never materialized. Wilde died prematurely in exile, and it was German (largely operatic) interest in his work that was to revive his reputation, beginning with Max Reinhardt's Berlin production of *Salomé* in 1902, and Richard Strauss's operatic version of the same play. In the mid-20th century Wilde's plays became material for the musical stage, in such entertainments as Noël Coward's *After the Ball* (1954), Vivian Ellis's *So Romantic* (1950) and *Half in Earnest* (1957), and Anne Croswell's *Earnest in Love* (1960), with music by Lee Pokriss. Wilde himself had more sympathy with the visual arts than with music, but he tried to place the latter within his aesthetic scheme in the essay 'The Critic as Artist' (in his book *Intentions*) and in the preface to his novel *The Picture of Dorian Gray*. His prose style was widely praised for its 'limpid and lyrical effects' (Max Beerbohm) and its 'sonorous and majestic music' (H.L. Mencken).

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ANTHONY PARR

Wilde Alexander, Der. *See* ALEXANDER, MEISTER.

Wilder, Alec [Alexander] **(Lafayette Chew)** (*b* Rochester, NY, 16 Feb 1907; *d* Gainesville, FL, 24 Dec 1980). American composer and arranger. After studying privately at the Eastman School he became active in the early 1930s as a songwriter and arranger in New York. Many of his songs were composed for and/or performed by such singers as Mildred Bailey, Cab Calloway, Bing Crosby, Ethel Waters, Mabel Mercer and, in the 1940s, Frank Sinatra. In 1939 Wilder attracted attention with a series of octets with whimsical titles, for example *Sea Fugue Mama*, *Neurotic Goldfish*, *Amorous Poltergeist* and *The Home Detective Registers*. Scored for winds and rhythm section (including harpsichord), these airy, elusive pieces blended popular melodies and swing rhythms with classically orientated forms.

In the early 1950s Wilder turned from the world of popular song to chamber and orchestral music and opera. His more than 300 compositions, written for almost every conceivable instrumental combination, are characterized by his unique melodic gift, a harmonic language alternating between French Impressionism and modal (often fugal) writing, and a preference for loosely linked suite forms. Although his works were much admired and performed by certain musicians, whether in jazz (Stan Getz, Gerry Mulligan, Marian McPartland and Roland Hanna) or classical music (John Barrows, Bernard Garfield, Harvey Phillips and Gary Karr), Wilder's style was largely rejected by both musical establishments.

An unclassifiable 'American original', Wilder drew on a wide variety of personal musical influences. In his best works he was able to forge a style uniquely his own, distinguished by those elements he most cherished in other composers: an absence of clutter, honest sentiment, unexpectedness, singing melodies and sinuous phrases. Wilder also wrote (in collaboration with James T. Maher) *American Popular Song: the Great Innovators, 1900–1950* (New York, 1972), a lovingly insightful study, and *Letters I Never Mailed* (Boston, 1975).

WORKS
(*selective list*)

Stage: Juke Box (ballet), 1940; The Lowland Sea (op, 1, A. Sundgaard), 1952; Cumberland Fair (op, 1, Sundgaard), 1953; Miss Chicken Little (musical fable, W. Engvick), 1954; Kittiwake Island (musical comedy, 2, Sundgaard), 1955; The Long Way (op, 2, Engvick), 1955 [rev. as Ellen]; The Impossible Forest (op, 2, M. Barer), 1958; The Opening (comic op, 1, Sundgaard), 1972; Jack in the Country (musical, 3, Sundgaard, after O. Wilde: *The Importance of Being Earnest*), 1974 [later titled Nobody's Earnest]; The Truth about Windmills (chbr op, 1, Sundgaard), 1975; Three Ballets in Search of a Dancer: False Dawn, Life Goes On, The Green Couch

Orch: Grandma Moses Suite, 1950; A Child's Introduction to the Orchestra, 1954; Carl Sandburg Suite, 1960; Elegy for the Whale, tuba, orch; Effie Suite, tuba, orch; other concs., suites

Chbr: Amorous Poltergeist, The Home Detective Registers, Neurotic Goldfish, Sea Fugue Mama, ww, hpd, db, drums, 1939; Sonata, b trbn, pf, 1971; Serenade for Winds, 1977; Phyllis McGinley Song Cycle, S, bn, harp, 1979; Nonet, 8 hn, tuba; 12 ww qnts; 8 brass qnts

Pf: Un deuxième essai, 1965; Pieces for Young Pianists; 6 suites

Songs: While We're Young (Engvick), collab. M. Palitz, 1934; I'll be around (Wilder), 1939; It's so peaceful in the country (Engvick), collab. Palitz, 1941; Baggage Room Blues (Sundgaard), 1954; The Winter of my Discontent (B.P. Berenberg), 1955; Blackberry Winter, 1976; The Long Night, 1980; South: to a Warmer Place, 1980

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GUNTHER SCHULLER

Wilder, Philip van. *See* VAN WILDER, PHILIP.

Wilder, (Jérôme-Albert-)Victor (van) (*b* Wetteren, nr Ghent, 21 Aug 1835; *d* Paris, 8 Sept 1892). Belgian music critic, translator and writer. He studied philosophy and law at the University of Ghent and music at the Artevelde Conservatory. He began his career as a music critic with the *Journal de Gand*, but about 1861 moved to Paris, where he wrote in particular for *Presse théâtrale*, *L'évènement*, *L'opinion nationale*, *Parlement*, *Gil-Blas* and then for *Le ménestrel*, which he left in 1884, probably because he disagreed with its aesthetic viewpoint. In 1887 he joined the ranks of *Guide musical*, a refuge for Wagner admirers; he also worked for *Presse musicale*. A passionate Wagnerian, he acted as adviser to Lamoureux when the latter staged *Lohengrin* in Paris, and translated all of Wagner's operas from *Lohengrin* on. Cosima Wagner preferred Wilder's translations to those of Nuitter, which were previously in use, but Wilder's librettos were soon rejected by the fanatics of the *Revue Wagnérienne*, who demanded that Ernst's be used. According to Pougin (supplement to *Biographie universelle*), Wilder translated at least 500 German or Italian texts, including those of major works by Handel, Paisiello, Mozart, Weber, Schubert, Mendelssohn and Schumann. Among Wilder's own librettos are *La fête de Piedigrotta*, 1869, with Luigi Ricci, and (with André Delacour) *Prinz Methusalem*, 1877, set by the younger Johann Strauss. Wilder published (in *Le ménestrel*) a reduction of Mozart's long-lost ballet *Les petits riens*, for which he had discovered a score in the Opéra library, and collected and published *Chansons populaires flamandes des XVe, XVIe, et XVIIe siècles* (1890). He also wrote two biographies: *Mozart: l'homme et l'artiste* (Paris, 1880) and *Beethoven: sa vie et son oeuvre* (Paris, 1883).

ELISABETH BERNARD

Wilderer, Johann Hugo von (*b* Bavaria, 1670/71; *d* Mannheim, bur. 7 June 1724). German composer. He was an important figure at the courts of Düsseldorf, Heidelberg and Mannheim. In 1692 he was court organist at St Andreas in Düsseldorf. A document prepared by Giorgio Maria Rapparini as a Festschrift for the birthday of Elector Johann Wilhelm in 1709, entitled *Le portrait du vrai mérité dans la personne serenissime de Monseigneur L'Electeur Palatin*, includes biographical sketches of the five most important musicians in the court Kapelle (see Croll). Rapparini testified to Wilderer's Bavarian origins and his studies with the famous Italian musician 'Negrentius', i.e. Giovanni Legrenzi. However, no evidence has been found to suggest when Wilderer may have been in Venice. Wilderer was already vice-Kapellmeister at the Düsseldorf court in 1696, and in 1703 he was advanced to court Kapellmeister. He married Maria Lambertina Dahmen on 11 March 1698, and she bore him nine children.

Wilderer's operas were composed largely for the Düsseldorf court between 1695 and 1713. In 1716 the Elector Johann Wilhelm died and was succeeded by his brother Karl Philipp, who had maintained a court at Innsbruck. Subsequently he joined together the Innsbruck and Düsseldorf musical establishments, first in Heidelberg and in 1720 in Mannheim, where he undertook the building of a new palace. These combined groups, under the joint directorship of Wilderer and Jakob Greber from Innsbruck, later became the basis for the famous orchestra of the 'Mannheim School', supported generously by the Elector Carl Theodor. Wilderer remained active in the dual capacity of Kapellmeister and composer until his death. His final major work was the sacred opera *Esther*, performed as an oratorio at Heidelberg in 1723 and as an opera at Mannheim, 17 March 1724.

Wilderer's importance as a composer results in part from his fortuitous employment by the prince-electors of Düsseldorf-Mannheim. Musical activities at these courts influenced both the history of German opera in the late 17th century and the early stages of the musical developments leading to the Mannheim composers of the early Classical period. The Düsseldorf court assembled numerous talented musicians, and they in turn attracted many distinguished composers, such as Steffani, who produced three of his operas at Düsseldorf: *Arminio* (1707), *Tassilone* (1709) and *Amor vien dal destino/Il turno Enea* (1709). Handel visited the court in 1710, 1711 and 1719. Wilderer's extant operas show a predictable similarity to Venetian operas of the late 17th century. Recitatives and arias are usually joined together freely without the severe contrasts of dramatic function found in operas of the later 18th century. Elements of French music are also evident in these works, as in most German operas of the period, and ballets frequently appear, especially as the conclusion to the final act (their music, as well as the independent orchestral movements such as the overtures, were composed not by Wilderer but by the court musician Georg Andreas Kraft). The arias are predominantly with continuo accompaniment and display some form of *ABA'* design, with a written-out *A'* section. Many of the arias with instrumental accompaniment show colouristic uses of solo instruments, very much in the manner of Reinhard Keiser's Hamburg operas (see Steffen for a thorough discussion). Among Wilderer's small number of sacred pieces is a *Missa brevis* in G minor, extant in a remarkable copy in the hand of J.S. Bach (*D-Bsb* Mus.23116/10). Wolff noted important similarities between the Kyrie of Bach's Mass in B minor and Wilderer's score.

WORKS

OPERAS

first performed in Düsseldorf unless otherwise stated

Giocasta (3, S.B. Pallavicino), 1696, *A-Wn*

Il giorno di salute, ovvero Demetrio in Athene (3, ?Demanstein), 1697, *Wn*

Quinto Fabio Massimo (3, G.M. Rapparini), 1697, only lib extant

La monarchia risoluta (1), ?1697, *Wn*

L'Armeno (3, Rapparini), ?1698, *D-WD*, *E-Mn*

La forza del giusto (3, Rapparini), 1700, only lib extant

La monarchia stabilita (3), 1703, *A-Wn*

Faustolo (pastorale, 5, ?Pallavicino), 1706, only lib extant

Amalasunta (?Pallavicino), 1713, only lib extant

Coronide (pastorale, 3), Heidelberg, 1722, lost

Esther (poema sacro drammatico, 2), Heidelberg, 1723, revived Mannheim, 1724, only lib extant

ORATORIOS AND CANTATAS

D'incontre avventurato, orat, 1v, chorus, orch, *D-WD*; Eurilla, cant., S, bc, *Bsb*; Il trionfo di placido, orat, Mannheim, 1722, only lib extant; In occasione del felice passaggio, cant., 4vv, 1722, only lib extant; Pupillette sdegnosette, cant., 1v, 2 vn, va, *WD*; Vaghe labbra di Filli, cant., 1v, ob, insts, *A-Wn*

LITURGICAL

Modulationi sacre [10 motets], 2–4vv, vns (Amsterdam, *c*1700)

Ky, Gl, g, 4vv, str, bc, *D-Bsb*; Custodi me Domine, motet, *KA*; Laudate pueri Dominum, S, A, ob, bn, vns, va, bc, *WD*

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C. Wolff: 'Zur musikalischen Vorgeschichte des Kyrie aus Johann Sebastian Bachs Messe in h-moll', *Festschrift Bruno Stäblein*, ed. M. Ruhnke (Kassel, 1967), 316–26; Eng. trans. in *Bach: Essays on his Life and Music* (Cambridge, MA, 1991), 141–51

GEORGE J. BUELOW

Wildgans, Friedrich (*b* Vienna, 5 June 1913; *d* Mödling, 7 Nov 1965). Austrian clarinettist, composer and writer on music. The son of well-known author and Vienna Burgtheater director, Anton Wildgans, his early violin and piano instruction was followed, at the age of 12, by theory and composition lessons with Joseph Marx. After further instrumental study, Wildgans taught the clarinet, chamber music and theory at the Salzburg Mozarteum (1934–6). From 1936 until his arrest by the Nazis in 1939, he played the clarinet in the Staatsoper orchestra and served as coach at the Burgtheater. After the war, he was appointed artistic director and head of the theory and performance departments of the Vienna Musikhochschule (1945–7), music advisor to the city of Vienna (1947–51) and president of the Austrian section of ISCM. In 1950 he accepted a post at the Vienna Music Academy, which he held until his death.

Wildgan's compositional approach was grounded in the styles of Hindemith and Stravinsky. He adopted the melodic subtlety, polyphonic technique and transparent textures associated with these composers, as well as exploring polytonal, atonal and serial structures. Among his compositions are expressive works of great difficulty and easier pieces for solo instruments and small ensembles. His writings include numerous articles in the *Österreichische Musikzeitschrift* and a book, *Anton Webern* (London, 1966/*R*). An important figure in post-war Austria, his international reputation grew out of his performances as a clarinettist, rather than out of his work as a composer.

WORKS

DRAMATIC

Der Baum der Erkenntnis (op, F.T. Csokor), 1932, unfinished; Der Diktator (operetta, G. Herrmann), 1933, lost; incid music for theatre, film and radio

INSTRUMENTAL

Orch: Griechischer Frühling, 1932–3, unfinished; Kleine Sinfonie, chbr orch, lost; Mondnächte, chbr orch, 1932–3, unfinished; Conc. no.1, cl, small orch, 1933, unfinished; Conc., tpt, str, perc, 1935; Conc., hn, chbr orch, 1936, unfinished; Conc., org, brass, perc, lost; Sinfonia austriaca, lost; Laienmusik: str, lost; brass, str, lost; Conc. no.2, cl, small orch, 1948

Chbr and solo inst: Sonata, fl, pf, lost; Sonatine, hn, pf, 1927, rev. 1960; Kleine Trio, fl, cl, bn, 1929–30, rev. 1945; Kleine Trio, str trio, 1929; 3 Vortragsstücke, cl, pf, 1929; 3 Inventionen, cl, hn, 1930; Kleine Duo, 2 vn, 1930; Sonata, 2 cl, 1930, unfinished; Sonatine, fl, bn, lost; Kleines Kammertrio, ob, eng hn, bn, 1932, rev. 1940–41; Capriccio, 2 cl, b cl, lost; Kleine Sonatine, tpt, pf, lost; 3 kleine Stücke, str trio, 1935, rev. 1960; Spielmusik, rec ens, 1935, unfinished; Duo-Sonatine, op.45, vn, vc, 1939, rev. 1950; Kleine Trompetenmusik, 1940–41, unfinished; Salzburger Hornmusik, 1940–41, unfinished; Technische Studien, cl, 1940–42, 1950; Festliche Musik, brass, perc, 1945; Fliegerangriff, pf, perc, 1946, unpubd; Sonatine, op.49, cl, pf, 1953, rev. 1959–60; Kleine Haus- und Spielmusik, fl, vn, va, 1956

Kbd: Pf Sonata, lost; Romantisches Konzert, org, lost; Lehrstück, pf, lost; 3 Klavierskizzen, lost; 3 kleine Konzertstücke, pf, 1927–8, unpubd [possibly identical with 3 Klavierskizzen]; Pf Sonata, 1929; Org Conc., lost; Lieder der Freiheit, pf, 1946; Etüde Schwarz-Weiss, pf, 1949

VOCAL

Choral: Proprium für den Gründonnerstag, 1929, rev. 1945; Volkslieder und Sprüche (J.W. von Goethe, D. von Aist), 1929, rev. 1941; Die Übung der göttlichen Tugenden, lost; Wahlspruch für J. Bacak 'Wer mich nicht unterkriegt, der macht mich stärker', vv, 1941, unpubd; 3 Lieder (A. a Sancta Clara), 1944; Der mystische Trompeter (W. Whitman), vv, tpt, pf, 1946; Eucharistische Hymnen, S, Bar, chorus, 12 brass, 3 pf, perc, 1947–52; Eine Singweise (U. von Liechtenstein), 1951; 3 kleine geistliche Motetten, 1951–3; Sonette an Ead, vv, ob, cl, lost; Missa festiva, SATB, vv, org, brass, perc, lost

Solo: Lieder (A. Wildgans), 1v, pf, lost; An den Knaben Elis (G. Trakl), S, cl, vn, vc, 1928–9, rev. 1960; 3 Klavierlieder (Trakl, C. Flaischlen, A. Petzold), 1930–55; 3 kontrapunktische Lieder (G. Herrmann), 1v, pf, 1932; Missa minima, S, cl, vn, vc, 1932, rev. 1953–4; Rhénane d'automne (G. Apollinaire), S, cl, pf, 1953–4

MSS in *A-Wn*

Principal publishers: Doblinger, Universal, Hofmeister-Figaro, Haslinger

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GEROLD W. GRUBER

Wilensky, Moshe (*b* Warsaw, 17 April 1910; *d* Tel-Aviv, 2 Jan 1997). Israeli composer of Polish birth. Through the Zionist youth movement Ha-shomer ha-sa'ir he met Isaac Adel, who founded and conducted a youth choir that sang Hebrew songs. Adel had a huge influence upon Wilensky, directing him towards study in composition and conducting at the Warsaw State Conservatory. On the completion of his studies in 1932, Wilensky emigrated to Palestine. Working as a pianist in the Mandate (Broom) Theatre, he became acquainted with the Yemeni singer Esther Gamlilit. He wrote a few songs for her in a typical Yemeni style. He also composed music for the documentary film company Carmel. In 1944 he was appointed in-house composer of the Li-la-lo theatre company. There he met the singer Shoshana Damari, who subsequently became the distinguished performer of his songs. During the Independence War, Wilensky and Damari toured and entertained troops; after the war in 1949 they toured the USA. From the 1950s onwards, he composed hundreds of songs, some of them for army bands, and musicals such as *Shulamit* (1957), *Fishke* and *Sameaḥ ba-namal* ('Fun in the Harbour').

Wilensky's were the first Israeli songs to win international recognition in popular music competitions. Both *Stav* ('Autumn') and *Laylah ve-ashan* ('Night and Smoke') took second prize in the International Pop Festival in Poland (1962, 1963). Published and recorded by the hundreds, his songs also appeared in the following collections: *Tamid kalaniyot tifraḥna* ('The Poppies will always Blossom', 1978); *Al ha-kvish yareaḥ* ('A Moon on the Road', 1982) and *Moshe Wilensky zer kalaniyot* ('Wilensky's Poppy Garland', 1990). A founder of ACUM (the Israeli society of composers and authors) in 1936, Wilensky served as the director of light music for the Kol Yisrael radio station for many years (from 1961). He received the Israel Award in 1983.

NATAN SHAHAR

Wiley, Roland John (*b* Indio, CA, 27 Jan 1942). American musicologist and dance historian. He studied choral literature with Harold Schmidt at Stanford University (1959–63), and undertook postgraduate courses in musicology with John M. Ward at Harvard University (1967–74). He has taught at the University of Michigan

since 1974 and is currently professor of music there. He became associated with the Royal Opera House, London, in 1983, and has served as production consultant for the Royal Ballet's revivals of *Swan Lake* and *The Nutcracker*. Wiley's principal academic interests are 19th-century Russian music and ballet. He has written extensively on Tchaikovsky, discussing both the music and choreography of the ballets and the ballet music of *Yevgeny Onegin*. His writings range in topic from ballet in 18th-century London to discussions of Stravinsky's ballet music. He is also the author of essays on dance notation and of articles on the Romantic ballerinas Fanny Elsler and Marie Taglioni.

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PAULA MORGAN

Wilfflingseder [Wilflingseder], **Ambrosius** (*b* Braunau; *d* Nuremberg, 31 Dec 1563). German theorist and poet. In 1550 he was appointed schoolmaster and Kantor at St Sebaldus, Nuremberg, where Sebald Heyden was Rektor; he became deacon there in 1562. Carbach wrongly gave the date of his death as 1574. Wilfflingseder's school music treatise, *Musica teutsch, der Jugendt zu gut gestelt* (Nuremberg, 1561), was the first of several such treatises in German, but it presented the subject matter more fully than the textbooks based on Heinrich Faber's *Compendiolum* (1548). In addition to the basic chapters on keys and solmization he discussed the eight ecclesiastical modes, intervals and, in most detail, mensural theory. In his second treatise, *Erotemata musices practicae* (Nuremberg, 1563), he extended this chapter and illustrated it with numerous music examples to form a 242-page 'Liber secundus De musica mensurali'. While younger writers concentrated on contemporary composers such as Clemens non Papa and Lassus, Wilfflingseder quoted from older composers, including Ockeghem, Finck, Isaac, Josquin, Obrecht and Senfl, to whose works an explanation of mensural theory was relevant (hence Schilling's mistaken description of the *Erotemata* as a 'collection of classical compositions'). Most of the examples are taken from Heyden's *Musica* (1537), and some from Gaffurius's *Practica musice* (1496). The first part of the *Erotemata* also develops material dealt with in *Musica teutsch*. The forewords of the two textbooks differ fundamentally; the Latin foreword to the *Erotemata* praises the powers and virtues of music, quoting from the Bible and classical authors, whereas the foreword to *Musica teutsch* is addressed to less educated readers. Wilfflingseder's only other known work is the text of *Der LXIII Psalm des Konigklichen Propheten Davids, zu beten oder zu singen* (Nuremberg, n.d.), a 12-verse metrical psalm to be sung to either the melody *Es spricht der Unweisen Mund wohl* or *Aus tiefer Not*.

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M. Simon: *Nürnbergisches Pfarrerbuch* (Nuremberg, 1965), 252

MARTIN RUHNKE

Wilhelm, Carl (*b* Schmalkalden, 5 Sept 1815; *d* Schmalkalden, 26 Aug 1873). German composer and conductor. He learnt the violin and the piano from his father at an early age and decided on a musical career when he was quite young. He took harmony, thoroughbass and organ lessons from the organist Burbach and in 1832 went to Kassel to study the violin and the piano with Anton Bott and theory with Baldewein; he completed his music education in Frankfurt, studying the piano with Aloys Schmitt and theory with Johann André. After public performances as a pianist, he went to Krefeld in 1840, where he took over the conductorship of the Liedertafel from 1841 and the Singverein from 1849. He also founded and directed song festivals in the Lower Rhine area. In 1865 he returned home to Schmalkalden after increasing ill-health and bad nerves, partly the consequences of alcoholism.

Wilhelm is remembered for his male-voice setting of Max Schneckenburger's poem *Die Wacht am Rhein*. His friend Wilhelm Greef had given him the text, which he set on 10 March 1854 and his setting appeared in Greef's *Liedersammlung* in May. Its popularity increased through performance at the song festivals and it was sung by 20,000 voices at a Dresden song festival in July 1865. In 1871 Bismarck wrote him a letter of recognition and awarded him an annual pension for his setting, which had become one of the most popular patriotic songs, almost reaching the status of a national anthem, during the Franco-Prussian War.

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GAYNOR G. JONES

Wilhelm, Karl (*b* Lichtental, Romania, 5 July 1936). Canadian organ builder of German ancestry. He was apprenticed to Laukhuff between 1952 and 1956, and later worked for Metzler & Söhne in Zürich. In 1960 he emigrated to Canada to head the department of mechanical-action organs at Casavant Frères. He set up his own business in 1966 at St Hyacinthe, Quebec, delivering his first instrument to Christ Memorial Lutheran Church, Montreal (1966). His opus 5 (two manuals, 19 stops),

built the following year for St Bonaventure, Montreal, stands out as an exceptional example of his early work. His first three-manual organ was built in 1972 for Trinity Church, Southport, Connecticut; this was immediately followed by the magnificent instrument for St Matthias Anglican Church, Westmount, Montreal. The latter organ is arguably one of his best three-manual instruments. In 1974 he moved to Mont-St-Hilaire, Quebec. By 1997 he had completed nearly 150 organs, including 12 three-manual instruments. His organs are found throughout Canada and the USA, and as far east as Korea.

Wilhelm builds exclusively mechanical-action instruments in a range of styles (French, German, Italian, or a mixture). His organs remain faithful to the principle of the 17th- and 18th-century *Werkprinzip*, incorporating tracker action, suspended action and flexible winding systems, as well as the use of unequal temperaments. The tonal layout and voicing of his instruments are patterned after the best classical organ-building traditions. His individual stops are noted for their purity of sound, his well-balanced ensembles for their fullness of tone. His small instruments are regarded as highly as his larger organs with several manuals.

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KARL J. RAUDSEPP

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Wilhelmi de Grudencz, Petrus (*b* Grudziądz, *c*1400; *d* ?Silesia, *c*1480). Poet and composer, probably of German descent. From 1418 he studied at the University of Kraków, taking the BA in 1425 and the MA in 1430. In the 1430s and early 40s he was probably active in Vienna: his *Presulem ephebeatum* survives in the St Emmeram codex (*D-Mbs* Clm 14274). He was associated with the Council of Basle, writing the poem *Pontifices ecclesiarum* in its support, and with King Friedrich II, from whom he received *littera familiaritatis* in 1442. He probably lived and worked in Czech lands at some time in the 1440s or 50s, since four-fifths of the surviving manuscripts of his works are found there. He may have spent the last years of his life, from the mid-1460s, in Silesia, possibly in Grünberg, Glogau or Sagan, and he may have compiled the so-called 'Glogauer Liederbuch' (this is suggested by the satirical text of his motet *Probitate/Plobitando*).

Wilhelmi's works (ed. Černý, Kraków, 1993) include a Kyrie setting with tropes 'Fons bonitatis' and 'Sacerdos summe', seven motets and 15 songs. Stylistically similar to Du Fay's early works, the Kyrie is found in four sources: *I-TRmp* 90, *TRcap* (twice), and *D-Mbs* 14274 (with ascription). The texts of the other works contain all or part of the acrostic PETRUS WILHELMI DE GRUDENCZ, for example *Presidiorum Erogatrix Tutrix Rei Virens Satrix*. The majority of the musical settings make use of the forms and styles of late medieval polyphony as practised in central and eastern Europe about 1400, modernized in line with some elements of early Renaissance music, especially harmony. The works were originally meant for amateur performances at schools, monasteries and other institutions, and were widely distributed across central Europe.

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JAROMÍR ČERNÝ

Wilhelmj, August (**Emil Daniel Ferdinand Viktor**) (*b* Usingen, 21 Sept 1845; *d* London, 22 Jan 1908). German violinist. He studied the violin with Konrad Fischer at Wiesbaden and played at a charity concert on 8 January 1854; later, at the Wiesbaden court theatre, he is said to have astounded his audience. Prince Emil von Wittgenstein sent him to Liszt, who in turn sent him to David at Leipzig in 1861 with the words 'Let me present to you the future Paganini!'. At the Leipzig Conservatory he studied harmony and composition with Hauptmann and Richter, and in 1864 he went to Frankfurt for further study with Raff.

In 1865 Wilhelmj began a series of concert tours that took him to Switzerland, Holland and London (1866), France and Italy (1867), St Petersburg (1868), Berlin (22 October 1872) and Vienna (22 March 1873). In 1876 he was Konzertmeister at the Bayreuth Festival, and the following year he brought Wagner to London to conduct at the Albert Hall; Wilhelmj led the violins and organized two extra concerts on 28 and 29 May. From 1878 to 1882 he toured successfully in North and South America, Australia and Asia.

On his return Wilhelmj founded a violin school in conjunction with Rudolf Niemann in Wiesbaden, but it was not successful. In 1885, at the invitation of the Sultan of Turkey, he had the unusual experience of playing before the ladies of the harem. In 1894 he was appointed principal violin professor at the Guildhall School of Music, London.

Wilhelmj was one of the greatest violinists of his day; his qualities may be summed up in the force of his personality, the great certainty of his technique, his rich tone, cultivated interpretation and splendid poise. He stood for dignity and breadth, and he aimed at an exact balance of intellect and imagination, conveying a suggestion of reserve force that was essentially majestic. However, he was also responsible for the ill-judged arrangement of the Air from Bach's orchestral Suite in D major, which became known as the 'Air on the G String'.

In his later years Wilhelmj took an active interest in the technique of violin making and was a fervent patron and champion of more than one continental maker. He composed several violin pieces and also wrote a *Modern School for the Violin* with James Brown.

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E. HERON-ALLEN/LYNDA MACGREGOR

Wilhelm of Hirsau [Wilhelmus Hirsaugiensis] (*b* Bavaria; *d* Hirsau, 4 July 1091). Benedictine writer on music and astronomy. Wilhelm was educated in the monastery of St Emmeram, Regensburg, where his works are commonly believed to have been written. He was made abbot of the monastery of Hirsau in the Black Forest in 1069, actually assuming office two years later. Although not known as a composer, he was said by one early biographer to have corrected many errors in songs, presumably plainchant; he was thus a participant in the widespread attempts of that epoch to bring traditional chant into line with new modal theories. His major work on music is presented as a dialogue with his learned teacher, Otloh of St Emmeram, although the special advantages of that method of exposition are not exploited. Possibly the work was originally conceived in another form, then mechanically transformed into a dialogue. Two of the four manuscripts of the complete text present it as one book; the other two have it as two, but divided at different points. The texts, however, appear to be substantially the same.

The work deals for the most part with the fashionable topics of Germanic music theory of the time: species of intervals, tetrachords, the relation of both to octave scales and the technical description of the eight church modes in terms of those concepts (*see* MODE, §II, 3(ii)(b)). Wilhelm described his treatise as a kind of introduction (*isagoge*) leading towards the unknown and having, as a particular advantage, a mixture of ancient ideas (e.g. those of Boethius) and modern (e.g. those of Hermannus Contractus). At any rate, the work is not for beginners, a point reflected both in its rather unclear organization and in its belletristic style. One of Wilhelm's chief concerns is an elaborate and somewhat obscure diagram of the modes coordinated with a divided monochord, designated 'Theorema troporum' or 'Cribrum monochordi' by him, and 'Quadripartita figura' by other authors. Wilhelm is thought by some present-day scholars to have concerned himself with organ pipe mensuration on the basis of citations contained in the text of Aribo (*GerbertS*, ii, 223*a*) and Eberhard von Freising (*GerbertS*, ii, 281*a*), but the question is still undecided.

It is sometimes stated that a second substantial work of Wilhelm's entitled *De musica et tonis* was found in a manuscript owned by the German antiquarian Theophil von Murr in the 18th century but now lost. It appears, however, that the manuscript survives (as *D-Mbs* Clm 14965*b*) and that the work itself is a ghost. Critical assessment of Wilhelm's work varies widely. Where some claim for him a great influence on the development of medieval music theory, others see him as somewhat isolated and of purely local significance. The influence of his work is difficult to detect, with the one exception of a very close relationship to the, on many accounts superior, work of his pupil Theogerus of Metz (*GerbertS*, ii, 182–96).

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LAWRENCE GUSHEE

Wilhem, Guillaume Louis Bocquillon (*b* Paris, 18 Dec 1781; *d* Paris, 26 April 1842). French teacher. He was the originator of a system of teaching sight-singing to classes of adults and children which in 1840 was adapted by John Hullah for English use. He was the son of an army officer and after a short period as an army cadet was admitted to the Paris Conservatoire in 1801. He then became teacher of music successively at the Military Academy of Saint-Cyr and the Lycée Napoléon. When the monitorial system of teaching was introduced in Paris in 1815, Wilhem devised a musical manual laid out in the form of question and answer to enable monitors to undertake the elementary instruction of a class of children. After four years' experimental use his system was formally adopted in 1820 in the monitorial schools controlled by the Society for Elementary Instruction in Paris. In 1835 its use was extended to the city's municipal schools.

In 1833, for the benefit of his former pupils, Wilhem established a choral society which eventually grew into a national institution known as L'Orphéon; and it was in order to provide tenors and basses to join these young singers that in 1835 he organized his first singing classes for adults. By 1836 Wilhem ran ten weekly classes at Guizot's Association Polytéchnique, each one attended by hundreds of artisans. Wilhem's system, published as *Manuel musical* (Paris, 1836) in many revised editions, contained few original teaching devices. It employed 'fixed' sol-fa, presented a series of exercises successively based on the various diatonic intervals, and included original songs which followed the same principle. As the system owed most of its success to Wilhem's own energy and established position it did not long survive his death, except in England and in Hullah's adaptation (London, 1842/*R*).

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BERNARR RAINBOW

Wilkes, Josué T(eófilo) (*b* Buenos Aires, 8 Jan 1883; *d* 10 Jan 1968). Argentine musicologist and composer. He entered the National Conservatory in Buenos Aires (1905), where he studied harmony and composition with Williams, the cello with Marchal and singing with Rinaldi. In 1908 he left for Europe and in 1910 was a student at the Schola Cantorum in Paris; he also worked with Lyapunov in St Petersburg during this period. Returning to Argentina in 1914, he spent many years teaching at primary schools. Later he taught music in the adult school at Quilmes, near Buenos Aires (1946), and music history at the Universidad del Litoral, Santa Fé (1948–56). He devoted himself principally to the study of colonial and indigenous music.

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(*selective list*)

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Orch: Humahuaca, sym. trilogy, 1911–14
Other works: songs, pf pieces

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JOHN M. SCHECHTER

Wilkinson [first name unknown] (*fl* ?1575–?1612). English composer and possibly singer. He may be identifiable with the Thomas Wilkinson who was a lay clerk at Norwich Cathedral between 1575 and 1580 (the cathedral account for 1581–2 contains a payment to him for composing church music) and at King's College, Cambridge, between 1580 and 1595, where in 1587–8 he was senior lay clerk and for a time he seems to have had some responsibility for teaching the choristers. With the appointment of Edward Gibbons in 1592–3 as *Informator choristarum* Wilkinson was demoted to second place. The two rather dull full anthems *O Jerusalem* and *Why art thou so full of heaviness?* (*GB-Y*) may be by this composer and date from this period.

A man known only as 'Wilkinson' replaced John Hilton as organist and master of the choristers at Trinity College, Cambridge, sometime between March and September 1609; he was still there in May 1612. This man, who in 1610 and 1612 received payments from the Senior Bursar for viol strings and repairs, may be either the ex-King's College lay clerk, or a different, younger man. One Wilkinson played the part of lutenist in a Trinity College play in 1602–3 and was an undergraduate chorister there in 1605–6, taking the BA in 1606.

Whether or not the Trinity Wilkinson is one and the same composer as Thomas Wilkinson of Norwich and King's, the former is almost certainly the composer of the large quantity of music with viols, as there is no evidence that King's College maintained a viol consort at this period. There are three fragmentary five-part pavans ascribed to 'Mr Wilkinson' in a Cambridgeshire source that also contains music by John Amner and 'Mason' as well as an anonymous *Trinitye Colledg pavan* (*Lbl* Add.30826–8). Music by Thomas Wilkinson also appears with that of another Trinity College musician, Robert Ramsey (in *Lbl* Add.29366–8), adding further weight to the argument that he is the Trinity College Wilkinson.

Wilkinson's many verse anthems with accompaniment for viols, probably for use at Trinity College, are unusual in conforming largely to a strict alternation of verse and chorus sections, generally three of each. Their style is essentially polyphonic with restrained touches of harmonic colour. The texts are composite, assembled mostly from the Psalter, and the majority are penitential.

WORKS

SACRED

most ascriptions to 'Wilkinson'

Kyrie, full, *GB-Cp*
Te Deum, Benedictus, Magnificat, Nunc dimittis, full, *DRc*
Burial service, verse, *Cp*, *Lbl*, *US-NYp*
3 full anthems, 4, 5vv, some with viols, org, *GB-Cp*, *Cu*, *Lbl*, *Y*
12 verse anthems (3 inc.), *Ckc* (attrib. R. Dering), *Cp*, *Cu*, *DRc*, *Lbl*, *Lcm* (1 attrib. T. Hunt, 1 attrib. Dering), *LF*, *Ob* (1 attrib. Dering), *Och*, *WB*, *WRch*, *Y* (also attrib. Dering), *US-NYp*

SECULAR

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PETER LE HURAY/IAN PAYNE

Wilkinson, C(olm) T(homas) (*b* Dublin, 5 June 1944). Irish tenor. From a musical family, he toured the USA in a folk-rock band at the age of 16, and in 1978 represented Ireland in the Eurovision song contest with his own *Born to Sing*. After taking the role of Judas in Rice and Lloyd Webber's *Jesus Christ Superstar* in London (1972) he recorded the role of Che Guevara on that team's concept album recording of the rock musical *Evita* (1976). In this role he was able to exploit his exceptionally wide vocal range and high tessitura coupled to strong diction and and a wide range of tonal colorations to suit styles from soft melodic to heavy rock. In 1985 he created the leading role of Jean Valjean in the Royal Shakespeare Company's production of Bloubil and Schonberg's *Les misérables*. Through his hauntingly emotional rendition of 'Bring him home', drawing upon floated high notes coloured with intense vibrato, he influenced the sound of subsequent leading male singers in the West End.

□

Wilkinson [Wylkynson], **Robert** (*b* *c*1475–80; *d* 1515 or later). English composer. He was appointed parish clerk at Eton College in 1496, and may possibly have been a scholar there (one of probably two Wylkynsons who were Eton scholars in the early 1490s); he was a singing clerk in 1499 and *informator choristarum* *c*1500–15, serving as Constable of Eton in 1502 and witnessing the will of the College's Purser, William Tawnton, in 1506. He may have died *c*1515; alternatively, he may have left the College to seek ordination. A Dominus Robert Wilkinson (*d* 1538) was instituted rector of Haddenham in June 1519 by the Prior and Chapter of Rochester. Nine pieces by Wilkinson were included in the Eton Choirbook (*GB-WRec* 178; ed. in MB, x–xii, 1956–61), of which one is incomplete, three survive only as fragments and two are lost. Seven of these appear in the main layer of the manuscript; two were added later, possibly by Wilkinson himself.

Wilkinson's five-voice *Salve regina* and incomplete four-voice *Gaude virgo* may be among his earlier surviving works. His massive nine-voice *Salve regina*, based on the plainsong cantus firmus *Assumpta est Maria in celum*, is an important example of the large-scale sonorous style cultivated by English composers during the early 16th century. Also in this tradition is the 13-voice canon *Jesu autem transiens/Credo in Deum*, a setting of the Apostles' Creed prefaced by a fragment of plainsong. Both works incorporate verbal canons: these may offer some insight into the composer's learning or perhaps reveal a predilection for intricate devices and puzzles, as may the elaborate depiction of the nine orders of angels in the initial letters of the nine-voice *Salve* in the Eton manuscript. Wilkinson's *Credo* was copied, *c*1580–1606, by John Baldwin into his commonplace book (*GB-Lbl* R.M.24.d.2) as a curiosity. In *O virgo prudentissima* Wilkinson set a poem written by Angelo Poliziano in 1493, taken perhaps from the latter's *Opera omnia* (Venice, 1498). His *Salve decus castitatis* was included in a choirbook recorded in an

inventory of books at King's College, Cambridge, in 1529.

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ANDREW WATHEY

Wiłkomirska, Wanda (*b* Warsaw, 11 Jan 1929). Polish violinist. The daughter of the violinist and conductor Alfred Wiłkomirski and his second wife, she read music from the age of three and became a violin pupil of Irena Dubiska at Łódź Academy until 1947. Her début was at Kraków in 1945, and after winning competition prizes at Geneva (1947) and Budapest (1949), she studied for three years with Ede Zathurecki at the Liszt Academy, Budapest. Further prizes were won at Leipzig in 1950 and in the 1952 Wieniawski Competition at Poznań. She first played in London (Wigmore Hall) in 1950 and in Moscow in 1951, and her subsequent tours through 35 countries included her American début at Carnegie Hall, New York, in 1960. She is widely acclaimed as a violinist of rare sensitivity as well as virtuosity, as much in expressive character as in musical understanding. Her playing of Britten's Concerto, on a London visit in 1967, brought about a new appraisal of this long-neglected work; she also gave first performances of Baird's *Espressioni varianti* (1958), Penderecki's *Capriccio* (1967, which she has recorded) and Hans Vogt's Sonata (1986). She plays a violin by Nicola Gagliano (i) (Naples, 1747).

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NOËL GOODWIN

Willaert [Vuigliart etc.], **Adrian** [Adriano] (*b* Bruges or Roulaers, *c*1490; *d* Venice, 7 Dec 1562). South Netherlandish composer, active mainly in Italy. He was one of the most important and influential composers and teachers of his time.

1. EARLY CAREER AND FERRARESE SERVICE. A contemporary of Willaert's, Jacques de Meyere, claimed that he was born in Roulaers, while a later writer, Sweertius, gave his birthplace as Bruges. As Willaert's motet *Laus tibi sacra rubens* was written for a liturgical ceremony celebrated in Bruges and may have been composed during his visit to Flanders in 1542, Lenaerts has suggested that Bruges seems the more likely.

The little that is known about his musical training and early maturity has come from his pupil Zarlino, in whose writings on music theory Willaert played a major role. According to the *Dimostrationi harmoniche*, Willaert went to Paris to study law at the university but, turning his attention to music, studied with Jean Mouton, then a member of the royal chapel under Louis XII and François I. Zarlino recounted an anecdote indicative of the young composer's ability: on visiting the papal chapel during the pontificate of Leo X, Willaert found the singers performing his six-voice motet *Verbum bonum et suave*, which they thought to be by Josquin des Prez; when they learnt that it was by Willaert, they no longer wished to sing it (the work is probably the motet published by Petrucci in *Motetti de la corona, libro secondo*, RISM 1519[1]). The story was formerly considered apocryphal, but it gains credibility from new evidence of Willaert's presence in Rome in 1514 or 1515 and from the circulation of his works in contemporary Roman sources (including *I-Fl* acq. e doni 666 and *Rvat* C.S.16 and C.S.46).

Willaert's first post in Italy was as a singer in the service of Cardinal Ippolito I d'Este, the brother of Alfonso and uncle of the second Cardinal Ippolito. 'Adriano Cantore' (as he is always called in Ferrarese documents) may have been hired as early as October 1514 in Rome by the cardinal's agent. Ferrara had established links with the French royal chapel, and it is possible that these ties played a role in securing this post for the young composer. The first documentary evidence of his service is a payment record bearing the date of 8 July 1515. On 6 April 1516 he was formally inducted as a singer of the cardinal's at a stipend of nine lire a month. In October 1517 Ippolito left Ferrara for Hungary, where he was Archbishop of Esztergom, taking Willaert with him. During his stay in Hungary, Willaert may have visited other regions: possibly he was present at the 1518 wedding of Zygmunt Jagiełło to Bona Sforza in Kraków. Willaert's visit to Hungary explains why de Meyere referred to him, perhaps with a touch of exaggeration, as 'Cantor regis Hungariae'. Although it is unlikely, as previously suggested, that Willaert was a musician at Ladislas II Jagiełło's court, his Hungarian contacts may have lasted until much later: one of Willaert's motets may have been written for the coronation of the Emperor Ferdinand I as King of Hungary in 1527 (perhaps this patronage is what de Meyere had in mind).

Willaert was back in Ferrara by 1 August 1519, preceding his employer, who did not return until the following March. The death of Ippolito in September 1520 allowed Willaert to transfer to the service of Duke Alfonso; surprisingly, he seems to have received a rather low salary throughout his tenure with Alfonso's musicians. The association with the d'Este and with Ferrarese patronage seems to have played a very important role in Willaert's career in Italy, and was maintained to some extent even after his appointment at S Marco in Venice. According to Zarlino, Duke Alfonso d'Este visited the bedridden *maestro* in April 1562, while on a state visit to Venice, a sign of great honour, and indicative of the respect and affection of the duke for Willaert. In addition, the patronage of the well-travelled Ippolito I allowed Willaert to establish a wide range of European contacts: besides those already mentioned he may have had connections with the Sforza family and with Roman and papal circles.

Willaert's early career in Italy explains the inclusion of a number of his works in Italian manuscripts (including *I-Bc* Q19 compiled *c*1518, *Fl* acq. e doni 666 dating from 1518, and *Pc* A17 dating from 1522) and anthologies of the period published by Petrucci and Antico. A substantial

group of Willaert's motets, at least one mass (the *Missa 'Mente tota'*, based on Josquin's motet) and some chansons can thus be assigned to the period 1522 or earlier.

The most widely discussed of his early works, though the least characteristic, is the puzzle duo (or quartet) *Quid non ebrietas*, a setting of Horace's epistle on the miracles of the wine cup and one of the first compositions to make use of so far-ranging a hexachordal modulation that the piece passes through the whole of the circle of 5ths. From a particular point onwards each note in the lower voice is to be sung a degree lower than notated, with the result that the apparent final 7th is really an octave. Lowinsky interpreted it as a witty demonstration of the efficacy of the Aristoxenian division of the octave into 12 equal semitones. Probably written in 1519, it was not published until about 1530, but in a letter of 1524 the Bolognese theorist Spataro mentioned that during the time of Leo X (1513–21), the singers of the papal chapel had been unable to perform the duo; viols had managed to perform it 'but not too well'. Spataro's statement must be taken with some caution: he may have wished to stress the superior training of musicians in his hometown by criticizing the papal singers. He claimed in fact that after obtaining a copy of the composition from Willaert, Bolognese musicians had successfully played and sung the duo and had praised it as 'a most subtle and learned work'. At any rate the duo exemplifies not only Willaert's brilliance and virtuosity as a composer at an early stage of his career, but also his interest in the theoretical issues of the time.

2. Willaert in Venice. On 12 December 1527 the procurators of S Marco in Venice appointed Willaert *maestro di cappella*, succeeding the little-known Petrus de Fossis, who had held this post since 1491, and the still less-known Pietro Lupato, who had held an interim position since 1525. It is evident that the doge, Andrea Gritti, intervened personally in choosing Willaert for the post, perhaps as part of his conscious effort to build Venice into a 'new Rome'. Gritti had spent a period of captivity at the court of France, and had been present at the 1515 meeting in Bologna between Leo X and François I, where, as Lockwood has suggested, Willaert may have been reunited with his teacher Mouton. Thus it is possible that previous acquaintance with the composer and with his teacher may have influenced the doge's decision. Willaert's initial salary was 70 ducats a year, identical to that of his predecessor de Fossis, but on orders from the doge it was raised to 100 ducats in 1529; a series of further raises between 1535 and 1556 increased his salary to 200 ducats, an annual compensation similar to that offered by the best musical posts in Europe. Some of the increases were sought by Willaert through petitions: in the 1535 petition, for instance, he claimed that the 100 ducats he was then receiving were scarcely sufficient to buy food for his family, surely an exaggeration. The last salary increase, given on the eve of Willaert's last trip to Flanders, seems to have been granted spontaneously by the procurators of the church.

The chapel that Willaert found upon his hiring at S Marco was a rather large establishment, with at least 16 adult singers – comparable to the best choirs anywhere in Europe – and its quality must have been satisfactory to the new *maestro*, since very few singers were added to the choir in the first several years of his tenure. Willaert's duties at S Marco included teaching choirboys and adult singers. One singer was reprimanded in 1538 for failing to attend counterpoint lessons with the *maestro*, but no documents survive that would indicate that such instruction was given to all, or most, members of the chapel. Although Willaert's salary, at least until 1541, included a sum for his teaching duties, it is possible that this was simply an accounting ruse and that much of the teaching, at least for choirboys and younger singers, was done by others: as early as 1541, for instance, the procurators decided to pay another singer to teach the clerics of S Marco 'musicam et cantum'. Nevertheless it is indisputable that Willaert was valued as a teacher and that as such he had a profound influence on younger composers. Zarlino, his most famous pupil in the realm of theory and one of his most devoted disciples, reported that he had moved from Chioggia to Venice on 5 December 1541 specifically in order to study with Willaert.

Willaert's teaching activities, not necessarily confined to S Marco, and his ability to surround himself with a circle of talented and devoted students are in fact defining features of his career. His pupils included some of the most important composers active in Italy in the second and third quarters of the 16th century: Cipriano de Rore (who succeeded him at Venice in 1563, after a stay of ten years at Ferrara), Perissone Cambio, Baldassare Donato, Nicola Vicentino, Girolamo Parabosco, Costanzo Porta, Jacques Buus, Francesco dalla Viola, Antonio Barges and others. The exact relationship between the master and these musicians is often hard to establish: several expressly claim to have been his students, but in some cases the connection must have been much more informal. Nevertheless it is obvious that in Venice there was a 'Willaert circle' of musicians who had frequent contact with and were influenced by the Netherlandish master. His opinion was often sought on musical matters by musicians outside of Venice. In 1555, refusing a request from two Genoese musicians to settle a contest by judging newly composed parts for pre-existing compositions, he claimed that he 'never felt like undertaking such requests, even though many had begged him'. An earlier request in 1531 to review a set of madrigals by the Bolognese musician Julio Muradori seems to have upset Willaert, although it was tactfully presented to him through the theorist Aaron.

Willaert's music was carefully copied for the use of the chapel of S Marco: one decree from 1548 orders Baldassare Donato, then a senior choirboy, to copy in a book all the works to be composed by Willaert, 'both masses and Vespers', for the use of the chapel. The document also orders Donato to keep encouraging Willaert to work on his compositions, and to alert the procurators of the church upon the completion of each work (perhaps a confirmation of a famous anecdote related by Zarlino about the slow, meticulous approach to composition taken by the *maestro*). In 1552 Willaert requested and received the services of a choirboy whose primary task was to take care of 'his books', almost certainly the chapel's collection of music.

Although the chapel of S Marco at the time of Willaert's hiring was divided into two choirs, this division, soon abandoned and reintroduced only briefly a few days before his death, was not – as has been often assumed – related to the practice of *cori spezzati*. The lesser choir (*cappella piccola*) included singers with less seniority and

was a training ground for the full choir (*cappella grande*); the two groups often appeared together on Sundays and at important celebrations. *Cori spezzati* settings were in use at S Marco, but were not an invention of Willaert, having been previously used by other northern-Italian composers. The passage in Zarlino that has often been interpreted to claim that Willaert 'invented' this type of setting merely states that his *cori spezzati* music was, in Zarlino's opinion, to be used as a compositional model by others. Nevertheless it is true that Willaert's settings were the most important influence, albeit not the only one, on the establishment of the polychoral idiom of the Venetian school. His influence on musical matters at S Marco extended well beyond his lifetime: as late as the 17th century musicians still justified some musical choices by referring to the way things had been done by Adriano and Cipriano (de Rore). His influence, though, extended well beyond Venice. In 1607 Giulio Cesare Monteverdi, in his historic defence of the innovations of his brother Claudio, singled out Willaert's music as the pinnacle of *prima pratica* composition and Zarlino's writings as the codification of its rules.

Willaert's only recorded absences from Venice occurred in 1542 and 1556, when he was given permission to travel to Flanders on personal business. In 1556 Willaert was expected to be absent from May to November, but he overstayed his leave by several months, and on his return petitioned the procurators for the salary that had been witheld, claiming his delay was due to serious illness. He was granted half the arrears he sought. In general Willaert seems to have been respected and favoured by the procurators. Although it was not unusual for them to make important decisions about the chapel without consulting Willaert, it is clear that whenever possible they listened to the *maestro*, increasingly so as his reputation grew; in some cases the opinion of the *maestro* was sufficient to convince the procurators to hire a particular singer without an audition, in disregard of their own rules. The fact that Willaert's nephew Alvise was also hired by the church – his salary was lumped together with Adriano's – also points to a desire on the part of the procurators to please their *maestro*.

In the later part of his life Willaert was often plagued by physical problems (fig.1), in particular by the gout, that at times rendered him unable to leave his apartment. In his first surviving will (1549), Willaert describes himself as 'rather ill with gout'. This was the first of a series of wills (1550, 1552, 1558, 1559) and codicils in which he often referred to his affliction. From his wills we know he was married but had no surviving children. Evidence recently discovered by Martin Morell suggests that his wife Susanna came from the town of Feltre, where she returned after Adriano's death. In the last codicil, witnessed by the musicians Antonio Barges and Daniele Grisonio, Willaert left his wife the substantial sum of 1,600 ducats, invested with the Fuggers, with the condition that after her death the money would go to his nephew Alvise. Two of the testamentary executors were Marco Antonio Cavazzoni and Gioseffo Zarlino. A notary's annotation on his last will states that it was published 'viso cadavere' on 8 December 1562, implying Willaert had died the day before.

There is no doubt that 'Messer Adriano' was viewed with affection by the Venetian musical world. The feelings of his contemporaries towards him are best summed up



1. Adrian Willaert: woodcut from 'Musica nova' (1559)

by Andrea Calmo in his humorous but deeply affectionate letter to the master. After much praise of his virtues and some good-natured allusion to Willaert's short stature, Calmo concluded: 'your music, my dearest friend, has been distilled in seven alembics, purified in nine waters and refined in four flames, as is proper to the *aurum potabile*'.

3. INTRODUCTION TO WORKS. Willaert was the leading musician in Italy between the death of Josquin in 1521 and the full maturity of Lassus and Palestrina in the 1560s. Among the most versatile composers of the century, he worked in almost every sacred and secular genre and played a seminal role in the development of the motet, the polychoral psalm setting, the Italian madrigal, the *canzona villanesca* and the instrumental ricercare. He was highly revered during his own lifetime for his seriousness of purpose, his erudition, his exceptional contrapuntal skill and his sensitive treatment of the Italian language, qualities that engender awe and respect among musicians today.

4. MASSES. Compared with contemporary composers like Jachet of Mantua, Morales or Clemens non Papa, Willaert left relatively few polyphonic mass settings. Five have been found in manuscript sources, including what is believed to be his earliest mass (*c*1512–17), the six-voice *Missa 'Mente tota'* on a section of Josquin's motet cycle *Vultum tuum*. Five masses were issued in Willaert's first collection of music, *Liber quinque missarum*, which was printed in 1536 by the Venetian publisher Francesco Marcolini da Forlí and dedicated to the young Florentine Duke Alessandro de' Medici. All these masses, which may have been composed as much as a decade earlier, are built on motets by composers (Mouton, Richafort, Gascongne)

associated with the French royal court of Louis XII, where Willaert had studied as a young man. As in other masses of this period, distinctive motifs and rhythmic figures, melodic phrases and even entire contrapuntal complexes from the models are quoted, modified or otherwise transformed in order to create an extended and unified polyphonic composition.

Three further masses are thought to be roughly contemporaneous with the 1536 print: a second parody of Mouton's *Queramus cum pastoribus*; a five-voice *Missa [mi ut mi sol]* on an as yet unidentified cantus firmus or *soggetto cavato*; and the *Missa 'Benedicta es'*, which is modelled on three different motets by Josquin, Mouton and Prioris. Only one mass survives from the end of Willaert's life: the *Missa 'Mittit ad virginem'*, based on a six-voice motet from his own *Musica nova* (1559). The mass is preserved in a Ferrarese manuscript compiled for Duke Alfonso II d'Este, who assumed his title in the same year. It is now believed, on the basis of inventories of lost manuscripts formerly in the libraries of Mary of Hungary and S Marco in Venice (see Kidger), that Willaert may have written other masses towards the end of his career.

5. Hymns and psalms. To date, 34 polyphonic hymn settings by Willaert have been identified. Most (24) were published in his *Hymnorum musica* of 1542; five more appeared in *I sacri e santi salmi* (1555), which was the first collection of complete polyphonic office settings published by a single composer; and an additional five have recently been located in manuscripts from north Italy.

The settings in *Hymnorum musica* are largely in liturgical order. Thought to have been composed as a set for publication, this was among the earliest hymn cycles to accommodate a full liturgical year. Earlier precedents include cycles by Du Fay (15th century), Carpentras (*c*1532–5), Festa (1539) and Corteccia (1542). Willaert set the hymns either in *alternatim* style (with the chant sung monophonically in odd numbered verses but set polyphonically in the even numbered ones), or in through-composed polyphony that is slightly less florid than motet style and features contrasting duos and trios. Most of his hymns are canonic, continuing a compositional tradition that dates from the 1520s, and in nearly every case he used a liturgically appropriate chant melody as a cantus firmus or paraphrased it imitatively. Most of his melodies are not found in the central Roman liturgy of this era, nor do they appear in the polyphonic hymns of other Italian composers; rather the chants seem most appropriate for the liturgy of S Marco.

The five hymns in *I sacri e santi salmi* (a collection also containing other kinds of music for Vespers and Compline) resemble the earlier settings in style. Here, however, only the first two verses of each hymn are set (remaining verses could be sung to the same music) and the polyphonic idiom is simpler in style with much homorhythm, no canonic writing, and the chant stated as a cantus firmus in the tenor or superius voice.

Recently, five unpublished hymn settings have been found in manuscripts from Treviso, Piacenza and Bologna. Giovanni Spataro, *maestro di cappella* of S Petronio, Bologna, owned and performed many of Willaert's hymns and wrote in 1533 to Pietro Aaron requesting that he ask Willaert to set a new hymn text in honour of St Petronius. It has been conjectured that one of the hymns newly attributed to Willaert in an extant Bolognese manuscript may be the very composition Spataro requested.

With the publication in 1550 of *I salmi ... a uno et a duoi chori* Willaert almost single-handedly established the polychoral Vespers psalm as a major sacred genre in the second half of the 16th century. Although it is now recognized that this genre was already in use by other composers in the Veneto (especially Fra Ruffino in Padua and his student Francesco Santacroce in Treviso), there is little doubt that the claim of Zarlino, Nicola Vicentino and Girolamo Parabosco is essentially true: it was Willaert's eight *salmi spezzati* that put this versatile new genre on the map. (Recently, two more polychoral psalms in a manuscript from Treviso have been attributed to Willaert; see Carver, 1988.)
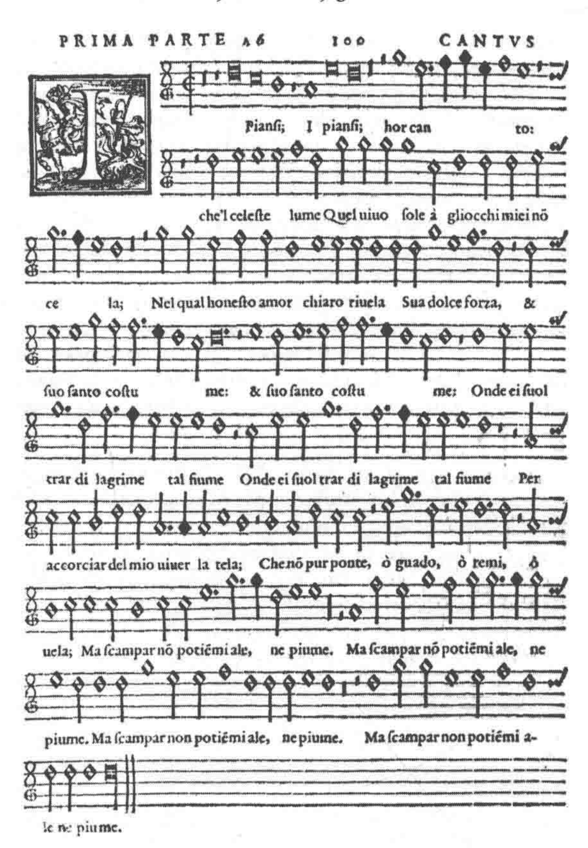
The eight polychoral settings in *I salmi*, each of which is proper to a feast at which the remarkable *Pala d'oro* at S Marco would be opened, are scored for two separate choirs, the first of which delimits the overall range of the work while the second fills in the middle of the texture. The psalm text is distributed equally among the two choirs, which present alternate verses or half-verses. Compared to the more exuberant settings of earlier as well as later composers, Willaert's settings are reserved and austere in style, adopting the expressive character, mode, melodic material and cadential articulations of the plainsong psalm tones. The two choruses sing together only rarely, primarily near the cadences that mark the verse endings or in the final doxology, where Willaert often recalled musical ideas from earlier sections and exploited the sort of choral tuttis and concertato effects that would come to typify the more dramatic psalm settings of later Venetian composers such as the Gabrielis and Giovanni Bassano.

I salmi also contains several antiphonal psalms whose successive verses are presented alternately by two separate choirs that never sing together. Six of these settings were jointly composed by Willaert (who set the even-numbered verses) and Jacquet of Mantua (who set the odd-numbered verses; Jacquet set two further psalms together with Dominique Phinot and three by himself, while one setting is anonymous). Following long-standing traditions governing *alternatim* liturgical polyphony, each setting opens with a monophonic intonation and continues in declamatory homorhythm to its conclusion. The psalms vary greatly in length, feature contrasting internal verses scored for three voices, and usually end with a canonic doxology sung by the full choir.

6. Motets. Willaert's greatest and most enduring compositions are his motets. Out of a provisional total of 175, 79 are for four voices, 51 for five, 38 for six and five for seven or eight voices. The motets enjoyed wide circulation during his lifetime in manuscripts, printed anthologies and a series of influential publications issued by Scotto and Gardano from 1539 on. These publications, which include two books of motets for four voices (1539, repr. 1545), one book for five voices (1539, repr. 1550) and one for six voices (1542), were among the first printed books to focus on the music of a single composer, attesting to the high regard in which Willaert was held at the time.

Like most of his contemporaries, Willaert used a wider variety of motet texts than most composers of the previous generation. Beside psalm, responsory and antiphon texts, he set sequences, hymns, gospels, psalms, lessons and





2. *Title-page of Willaert's 'Musica nova' (Venice: Antonio Gardano, 1559), with the opening of the cantus part of the madrigal 'I piansi, hor canto'*

sections of the Proper of the Mass as well as non-psalmodic passages from the Bible. In addition, there are five motets with secular Latin texts, which honour the Sforza family (*Inclite Sfortiadum* and *Victor io, salve*) and Cardinal Ippolito de' Medici (*Adriacos numero*) among others.

Willaert's earliest motets, which number around a dozen and are mostly for four voices, appear in Italian manuscripts and printed anthologies from the second and third decades of the century. Representative works include the ingenious canonic motet *Christi Virgo* and the through-composed, pervasively imitative *Saluto te sancta virgo*, both in the Medici Codex (*I-Fl* 666, 1518) among other sources. Although many of these early works are thought to have been written for his Ferrarese patron Cardinal Ippolito I d'Este, they display the clear influence of Willaert's teacher Mouton, a Frenchman, in their use of continuously imitative counterpoint organized into high and low voice-pairs, their melismatic, at times haphazard text declamation, and their additive formal plans consisting of interconnected polyphonic sections each presenting a single phrase of text.

Willaert's mature motet style is evident in the new works published from 1539 onwards, which were among his most popular compositions and enjoyed wide circulation in European prints and manuscripts. The four-voice *Magnum haereditatis mysterium* typifies their style, with its textural integration of all voices, flexible shifts between imitative and free counterpoint, and careful, prevailingly syllabic text declamation. Motets of this period also deploy a wide variety of interesting constructive devices including chant paraphrase, large sectional repetitions, intricate canonic structures, cantus-firmus tenors, recurring ostinatos and *soggetti cavati*. Popular among instrumentalists on lute and keyboard, these motets were frequently arranged for performance and publication.

During the 1540s and 50s individual motets continued to appear in printed anthologies throughout Europe; however, it is those in the monumental *Musica nova* (1559) that best epitomize Willaert's late style. Among the most celebrated publications of the 16th century, this large collection of motets and madrigals was discussed in well over a hundred extant documents from the period, including letters, theoretical writings, legal papers, repertorial inventories and payment records. Of special interest is the dedication by Francesco dalla Viola, Willaert's Ferrarese editor, which asserts that the music had lain 'concealed and buried' for many years. Curiosity about this enigmatic dedication, the remarkable preservation of so many relevant documents, the significance of the title 'New Music', and the idiosyncratic style of the music itself have generated an unusual amount of research on the collection, primarily focussed on its fascinating publication history and on the Petrarchan madrigals that follow the motets in Gardano's print (fig.2).

Most of *Musica nova* is devoted to Willaert's 27 long and serious motets, some of which had been composed nearly two decades earlier. Featured in the collection is an unusual group of sacred texts, including nine which had been previously set by Josquin, a cycle of seven

antiphons from the feast of the Circumcision, and numerous Marian hymns, sequences and antiphons, as well as penitential texts from the Old Testament (Psalms, Jeremiah and Daniel), two of which (*Audite insulae* and *Avertatur obsecro*) were substantially rewritten so as to refer to contemporaneous political events. Equally unusual is the musical style of the motets themselves, which exhibit impeccable text declamation, low tessitura and thick voicings (the majority for six or seven voices), and extraordinarily continuous counterpoint built on declamatory rhythmic motifs that are distributed equally among all the voices. In evidence, too, are many of the same constructive devices that appear in earlier works: in particular, complex canons involving up to four voices and a preference for melodic ideas borrowed from plainchant.

7. Secular vocal works. Willaert began composing chansons during his studies with Mouton in Paris. His early chansons, which circulated in manuscript chansonbooks as well as in printed anthologies, tend to be constructed in one of two ways. The majority are in the style of the 'three-voice popular arrangement' that was cultivated at the French royal court of Louis XII. Here, a pre-existing secular tune borrowed from the theatre or folksong repertories of the previous century was stated one phrase at a time in the tenor voice while being simultaneously imitated and ornamented by the outer voices (e.g. *Qui la dira*). A second compositional approach, characteristic of the printed anthology *Motetti novi e chanzoni franciose a quatro sopra doi* (RISM 1520[3]), involved paraphrasing a pre-existing monophonic tune in four canonic voices (e.g. *Mon mary m'a diffamee*).

Even after moving to Italy around 1515, Willaert continued writing chansons for his Italian patrons, especially the Ferrarese Cardinal Ippolito I d'Este, at whose lavish court French musical styles and genres were cultivated. Later, when he was *maestro di capella* in Venice, new chansons continued to be published in anthologies. The largest group, 20 three-voice chansons, appeared in the Venetian print *La courone et fleur des chansons a troys* (RISM 1536[1]). Thought to have been written over several decades, these chansons display a variety of styles. Some are three-voice popular arrangements of the sort Willaert had written as a young man in Paris. Others, especially those whose texts have been linked to events at the Ferrarese court of Duchess Renée de France, may date from the early 1530s and have many hallmarks of the composer's mature contrapuntal style, including a heightened sensitivity to the text, angular melodic ideas with much syncopation and other rhythmic displacement, more dramatic changes of texture, contrasting tonal regions that are articulated by cadences at the end of formal units, and frequent sectional repetitions (e.g. *J'ay veu le regnart et le loup et le lievre*).

Near the end of Willaert's life, the Parisian firm of Le Roy & Ballard published retrospective editions of most of his chansons. The *Cincquiesme livre de chansons* (1560, 2/1578) reissued the three-voice works from *La courone et fleur*, and *Livre de meslanges contenant six vingtz chansons* (1560, 2/1572) included 25 chansons for five and six voices, most of which had circulated in manuscripts or in printed anthologies of the 1540s. The majority of these many-voiced chansons, like those for fewer voices, use borrowed melodic material – either a pre-existing melody from the French monophonic repertory or polyphonic passages by other composers, particularly Josquin. In the freely composed chansons, on the other hand, two- or three-voice canons are common. Of special note are the multiple settings Willaert made of certain texts, which he frequently set for three voices and again for five or six.

Despite being amply represented in Italian anthologies of the mid-16th century, Willaert's chansons did not find favour with the leading Parisian publisher, Pierre Attaingnant. Nor were they especially popular among instrumental arrangers of the period; unlike his motets, which were arranged with considerable regularity, only a handful of chansons appeared in the keyboard and lute collections that proliferated after 1550.

It is unclear precisely when Willaert began composing madrigals. His earliest essays were published in anthologies from the mid-1530s and early 1540s and therefore postdate his move to Venice, a city not known as a centre of madrigal production at the time. In fact, they display the direct influence of Verdelot, who had worked in this genre while residing in Florence in the 1520s and some of whose madrigals Willaert intabulated for voice and lute (1536). Early works like *Madonna, il bel desire* (1534) display what has been called 'the classic Florentine madrigal style', a chanson-like idiom perfected by Verdelot and Arcadelt by the 1530s. Its identifying features include a prominent and tuneful upper voice and a formal plan following the versification of the text. This style is characterized by predominantly syllabic declamation, regular phrasing with a cadence marking the end of each verse, and prevailingly homorhythmic textures, which often incorporate dance-like passages in triple time. Willaert's preferred text-form was the poetic madrigal or a hybrid of the madrigal with the ballata or canzone, both of which have prominent formal reprises. Several texts honour famous personages of the day, including *Qual dolcezza giamai*, which pays tribute to the celebrated soprano Polissena Pecorina (who later owned the manuscript of *Musica nova*), and *Rompi de l'empio cor*, which was written by the Republican martyr Filippo Strozzi during his imprisonment in Florence on charges of sedition against the Medicean state.

Around 1540 a new style began to emerge in Willaert's madrigals, especially those included in publications of his pupil Cipriano de Rore. This style reached its apex with the 25 madrigals of *Musica nova*, most of which were composed around 1540. Scored for from four to seven voices, these weighty madrigals share many stylistic characteristics with the serious motets that precede them in the publication. Setting (with one exception) complete sonnets from Petrarch's *Canzoniere*, these madrigals enjoyed great fame and influence at mid-century, primarily because of the skill with which the meaning, syntax and sonorous beauty of the poetry were conveyed. Many scholars believe that Willaert's choice of these Tuscan poems and his innovative musical settings of them paralleled, and may have emerged from, a contemporaneous preoccupation on the part of prominent literati in north Italy, in particular the Venetian poet Pietro Bembo, with classic writings of the trecento and their exemplary role in the development of the Italian language. Willaert's sensitive and expressive treatment of Petrarch's sonnets is evident throughout *Musica nova*. On the one hand, he carefully created large-scale musical structures that would

match the form of each sonnet by presenting its first eight verses in the *prima parte* and the closing sestet in the *seconda parte*. Individual contrapuntal sections, on the other hand, were constructed so as to draw attention to striking poetic images, important phrases or self-sufficient syntactic units, which might not coincide with the poetic versification (e.g. *Giunto m'ha amor*). The impeccable declamation in earlier madrigals is made even more audible now by the coincident articulation in multiple voices of important or stressed syllables of text. Furthermore, by manipulating subtle but kaleidoscopic shifts of rhythm, texture and vocal colour, Willaert brought out the sonorous nuances of individual phrases, words and syllables.

From a modern perspective, however, the most notable feature of these late madrigals is their unusually dense and continuous contrapuntal idiom, which largely eschews imitative textures, clear cadential articulations, distinctive rhythmic patterns and tuneful melodic ideas (*soggetti*), which are no longer restricted to their conventional positions in the soprano and tenor parts but now roam freely and unpredictably among diverse vocal combinations. The result is an elusive contrapuntal idiom that has elicited a wide variety of critical responses from 20th-century performers and audiences alike, some of whom have found the madrigals unattractive and impenetrable even as others applaud their sensitive and expressive treatment of Petrarch's elusive poetry.

Willaert played a central role in the popularization at mid-century of the Neapolitan dialect song called the *canzona villanesca* (*see* VILLANELLA, §6). This new genre, thought to reflect an urban tradition of popular song in southern Italy, entered north-Italian musical circles in the early 1540s through Venetian publications of the three-voice *villanesche* of the Neapolitan composer Gian Domenico da Nola. Attracted by these colloquial songs of pastoral life, Willaert soon made his own madrigalesque arrangements, which were quickly published by the firm of Scotto, beginning in 1545. Carefully retaining the identifying features of his rustic models – the popular melodies, dialectical texts, irregular rhythms and homorhythmic textures – Willaert increased the number of voices from three to four, transferred the traditional melody from the highest to the tenor voice, enlivened the counterpoint and reworked the harmonies, and expanded the vocal range downward. His arrangements are thought to have been performed alongside more serious madrigals at sophisticated courts and academies in northern Italy and the Veneto, where they won unusual popularity and were reprinted no less than five times in the decades that followed. By 1560 *canzone* such as Willaert's *Zoia zentil*, on a text by the Paduan playwright and poet Ruzante, had become hit tunes across Italy and had spawned a wave of similar compositions by lesser-known composers as well as established figures like Baldassare Donato, Perissone Cambio and Orlande de Lassus. Willaert's *canzone* remained popular well into the 1570s, especially in the form of lute intabulations, which enjoyed wide circulation in manuscript and print.

8. INSTRUMENTAL WORKS. Although Willaert is best known as a composer of vocal music, he played a key role in the development of the imitative instrumental ricercare at mid-century. In 1540 he began publishing ricercares, mostly for three voices, in collections of music by other composers. Many of these publications also contain motet or motet-like vocal compositions, lending support to the hypothesis that the new imitative style of his ricercares has an affinity with vocal genres, and the motet in particular.

Willaert's ricercares are highly contrapuntal settings for three or four voices of a limited number of melodic ideas subjected to progressive variation. Probably intended for private performance by students or amateurs, these works are best suited to ensembles of strings or recorders, though they were advertised as equally suitable for voices. Indeed, manuscript scores and transcriptions of similar works suggest that the ensemble ricercare was often played on keyboard or plucked instruments and that it may also have served didactic purposes.

Willaert's earliest ricercares appeared in another Venetian print entitled *Musica nova* (RISM 1540[22]) along with works by Julio Segni and Girolamo Parabosco (both of whom were affiliated with S Marco), Girolamo Cavazzoni, Nicolaus Benoist and Guilielmo Golin. Unlike earlier examples of the genre for keyboard or plucked-string instruments, which tend to be sectional pieces dominated by improvisatory or idiomatic instrumental writing, Willaert's four-voice compositions feature a seamlessly imitative, contrapuntal style that was to become the norm for ensemble ricercares throughout the second half of the century. Four more, entitled 'Re', 'Mi', 'Fa' and 'Sol', appeared in Gardano's *Motetta trium vocum* (RISM 1543[6]), this time with companion motets by Morales, Costanzo Festa and Jacquet of Mantua. Significantly shorter than the pieces in *Musica nova*, these three-voice ricercares are notable for their thematic unity, highly continuous counterpoint and infrequent homorhythm.

A further eight ricercares were issued by Scotto in his *Fantesie, et recerchari a tre voci ... composte da M. Giuliano Tiburtino da Tievoli* (RISM 1549[34]). This publication was dominated by the aristocratic papal musician Tiburtino, with whom Willaert may have worked at the Este court in Ferrara. Willaert's contributions, which may have been written as much as two decades earlier for instrumentalists at the Este court, are notable for their thematic interrelationships, their wide textural variety and the sectional repetitions with which several conclude. All of Willaert's pieces were reprinted two years later, with two additional ricercares, in Gardano's *Fantasie, recercari contrapunti* (RISM 1551[16], repr. 1559[25]/*R*, 1593[8]), together with compositions by Cipriano de Rore and Antonino Barges (both pupils of Willaert) and Girolamo Cavazzoni, whose father Marco Antonio was executor of Willaert's will of 1552.

9. LEGACY. Willaert's historical importance was assured by the large and diverse body of music he left to posterity, by his powerful influence on younger Italian composers (especially those fortunate enough to work with him in Venice during his lengthy tenure at S Marco) and, perhaps most significantly, by his influence on music theory of the late 16th century. From 1533 until well into the 17th century, Willaert's name appeared on lists of the era's pre-eminent composers, compiled by such writers as Giovanni Maria Lanfranco (*Scintille di musica*, 1533), Adrianus Petit Coclico (*Compendium musices*, 1552), Hermann Finck (*Prattica di musica*, 1592), Cosimo Bartoli (*Ragionamenti accademici*, 1567), Gaspar Stoquerus (*De musica verbali*, c1570), Lodovico Zacconi

(*Prattica di musica*, 1592) and Giulio Caesare Monteverdi (*Dichiaratione*, 1607), among others.

It is Gioseffo Zarlino, however, who deserves the most credit for having passed on the teachings of Willaert to future generations of musicians. In *Le istitutioni harmoniche* (1558) Zarlino successfully integrated long-standing precepts of music theory with Willaert's refined compositional methods and in the process inaugurated a new theoretical tradition that survives well into the 17th century. Zarlino used Willaert's compositions to explain topics ranging from the deployment of specialized contrapuntal devices (e.g. canon, invertible part-writing, cantus-firmus paraphrase, fugue etc.) to his own idiosyncratic theories of polyphonic modality. More generally, he praised Willaert's music for its skilful text declamation, its expressive harmonic variety, its apt use of major and minor triads, its melodic inventiveness and beauty and its tasteful application of chromatic inflection.

Because so many of Zarlino's ideas made their way into the music treatises of later writers in Italy, France and northern Europe, Willaert's reputation as the leading composer of his generation was assured even as his music fell out of favour and nearly dropped out of sight. It is only in the 20th century that his compositions have been revived and reintroduced to the musical public, primarily because of their relevance to Zarlino's treatise, which remains one of the most insightful, comprehensive and well-illustrated explications of late Renaissance polyphonic style. During the 1950s and 60s renewed scholarly interest arose for theoretical issues that had been examined by 16th-century writers like Zarlino and that also bore on the compositional concerns of the early 20th century: for example, the revival of sophisticated contrapuntal devices, criteria by which the harmonic and melodic coherence of a polyphonic work might be evaluated, the expressive use of pan-chromaticism and new types of chords, and experimentation with unusual systems of tuning. Modern curiosity about these and other topics attracted attention to *Le istitutioni harmoniche* and through it to Willaert's music.

More recently, as scholars have focussed attention on archival and bibliographical studies, a great deal of new information has been gathered about Willaert's life and places of employment, the manuscripts and publications in which his music appears (especially *Musica nova*), and his multifaceted relationships with publishers and patrons. In addition, researchers have sought to establish a broader literary, liturgical and political context for both his sacred and secular compositions. Although this has led to widespread and continued historical interest in his music, individual pieces have had a difficult time entering the musical mainstream. With the exception of a handful of especially tuneful chansons, madrigals and motets, few compositions have gained favour with modern performers or listeners, raising perplexing questions about the aesthetic quality of his music that still await satisfactory answers.

WORKS

selective list of sources

Editions: *Adriani Willaert Opera omnia*, ed. H. Zenck and others, CMM, iii/1– (Rome, 1950–) [Z]

Adrian Willaert and his Circle: Canzone villanesche alla napolitana and villotte, ed. D.G. Cardamone, RRMR, xxx (1978) [C]

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Adrian Willaert: Five Double Canons, ed. B. Thomas (London, 1986) [T]

Adrian Willaert: The Complete Five- and Six-Voice Chansons, ed. J.A. Bernstein, SCC, xxiii (1992) [B]

Fantasie recercari contrapunti, ed. R. Judd (New York and London, 1994) [J]

MASSES

Liber quinque missarum (Venice, 1536) [1536a], Z ix

Missa 'Benedicta es', 5vv, attrib. Willaert in *D-Sl* 46, *NL-SH* 72A (facs. and ed. in UVNM, xxxv, 1915); attrib. Hesdin in *I-MOe* α.N.1.2, *Rvat* C.S.19, *TVd* 1; anon. in *A-Wn* 15950, *D-Mbs* Mus.Ms.260 (Pleni sunt celi and Ag II only), *I-Bc* Q24, *REsp* s.s., *NL-SH* 75, *P-Cug* M.2 (Ky, Gl, Cr only) (on Josquin's, Mouton's and Prioris's motets)

Missa 'Christus resurgens', 4vv, 1536a, Z ix (on motet by Mouton or Richafort)

Missa 'Gaude Barbara', 4vv, 1536a, attrib. Divitis in *F-CA* 3; Z ix (on Mouton's motet)

Missa 'Laudate Deum', 4vv, 1536a, attrib. Divitis in *CA* 3; Z ix (on Mouton's motet)

Missa 'Mente tota', 6vv, *D-Mbs* 42, *I-Rvat* C.S.16,*TVd* 1 (on Josquin's motet)

Missa 'Mittit ad virginem', 6vv, *MOe* α.N.1.1 (on his own motet)

Missa [mi ut mi sol], 5 vv, *NL-SH* 72A (cantus firmus setting, possibly *soggetto cavato*)

Missa 'Osculetur me', 4vv, 1536a, Z ix (on Gascongne's motet)

Missa 'Queramus cum pastoribus' (i), 4vv, 1536a, Z ix (on Mouton's motet)

Missa 'Quaeramus cum pastoribus' (ii), 4vv, *F-CA* 3, Z ix (on Mouton's motet)

Kyrie, 4vv, *Pn* Rés.Vma.15 (c.f. Ky 'Cunctipotens genitor'; in score)

HYMNS

Hymnorum musica (Venice, 1542[11], 2/1550[3]), Z vii: Ad cenam Agni providi, 5vv; Ad cenam Agni providi, 5vv; Adesto Sancta Trinitas, 6vv; Aurea luce et decore roseo, 5vv; Aures ad nostras deitatis, 5vv; Ave maris stella, 6vv; Christe, Redemptor omnium, 6vv; Conditor alme siderum, 5vv; Decus morum, dux minorum, 6vv; Exsultet coelum laudibus, 5vv; Fons pietatis culmina, 6vv; Hostis Herodes impie, 5vv; Iste confessor Domini, 5vv; Jesu corona virginum, 5vv; Lucis Creator optime, 5vv; Magne pater Augustine, 6vv; O iubar, nostrae specimen, 6vv; Pange lingua gloriosi, 6vv; Proles de coelo prodiit, 5vv; Tibi, Christe, splendor, 4vv; Ut queant laxis, 5vv; Veni Creator Spiritus, 5vv; Vexilla Regis, 5vv; Vexilla Regis, 6vv

I sacri e santi salmi che si cantano a Vespro e Compieta ... 4vv (Venice, 1555, repr. 1565, enlarged 2/1571), W: Ad preces nostras, 4vv; Ave maris stella, 4vv; Christe redemptor omnium, 4vv; Magne pater Augustine, 4vv; Te lucis ante terminum, 4vv

Ad cenam Agni providi, 4vv, *I-TVd* 13, W; Festum nunc celebre, 5vv, *TVd* 13, W; Laetetur mens fidelium, 5vv, *Bsp* A.XXXXV, anon., attrib. Willaert in RMS, iv (1986), ed. F. Tirro, *Giovanni Spataro's Choirbooks in the Archive of San Petronio in Bologna* (diss., U. of Chicago, 1974); Maria mater domini, 5vv, *TVd* 13, W; Sanctorum meritis, 5vv, *TVd* 13, W

PSALMS

Di Adriano et di Jachet: I salmi ... a uno et a duoi chori (Venice, 1550[1]), Z vii: Confitebor tibi ... in consilio (Ps cx), 8vv; Credidi propter quod locutus sum (Ps cxv), 8vv; De profundis (Ps cxxix), 8vv; Domine probasti me (Ps cxxxviii), 8vv; In convertendo (Ps cxxv), 8vv; Lauda Jerusalem Dominum (Ps cxlvii), 8vv; Laudate pueri Dominum (Ps cxii), 8vv; Memento Domine David (Ps cxxxi), 8vv with Jacquet of Mantua: Beatus vir qui timet Dominum (Ps cxi), 4–5vv; Dixit Dominus (Ps cix), 4–5vv; In exitu Israel (Ps cxiii), 4vv; Laetatus sum (Ps cxxi), 4vv; Laudate Dominum omnes gentes (Ps cxvi), 4–5vv; Nisi Dominus (Ps cxxvi), 4–5vv

I sacri e santi salmi ..., 4vv (1555, repr. 1565, enlarged 2/1571): Beatus vir qui timet Dominum (Ps cxi); Confitebor tibi ... in consilio (Ps cx); Cum invocarem (Ps iv); De profundis (Ps cxxix); Dixit Dominus (Ps cix); Ecce nunc benedicite (Ps cxxxiii); In te Domine speravi ... et eripe me (Ps lxx); Laetatus sum (Ps cxxxiii); Lauda Jerusalem Dominum (Ps cxlvii); Laudate pueri Dominum (Ps cxii); Memento Domine David (Ps cxxxi); Qui habitat in adiutorio Altissimi (Ps xc)

Lauda anima mea Dominum (Ps cxlv), 8vv, *I-TVd* 11b; Laudate Dominum quoniam bonus est psalmus (Ps cxlvi), 8vv, *TVd* 11b; both attrib. Willaert in Carver (1988)

MISCELLANEOUS LITURGICAL MUSIC

I sacri e santi salmi ..., 4vv (1555, repr. 1565, enlarged 2/1571*): Magnificat; Magnificat secti toni; Nunc dimittis* ants: Benedicamus in laude Jesu*; Hodie Christus natus est; Miserere mihi, Domine; Regina celi*; Salva nos Domine; Tecum principium resp: In manus tuas* vcles: Benedicamus Domino*; Jube Domine benedicere

Magnificat del secondo tono, lost, mentioned in *SpataroC*

MOTETS

Motecta ... liber primus, 4vv (Venice, 1539, enlarged 2/1545) [Z i]

Mottetti ... libro secondo, 4vv (Venice, 1539, enlarged as Motecta ... liber secundus, 2/1545) [Z ii]

Motecta ... liber primus, 5vv (Venice, 1539, 2/1550) [Z iii]

Motecta ... liber primus, 6vv (Venice, 1542[10]) [Z iv]

Musica nova (Venice, 1559) [Z v]

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Beata viscera, 6vv, Z iv; Beati pauperes, 5vv, Z v; Beatus Bernardus, 5vv, *TVd* 29, lost; Beatus Bernardus (2p. Factus est quasi), 6vv, 1544[22]; Beatus Joannes Apostolus, 4vv, Z ii; Beatus Laurentius, 6vv, Z iv; Beatus Stephanus, 4vv, Z ii; Benedicta es, coelorum regina, 4vv, Z i; Benedicta es, coelorum regina, 7vv, Z v; Benedictus Redemptor, 5vv, ed. in Cw, lix (1957); Cantate Domino canticum vocum, 4 vv, *Bc* Q20; Christi mater sancte Chiliane, 5vv, *TVd* 29, lost; Christi virgo (2p. Quoniam peccatorum mole), 4vv, ed. in MRM, iv (1968); Christus resurgens, 5vv, Z iii; Clare sanctorum, 5vv, 1544[6]; Confitebor tibi, 4vv, Z v; Congratulamini mihi omnes (2p. Beatam me dicent), 4vv, Z ii; Congratulamini mihi omnes (2p. Et dum flerem), 5vv, Z iii; Congratulamini mihi omnes (2p. Recedentibus discipulis), 4vv, Z i; Creator omnium, 5vv, *MOe* C313; Creator omnium, 6vv, *MOe* C314

Da pacem, Domine, 4vv, 1553[9]; Dic nobis, 4vv, *MOe* C313; Dilexi, quoniam, 4vv, Z v; Domine Jesu Christe, 5vv, Z iii; Domine Jesu Christe (2p. O bone Jesu), 6vv, Z iv; Domine Jesu Christe, fili Dei, 4vv, Z i; Domine Jesu Christe memento, 4vv, Z ii; Domine, quid multiplicati, 4vv, Z v; Domine quis habitabit, 4vv, 1520[3]; Dominus regit me, 4vv, Z i; Dulces exuviae, 3vv, 1520[6]; Dulces exuviae, 4vv, Z ii; Ecce Dominus veniet, 5vv, 1532[9]; Ecce lignum crucis, 5vv, Z iii; Enixa est puerpera, 6vv, 1540[7], *Rvat* C.S.46; Flete oculi, rorate genas, 4vv, Z ii; Gaudeamus omnes, 5vv, *TVd* 29, lost

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Laetare sancta mater ecclesia, 5vv, Z iii; Lamentabatur Jacob, 4vv, *D-Rp* 211–15; Laus tibi, sacra rubens, 5vv, ed. in Cw, lix (1957); Locuti sunt adversum me, 5vv, Z iii; Magne martyr Adriane, 4vv, Z i; Magnum haereditatis mysterium, 4vv, Z ii; Mane prima sabbati, 5vv, *I-MOe* C313; Mirabile mysterium, 4vv, Z i; Miserere nostri Deus, 5vv, Z v; Mittit ad virginem, 6vv, Z v; Natale Sancte Euphemiae, 4vv, Z i; Nazaraeus vocabitur, 4vv, Z i; Ne projicias nos, Domine, 5vv, Z iii; Nigra sum, 4vv, *c*1530[1]; Nil postquam sacrum, 6vv, lost, mentioned in Zarlino, *Istitutioni* (3/1573/*R*), 325; Nunc pio corde, 4vv, *MOe* C313

O admirabile commercium, 5vv, Z v; O beatum pontificem ... O Martine, 6vv, Z iv; Obsecro Domine, 6vv, Z iv; O crux splendidior, 5vv, Z iii; O doctor optime, 5vv, *TVd* 29, lost; O Domine Jesu Christe, adoro, 4vv, Z i; O gemma clarissima, Catherina, 4vv, Z i; O gloriosa domina, 6vv, Z iv; O magnum mysterium, 4vv, Z i; Omnia quae fecisti, 5vv, Z v; Omnipotens sempiterne Deus, 4vv, Z i; O proles Hispaniae, 6vv, *MOe* C314; O salutaris hostia, 6vv, Z iv; O socii durate, 6vv, Z xiv; O sodales sancti Vindemialis et Florentii, 5vv, *TVd* 29, lost; O stupor et gaudium ... tu Francisce, 5vv, *Rv* S.Borr.E.II.55–60; O Thoma, laus et gloria, 4vv, Z i

Parens tonantis maximi, 4vv, Z ii; Patefactae sunt januae, 4vv, Z i; Pater noster, 6vv, Z iv; Pater noster (2p. Ave Maria), 4vv, Z ii; Pater, peccavi (2p. Quanti mercenarii), 4vv, 1553[8]; Pater, peccavi, 6vv, Z v; Peccata mea, 6vv, Z v; Peccavi supra numerum, 5vv, Z iii; Plange quasi virgo, 4vv, *GB-Lcm* 2037; Praeter rerum seriem, 7vv, Z v; Precatus est Moyses, 5vv, Z iii; Prolongati sunt, 5vv, Z iii; Quasi unus de paradisi, 4vv, Z i; Quem terra, pontus, aethera, 4vv, Z ii; Quia devotis laudibus, 4vv, *I-Bc* Q19; Quid non ebrietas, 2 or 4vv, 4vv setting ed. in Lowinsky (1956); Qui habitat in adjutorio, 4vv, Z ii; Recordare Domine, 4vv, Z v; Regina celi letare, 3vv, J; Regina coeli laetare, 4vv, Z ii; Regina coeli laetare, 4vv, ed. in MRM, iv (1968); Regina coeli laetare, 5vv, Z iii; Regina coeli laetare (2p. Resurrexit), 6vv, *MOe* C314

Sacerdotum diadema, 5vv, Z iii; Sacro fonte regenerata, 5vv, ed. in Cw, lix (1957); Saluto te sancta virgo, 4vv, Z i; Salva nos ab excidio, 5vv, Z iii; Salve, crux sancta, 4vv, Z i; Salve sancta parens, 6vv, Z v; Sancta et immaculata, 4vv, 1520[3], ed. in Lowinsky (1982); Sancta Maria regina (2p. Opia domina), 5vv, 1534[10]; Sancte Francisce, 6vv, *D-W* 293; Sancte Paule apostole, 4vv, Z i; Simile est regnum, 5vv, *I-Rv* S.Borr.E.II.55–60; Si rore Aonio, 5vv, Z iii; Spiritus meus attenuabitur, 5vv, Z ii; Stans autem Jesus, 4vv, ed. in SCMot, ix (1998); Strinxerunt corporis membra, 4vv, Z ii; Sub tuum praesidium, 5vv, Z v; Surgit Christus cum trophaeo, 4vv, Z ii; Sustinuimus pacem et non venit, 5vv, Z v

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CHANSONS

La courone et fleur des chansons a troys (Venice, 1536[1]), ed. L.F. Bernstein (New York, 1984) [1536b]

A la fontaine du pres Margot, 6vv, B; A l'aventure, l'entrepris, 4vv, *c*1528[9], ed. A. Seay, *Thirty Chansons for Three and Four Voices from Attaingnant's Collections* (New Haven, CT, 1960); Aller m'y faut sur la verdure, 5vv, JB; Allons, allons gay, 3vv, 1536b; Arousez vo Violette, 6vv, attrib. Willaert in 1588[31], attrib. Gombert in G. dalla Casa, *Il vero modo di diminuir* (1584), ed. B. Thomas, *Girolamo dalla Casa and Giovanni Bassano: Divisions on Chansons*, iii (London, 1986), suppl.: *Adrian Willaert: Two Chansons*; A tu point veu la viscontine, 3vv, 1536b; A vous me rends, 4vv, 1535[8]; Baisés moy tant, 3vv, 1536b p.75; Baisés moy tant, 3vv, 1536b p.125; Baisés moy tant, 5vv, B; C'est boccane, 4vv, 1535[8]; C'est donc pour moy que ansins, 3vv, ed. in RRMR, xxxvi (1982)

De retourner mon amy, 6vv, B; Dessus nostre treille de may, 3vv, 1536b; Dessus le marché d'Arras, 4vv, *c*1528[9], ed. in CMM, xx (1961); Douleur me bat, 6vv, B; En douleur et tristesse, 6vv, B; Faulte d'argent, 6vv, B; Fors seulement la mort, 5vv, B; Hé Dieu Helayne, 3vv, 1536b; Helas ma mere, 5vv, B; Irons nous tous jours coucher, 4vv, 1520[3]

Jan, Jan quant tu t'en iras, 3vv, 1536b; J'ayme bien mon amy, 4vv, 1520[3], T p.6; J'ayme bien mon amy, 4vv, 1520[3], T p.8; J'ayme par amours, 3vv, 1536b; J'ay veu le regnart, 3vv, 1536b; J'ay veu le regnart, 4vv, *F-Pn* n.a.fr.4599 (A only); Je l'ay aymee bien sept ans, 5vv, B; Je ne sçauroys chanter ne rire, 3vv, 1536b; Je ne sçauroys chanter ne rire, 5vv, B; Jouissance vous donneray, 5vv, B

La jeusne dame va au molin, 3vv, 1536b; La rousé du moys de may, 3vv, 1536b; Le dur traveil ou mon coeur, 4vv, 1544[12]; Mon cueur, mon corps, mon ame, 4vv, *c*1528[9]; Mon cueur, mon corps, mon ame, 6vv, B; Mon mary ma diffamee, 4vv, 1520[3], T; Mon petit

coeur n'est pas a moy, 4vv, 1520[3], T; Mon petit cueur tu n'es plus, 6vv, *Pn* Rés.Vma.851; Mort ou mercy en languissant, 5vv, B; Or suis-je bien, 3vv, 1536b; Or suis-je bien, 6vv, B

Perot viendras tu aux nopces, 3vv, 1536b; Petite camusette, 4vv, 1520[3]; Petite camusette, 6vv, B; Pis ne me peult venir, 5vv, *Pn* Rés.Vma.851; Plaisir n'ay plus mais vis, 4vv, *c*1535[9]; Puis donc que ma maitresse, 6vv, B; Puis que j'ai perdu ma maitresse, 5vv, B; Quant j'estoye a marier, 4vv, 1535[8]; Quant le joly robinet eut tricoté, 3vv, 1536b; Qui a beaux nez, 6vv (2p. of Faulte d'argent); Qui est celuy qui a dit mal, 3vv, 1536b; Qui la dira la peine de mon coeur, 3vv, 1536b; Qui la dira la peine de mon coeur, 5vv, B; Qui veult aymer, 3vv, 1536b; Qui veut aymer, 6vv, B

Sire don dieu tant ils sont aises, 3vv, 1536b; Sire don dieu tant ils sont aises, 5vv, B; Sonnez my donc quand vous irez, 5vv, B; Sur le joly jonc, 3vv, ed. F. Dobbins, *Oxford Book of French Chansons* (Oxford, 1987); Sy je ne voy m'amie, 3vv, ed. in RRMR, xxxvi (1982); Voulez ouir chansonnette, 5vv, B; Vous aurez tout ce qui est mien, 5vv, B; Vous marchez du bout du pié, 3vv, 1536b; Vous ne l'aurez pas, 6vv, B

MADRIGALS

Musica nova (Venice, 1559) [Z xiii]
Madrigali, 4vv (Venice, 1563) [Z xiv]

Amor da che tu vuoi, 5vv, Z xiv; Amor, Fortuna, 4vv, Z xiii; Amor mi fa morire, 4vv, Z xiv; Aspro core, 6vv, Z xiii; Cantai, hor piango, 6vv, Z xiii; Che fai alma, che pensi?, 7vv, Z xiii; Chi volesse saper, 4vv, Z xiv; Con doglia e con pietà, 4vv, Z xiv; Cosi vincete in terra, 4vv, Z xiv

Dove sei tu, mio caro, 5vv, Z xiv; Et se per gelosia, 2vv, Z xiv; Già mi godea felice, 4vv, Z xiv; Giunto m'ha Amor, 5vv, Z xiii; Grat'e benigna donna, 4vv, Z xiv; I begli occhi, 5vv, Z xiii; Ingrata è la mia donna, 5vv, Z xiv; In qual parte del ciel, 6vv, Z xiii; Io amai sempre, 4vv, Z xiii; Io mi rivolgo, 5vv, Z xiii; I piansi, hor canto, 6vv, Z xiii; I vidi in terra, 6vv, Z xiii

Lasso, ch'i ardo, 4vv, Z xiii; L'aura mia sacra, 5vv, Z xiii; Liete e pensose, 7vv, Z xiii; Madonna, il bel desire, 4vv, Z xiv; Madonna, s'io v'amai, 5vv, Z xiv; Mentre al bel letto, 5vv, Z xiv; Mentre che 'l cor, 5vv, Z xiii

Ne l'amar'e fredd'onde, 5vv, Z xiv; Occhi piangete, 7vv, Z xiii; O invidia, 5vv, Z xiii; Onde tolse Amor, 5vv, Z xiii; Ove ch'i posi, 6vv, Z xiii; Passa la nave, 6vv, Z xiii; Pianget'egri mortali, 5vv, Z xiv; Pien d'un vago pensier, 6vv, Z xiii; Più volte già, 5vv, Z xiii

Qual anima ignorante, 4vv, Z xiv; Qual anima ignorante, 5vv, Z xiv; Qual dolcezza giami, 5vv, Z xiv; Qual più diversa e nova cosa, 4vv, Z xiv; Qual vista sarà mai, 5vv, Z xiv; Quando fra l'altre donne, 5vv, Z xiii; Quando gionse per gli occhi, 4vv, Z xiv; Quando i begli occhi, 4vv, Z xiv; Quando nascesti, Amor, 7vv, Z xiii; Quante volte diss'io, 4vv, Z xiv; Quanto più m'arde, 5vv, Z xiv; Quest'anima gentil, 4vv, Z xiii; Rompi de l'empio core, 6vv, Z xiv

Sciocco fu'l tuo desire, 5vv, Z xiv; Se la gratia divina, 5vv, Z xiv; Se 'l veder voi, 3vv, J, Z xiv; Signora, dolce io te vorrei, 4vv, Z xiv; Son già molt'anni, 5vv, Z xiv; Tant'alto sei signor, 5vv, Z xiv

OTHER ITALIAN GENRES

canzone villanesche except as marked; all in Z xiv

Canzone villanesche all napolitana ... con la Canzona di Ruzante ... primo libro, 4vv (Venice, 1545[20], 2/1548[11])

A quand'a quand'haveva una vicina, 4vv, C; Cingari simo venit'a giocare, 4vv, C; Dulce padrun, 5vv, *greghesca*, companion to Daniel Grisonio, Vu ha ben casun; E se per gelosia, 2vv; Madonn'io non lo so perchè lo fai, 4vv, C; Madonna mia famme bon'offerta, 4vv, C; O bene mio fam'uno favore, 4vv, C; O dolce vita mia che t'haggio fatto, 4vv, C; Occhio non fu giamai, 4vv, C; Quando di rose d'oro vien, 4vv, C; Sempre mi ride sta donna da bene, 4vv, C; Sospiri miei d'oime dogliorirosi, 4vv, C; Un giorno me pregò una vedovella, 4vv, C; Vecchie letrose non valete niente, 4vv, C; Zoia zentil che per secreta via ('Canzona di Ruzante'), 4vv, C

INSTRUMENTAL

4 ricercares a 4, 1540[22], *c*1550[24], ed. in MRM, i (1964)
4 ricercares a 3 ('Re', 'Mi', 'Fa', 'Sol'), 1543[6], J
10 ricercares a 3, 1549[34], 1551[16]/R, J

ARRANGEMENTS

Involatura de li madrigali di Verdelotto (Venice, 1536/*R*), ed. in Renaissance Music Prints, iii (London, 1980): 22 madrigals by Verdelot, arr. Willaert for 1v, lute

DOUBTFUL AND MISATTRIBUTED WORKS

Ave maris stella, 4vv, W, anon. in *I-PCd* xvi.2.20, unlikely on stylistic grounds

Cum invocarem (Ps iv), 8vv, ed. in Carver (1980), attrib. Willaert in 1564[1]; Ecce nunc benedicite (Ps cxxxiii), 8vv, ed. in Carver (1980), attrib. Willaert in 1564[1]; In te Domine speravi ... et eripe me (Ps lxx), 8vv, ed. in Carver (1980), attrib. Willaert in 1564[1]; Laudate Dominum omnes gentes (Ps cxvi), 8vv, attrib. Willaert in *TVd* 11b; Qui habitat in adiutorio Altissimi (Ps xc), 8vv, ed. in Carver (1980), attrib. Willaert in 1564[1]; all questioned in Carver (1988)

Magnificat, 8vv, attrib. Willaert in 1564[1], attrib. Ruffino in Carver (1988); Magnificat quarti toni, 4vv, attrib. Willaert in *NL-L* 1442, elsewhere (with different verses 4, 8, 10) attrib. Mouton, ed. in CMM, xliii/5 (forthcoming)

Beata Dei Genitrix, 4vv, Z i, attrib. Willaert in 1539a, attrib. Conseil in 1539[10], but by J. Lhéritier; Deus in nomine tuo (2p. Ecce enim Deus), 5vv, ed. in CMM, xlviii/2, attrib Willaert in 1532[9] by Lhéritier; Emendemus in melius, 4vv, attrib. Willaert in *I-BGc* 1209D, unlikely on stylistic grounds; Exaudi Deus meus, 4vv, attrib. Willaert in 1545[7], unlikely on stylistic grounds; Nil stolidus differt, 4vv, attrib. Willaert in 1545[7], unlikely on stylistic grounds; O beata infantia, 6vv, attrib. Willaert in *Rv* S.Borr.E.II.55–60, by Richafort; Rex autem David, 4vv, attrib. Willaert in *CH-SGs* 463, unlikely on stylistic grounds; Salva nos, Domine, 6vv, Z iv, attrib. Willaert in 1542, attrib. Josquin in *I-Bc* R142, but by Mouton (Brown, 1986); Sane me, Domine, 4vv, attrib. Willaert in 1567[1], unlikely on stylistic grounds; Victimae paschali laudes, 4vv, attrib. Willaert in 1549[15], unlikely on stylistic grounds; Visita, quaesumus, 4vv, ed. in SCMot, xiv, attrib. Willaert in 1538[5], by Jacquet of Mantua

La rousée de moy de may, 5vv, attrib. Willaert in *D-Mbs* Mus.1508, attrib. Benedictus in 1540[7], but by Mouton; Le grand desir, 3vv, attrib. Willaert in 1569[11], by Mouton; N'est ce point un grand de plaisir (= Mein hertz und gmüt), 5vv, ed. in EdM, lxiii (1997), attrib. Willaert in 1556[29], Tenorlied, questioned in B

Amor tu sai pur fare, 4vv, attrib. Willaert in 1563, by Arcadelt; Lagrime meste, 4vv, Z xiv, attrib. Willaert in 1563, by L. Barré; Madonna mia gentile, 4vv, attrib. Willaert in 1563, by Arcadelt; Madonna, ohime, per qual cagion, 4vv, attrib. Willaert in 1563, by Arcadelt; Non più ciance madonna, 4vv, attrib. Willaert in 1563, by Arcadelt; Oimè 'l bel viso, 4vv, Z xiv, attrib. Willaert in 1563, by L. Barré; Se la dura durezza, 4vv, attrib. Willaert in 1563, by Arcadelt; Voi sapete ch'io v'am'anzi, 4vv, attrib. Willaert in 1563, by Arcadelt

Le vecchie per invidia, 4vv, C, Z xiv, attrib. Willaert in 1548[11], by Corteccia; Se pur ti guardo, 4vv, Z xiv, attrib. Willaert in *PL-GD* 4003, attrib. 'incerto autore' in *c*1550[19] and many other sources, attrib. B. Donato in 1589[5], not by Willaert or Donato

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LEWIS LOCKWOOD/GIULIO ONGARO (1–2), MICHELE FROMSON (3–9), JESSIE ANN OWENS/MICHELE FROMSON (work-list)

Willan, (James) Healey (*b* Balham, London, 12 Oct 1880; *d* Toronto, 16 Feb 1968). Canadian composer, teacher, organist and choirmaster. Particularly influential as a teacher, he wrote choral and organ works that have been frequently performed across North America.

1. Life. His early education was undertaken privately. At the age of eight he entered St Saviour's Choir School, Eastbourne, where he studied until 1895. Several positions as organist and choirmaster in and around London culminated in his appointment to St John the Baptist, Holland Road, in 1903. After further studies with W.S. Hoyte, he gained the FRCO in 1899. A close association



Healey Willan

with Francis Burgess led to membership in the London Gregorian Association in 1910.

In 1913 Willan was appointed head of theory at the Toronto Conservatory and organist of St Paul's. In the next year he became a lecturer in music at the University of Toronto. He later served as vice-principal of the conservatory (1920–36), professor at the university (1936–50) and university organist (1932–64). He was also music director of Hart House Theatre (1919–25) and precentor of St Mary Magdalene (from 1921), a position he retained until his death. He founded the Tudor Singers in 1934, conducting the group until it was disbanded in 1939, and held the offices of president of the Royal Canadian College of Organists (1922–3, 1933–5), and president of the Canadian Performing Rights Society (during the mid-1930s). Widely honoured both in Canada and abroad, he was awarded a Lambeth doctorate in 1956, held honorary doctorates from four universities and was a Fellow of the Royal School of Church Music (from 1963). He was invited to compose one of the homage anthems, *O Lord, our Governor*, for the coronation of Elizabeth II. His other honours include the Canada Council Medal for outstanding achievement in the arts (1961).

2. Music. Willan's early compositions attest to the thoroughness of his training and to his absorption of the musical language of the late 19th century. Several large orchestral and choral works, many of them unfinished, feature richly Romantic melodies, strongly chromatic harmonies and heavy scoring. A large number of songs, most of them unpublished, are in a similar idiom. His early pieces for choir and for organ belong unmistakably to the post-Stanford period. The *Magnificat* and *Nunc dimittis* in B♭ and the Prelude and Fugue in C minor are

to some extent typical of this stage of his development, although the organ work also recalls Reger. On his own admission, Willan fell heavily under the influence of Wagnerian opera, a love that was to bear particular fruit much later in his life. He also cherished ambitions of becoming a performer of Brahms's piano works, which he studied with Howard-Jones. The large scale Introduction, Passacaglia and Fugue for organ (1916) represents the high point of this period.

The high-church musical tradition that Willan established at St Mary Magdalene was based on the use of plainsong and Renaissance music, and led him into a quite different style for shorter liturgical compositions. His lifelong love of plainsong suggested a greater use of modality, while the sinuous melismas of chant found an echo in more subtle vocal lines. Equally, a preoccupation with Renaissance music drew from him a more contrapuntal style and a greater rhythmic freedom. Typical of this approach are the Six Motets (1924), the 11 Liturgical Motets (1928–37), 14 *Missa brevis* settings (1928–63) and a set of Evening Canticles (plainsong with fauxbourdons) dating from 1928. It is in these four groups of works that the economy, effectiveness and beauty of his church-music style is most evident. This style did not carry over into all of his choral writing, however – he maintained a fuller, more Romantic idiom for larger works with organ such as *Sing we Triumphant Songs* (1951) and *O Sing unto the Lord* (1956). In the 1960s he produced a large number of short anthems and motets for the use of the Lutheran Church in the USA. While not all have the quality of the earlier liturgical pieces, nevertheless they contain many beautiful moments.

Willan's larger choral works are less tightly constructed, particularly when they involve orchestral accompaniment. The *Te Deum* in B♭ (1935–7) and the *Coronation Suite* (1952) show a luxuriant breadth of melody and harmony, and their 'purple' strain is remarkably appropriate. On the other hand, the unaccompanied *An Apostrophe to the Heavenly Hosts* (1921) establishes an almost Russian breadth and dignity with some medieval overtones. *Gloria Deo per immensa saecula* (1950) is positively academic by comparison, cast, as it is, in the mould of a prelude and five-part fugue. There are signs of a similar trimming of style in the organ music, though there is a surprising gap, broken only by two small works, between 1916 and 1950, when two sets of six chorale preludes appeared. These show a much more restrained approach, and even the lengthy Passacaglia and Fugue no.2 in E minor (1959) is highly contrapuntal and condensed alongside its earlier companion. Later organ works, like the Five Preludes on Plainchant Melodies (1951) and three sets of ten hymn preludes (1956–8), show the same tautness of construction.

For Hart House Theatre, Willan composed music to 15 plays. A few years later he wrote or assembled the music for five ballad operas. Commissions by the CBC enabled him to continue this interest in dramatic music: *Transit through Fire* (1941–2) and *Brébeuf* (1943) were succeeded by his most important work in the genre, the opera *Deirdre* (1943–5). This was later adapted for the stage and, in this guise, received several performances. Not above criticism for a certain lack of dramatic fire and a general heaviness of scoring, it is nevertheless one of Willan's greatest achievements. Both in the orchestral parts of these works, and in his compositions for orchestra alone, there is no great change in style to match that noticeable in the church music. The Symphony no.1 (1936) shows strong affinities with earlier manuscripts – indeed one sketch of what later became the first movement dates from *c*1910. The Second Symphony has been more successful in gaining performances and has also been recorded. Both works have been faulted for a lack of personality in the scoring, but there is no doubt of Willan's inventiveness in melody and development. The Piano Concerto (1944) is unjustly neglected; couched in the late-Romantic style, it echoes earlier warhorses, yet it has its own tunefulness, display, colour and warmth. Several marches, among them a *Coronation March* (1936–7), *A Marching Tune* (1941–2) and *Elégie héroïque* (1960), show Willan to be a master of the Elgarian formulae of fanfares, development and noble tunes. His output of chamber and piano music is small. A Trio in B minor (1907) has been praised, but part of it is lost. He wrote two violin sonatas, one of which is derivative of late-Baroque forms and idioms. There are numerous sketches for various movements of at least three string quartets; only the slow movement of one was finished, and appeared later as the *Poem* for string orchestra.

Willan's influence as a teacher was far-reaching. He taught his many students more by instilling in them taste and discernment rather than rigid sets of rules, though he was quick to castigate those who attempted composition without having learnt the tools of the trade. The quality and sheer bulk of his output was an example for younger composers. Inseparable from his importance as a teacher was the effect of his achievement at St Mary Magdalene. An interest in the uses of plainsong in the vernacular was strengthened by the formation of the Gregorian Association of Canada in 1950 and by the publication of the *Canadian Psalter (plainsong edition)* in 1963. Willan's performances of Renaissance music both liturgically, in concert and with the Tudor Singers, introduced a large amount of this music to Canada, while the style of his choirs was much emulated. This influence has also been felt in the USA, where he appeared frequently as a performer and lecturer. While he is probably best known as a composer of church and organ music, Willan made an outstanding contribution to the state of both music and musicians in Canada. The 1990s saw a considerable growth in interest in his liturgical music.

WORKS

for complete list see Bryant, from which the numbering here is taken

DRAMATIC

Cleopatra (dramatic scene), op.1, 2 S, A, Bar, SATB, orch, 1907
The Christmas Mysteries (pageant), op.16, children's vv, SATB, org, *c*1924
The Beggar's Opera (J. Gay, arr.), op.19, 1927
L'ordre du bon temps (ballad op, L. de Montigny, trans. J. Murray Gibbon), op.20, 1928
Prince Charlie and Flora (ballad op, Murray Gibbon), op.21, 1929
The Ayrshire Ploughman (ballad op), op.22, n.d.
Maureen (ballad op), op.23, n.d., lost
Indian Christmas Play (ballad op), op.24, n.d., lost
Transit through Fire (radio op, prol., 4 scenes, J. Coulter), op.27, 1941–2, CBC Radio, 8 March, 1942
Brébeuf (pageant, after E.J. Pratt), op.29, 1943, rev. before 1947
Deirdre (op, 3, Coulter), op.30, 1943–5, Toronto, CBC Radio, 20 April 1946, rev. Toronto, 2 April 1965
21 sets of incidental music

MASSES

The Office of Holy Communion, op.235, SATB, org, 1906; The Office for the Holy Communion, op.236, C, E, SATB, org (1910); Mass of St Peter (Lat.), F, op.238, unison vv, org (1927); Missa de

S Maria Magdalena (Eng.), op.239, unison vv, org, (1928); 14 Missae breves, opp.216–29 (Eng.), 1928–63; An Easy Communion Service, E♭ op.240, SATB, org (1929); Mass of St Theresa (Lat.), op.241, unison vv, org (1930); Mass of St Hugh (Eng.), g, op.243, unison vv, org (1935); Communion Service, D, op.244, unison vv (1954); Missa brevis (Eng., Lutheran use), G-g, op.245, TTBB, 1954; Communion Service, D, op.246, unison vv, org, 1955; The Order of Holy Communion (Lutheran use), op.247, SATB, org (1955) [incl. motet Create in me a Clean Heart]; other mass sections; arrs. of masses by Byrd, Merbecke, Viadana

MOTETS

The Dead (H.W. Longfellow), op.302, SSAATTBB (1917); 6 Motets, opp.303–8, SATB (1924): Hail, Gladdening Light; O How Glorious; Very Bread, Good Shepherd, Tend Us; O Sacred Feast; O How Sweet, O Lord; Let us Worship and Fall Down; O Trinity, most Blessed Light, op.309 (1925); Liturgical Motets, opp.310–20, 1928–37: Preserve us, O Lord; O King all Glorious; I Beheld her Beautiful as a Dove; Fair in Face; Rise up, my Love, my Fair One; O King of Glory; Lo, in the Time Appointed; O King, to Whom all Things do Live; Behold, the Tabernacle of God; Hodie, Christus natus est (Today Christ is Born); Who is she that Ascendeth?; Motets, opp.321–2, SSA (1935): O Saving Victim; Look Down, O Lord; Ave verum corpus, op.328, SATB, 1943 [from Brébeuf]; I will Lay me Down in Peace, op.331, SATB, 1949; Christ, our Passover, op.332, SATB, 1950; Grant us They Light, op.333, SATB, 1951; Hosanna to the Son of David, op.335, SATB, 1951; I will Lift up mine Eyes, op.337, SATB, 1951; The Spirit of the Lord, op.336, SATB, 1951; Worthy art Thou, O Lord, op.334, SATB, 1951; Great is the Lord, op.338, SATB, 1952; 7 editions of motets by Batten, Croce, Handl, Hassler, John IV, Ruffo

ANTHEMS

I looked, and behold a white cloud, op.344, S, T, SATB, 1907; In the name of our God, we will set up our banners, op.348, SATB, 1917; In the heavenly kingdom, op.380, SATB, 1924; A Prayer of Rejoicing, op.357, SATB, 1953; O Lord, our governor, op.358, SATB, 1953; O sing unto the Lord a new song, op.363, B, SATB, 1956

OTHER VOCAL

The Reproaches, op.582, SATB (1912); Requiem, op.61, 1914–18 [completed by F.R.C. Clarke]; The Proper of the Year, op.583, 1920–? [plainsong adaptations]; An Apostrophe to the Heavenly Hosts (Easter liturgy), op.584, 1921; The Arts and Letters Club Constitution, op.625, 1v, TTBB, 1922; The Mystery of Bethlehem (cant., A. Riley, J.M. Neale), op.585, S, B, SATB, org, 10 wind, drums, hp/pf, glock ad lib (1923); Te Deum, B♭, op.53, SSAATTBB, orch, 1935–7; The Tpt Call (A. Noyes), op.53, SATB, orch, 1941; Responsaries for the Office of Tenebrae, op.596, SATB, before 1950; Gloria Deo per immensa saecula, op.593, SSATB, 1950; Introits, op.592, SATB (1950); Coronation Suite (J. Milton, J.E. Ward, lit.), op.57, SSATB, orch, 1952 [incl. motet Ring out ye Crystall Sphears (Milton)]; Canadian Psalter, plainsong edn., op.608, unsion vv (1963); The Introits and Graduals for the Church Year (Lutheran use), op.602, SATB, org (1967); 10 Songs, opp. 676–703, 1v, pf (1967): To Electra (R. Herrick); To Blossoms (Herrick); Dedication (O. Meredith); O Mistress Mine (W. Shakespeare); The Tourney (A. Tennyson); Summer Night (Meredith); 3 Songs (H. Heine); At Dawn (Wilcox); Canticles: Te Deum (3), Benedictus (3), Jubilate (2), Magnificat and Nunc dimittis (29), Benedicte (1), Benedictus es (2); 34 anthems, 30 hymn-anthems, 11 carols, 10 carol arrs., numerous hymns and hymn arrs., other music; 23 partsongs, 13 choral folksong arrs., many other song and solo folksong arrs.

INSTRUMENTAL

Orch: Coronation March (Marche solennelle), op.71, 1936–7; Sym. no.1, d, op.70, 1936; Sym. no.2, c, op.74, 1936–41, rev. 1948; Suite, op.72, 4 perc, pf (1938); A Marching Tune, op.73, 1941–2; Pf Conc., c, op.76, 1944, rev. 1949; Ov. to an Unwritten Comedy, op.79, 1951; Poem, op.82, str, 1959 [from Str Qt, 1930]; Elégie héroïque, op.83, band, 1960 [scored W. Atkins]; Centennial March, op.84, 1967; several other works, some unfinished

Chbr: Pf Trio, b, op.98, 1907 [pf part of 1st movt lost]; Sonata no.1, e, op.100, vn, pf, 1916; Sonata no.2, E, op.101, vn, pf, before 1921; Poem, op.102, str qt, 1930 [from Adagio of unfinished Str Qt]; 12 other chbr pieces

Kbd (for org, unless otherwise stated): Prelude and Fugue, c, op.146, 1908; Prelude and Fugue, b, op.147, 1909; Variations and Epilogue on an Original Theme, op.126, 2 pf, 1913–15; Introduction, Passacaglia and Fugue, op.149, 1916; 12 Chorale Preludes, opp.155–6, 1950–51; 5 Preludes on Plainchant Melodies, op.157 (1951); 10 Hymn Preludes, op.169 (1956); 10 Hymn Preludes, op.173 (1957); 5 Pieces, op.177, 1957–8; A Fugal Trilogy, op.176, 1958; 10 Hymn Preludes, op.174 (1958); Passacaglia and Fugue no.2, e, op.178, 1959; 36 Short Preludes and Postludes on Well-Known Hymn Tunes, opp.180–82 (1960); Andante, Fugue and Chorale, op.184 (1965); many other org works, sets and arrs.; numerous pf pieces, mostly educational

MSS in *CDN-On*

Principal publishers: Berandol, Concordia, Fischer, Gray, Macmillan, OUP, Gordon V. Thompson, Waterloo

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F.R.C. Clarke: *Healey Willan: Life and Music* (Toronto, 1983)

R. Steblin: 'Healey Willan's Inscribed Copy of John Coulter's Deirdre of the Sorrows', *Canadian University Music Review*, xii (1992), 113–22

GILES BRYANT

Willcocks, Sir **David (Valentine)** (*b* Newquay, 30 Dec 1919). English conductor, organist and teacher. He was a chorister at Westminster Abbey (1929–33) and studied at the RCM before becoming organ scholar at King's College, Cambridge (1939). War service, during which he won the Military Cross, interrupted his studies, but he returned to complete them (1945–7), then became organist of Salisbury Cathedral (1947–50) and of Worcester Cathedral (1950–57), during which time he conducted the Three Choirs Festival. He introduced Duruflé's Requiem to Britain in 1952. Willcocks returned to Cambridge in 1957 to become organist of King's College Chapel and director of the chapel choir. He developed its already famous choral tradition with distinction, enlarged the choir's repertory, and brought it before a wider public through broadcasts, recordings and overseas tours. He toured with the choir in Europe, Canada and Africa. The annual Festival of Nine Lessons and Carols on Christmas Eve became a distinctive mixture of the new and the familiar, heard and seen in many parts of the world through television and radio broadcasts.

Willcocks was elected a fellow of King's College on his appointment, and conducted the Cambridge University Musical Society for 16 years from 1958. In 1960 he became conductor of the Bach Choir in London, giving frequent premières of works by contemporary British composers. He began to tour with the Bach Choir both at home and abroad. They gave the first performance of Britten's *War Requiem* in Italy (1963, La Scala), then in Japan, Portugal and the Netherlands. They made the first complete recording of Bach's *St Matthew Passion* in English in 1978 and an acclaimed recording of *Belshazzar's Feast* in 1990. Willcocks was president of the Royal College of Organists (1966–8) and director of the RCM (1974–84), conducting the college choir and orchestra at the Aldeburgh and Windsor festivals. He was made a CBE in 1971 and was knighted in 1977.

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C. Ford: 'Master of the King's Sound', *The Guardian* (18 Dec 1971)

ARTHUR JACOBS/IAN CARSON

Willelmus (*fl* 14th century). Theorist. He was possibly the author of the anonymously preserved late 14th-century treatise *Breviarium regulare musice*. A medieval catalogue

gives this name for a treatise of that title formerly in the library of the Augustinian friars in York. Rather strikingly, this author cited many other contemporary theorists, or those of his immediate past, beginning with Franco of Cologne and ending with Johannes Torkesey, whom he quoted at length. Mensural music was his prime consideration, though he was scholastic enough to quote the Greek letters of Boethius's discussion of ancient notation. Willelmus's main interest was the smallest and largest note value, namely the *semiminima* and *largissima*. He tried to overcome the illogical use of the term *semiminima* for the smallest note, and called it *minima*, proposing the name *minuta* for what we normally call the minim. Kurt von Fischer has made the suggestion that Willelmus might be identical with the G[uilielmus] de Anglia who was involved with the copying and possibly the writing, in the fullest sense of the word, of certain treatises in *US-Cn* 54.1 (e.g. the *Ars perfecta* attributed to Philippe de Vitry). However, there are too many errors and omissions in this source for Willelmus to be the copyist.

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G. Reaney, ed.: *Breviarium regulare musicae*, CSM, xii/a (1966) [introduction appears also in *MD*, xi (1957), 31–7]

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P. Lefferts, ed.: *Robertus de Handlo: Regule, and Johannes Hanboys: Summa* (Lincoln, NE, 1991), 3, 56–7

GILBERT REANEY

Willelmus de Winchecumbe. *See* WYCOMBE, W. DE.

Willer, Luise (*b* Seeshaupt, Bavaria, 1888; *d* Munich, 27 April 1970). German mezzo-soprano. She studied in Munich, where she sang first in the opera chorus. In 1910, on the recommendation of Bruno Walter, she appeared as Annius in *La clemenza di Tito*, and she remained closely associated with the company until her retirement, as Erda in *Siegfried*, in 1955. At Munich she sang in the première of Korngold's *Violanta* (1916) as well as in two Pfitzner premières, *Palestrina* (1917) and *Das Herz* (1931). In 1930 she sang Clytemnestra in *Iphigénie en Aulide* at Salzburg, where she reappeared in 1943 as Adelaide in *Arabella*. She also sang widely throughout Germany, and in 1926 and 1931 was at Covent Garden, considered 'extremely fine vocally' as Fricka in *Die Walküre*, her other roles being Brangäne, Erda and Magdalene in *Die Meistersinger*. Her repertory also included Dorabella, Carmen, Azucena and Delilah, and recordings show a good voice skilfully used, with characterful treatment of words.

J.B. STEANE

Willi, Herbert (*b* Bludenz, Vorarlberg, 7 Jan 1956). Austrian composer. His initial studies were in theology and philosophy at the University of Innsbruck as well as in school music and bassoon at the conservatory in Innsbruck. It was not until 1983 that he began to study composition at the Salzburg Mozarteum, first with Helmut Eder and later also with Boguslav Schäffer. After finishing his studies, he was awarded the Förderpreis für Musik of the Republic of Austria for his orchestral work *Aura I*. Subsequently he received a bursary to go to Rome in 1987–8.

Willi made his international breakthrough in 1989, at the 'Wien modern' festival, when his *Der Froschmäusekrieg*, a work for solo voice (Sprechgesang), three orchestral groups and tape, based on the ancient Greek *Batrachomyomachie*, had its première under Abbado. Numerous commissions for works followed: from Bavarian Radio (*Räume* for orchestra, 1991), the Salzburg Festival (Concerto for Orchestra, 1991–2, also performed in Cleveland, New York and London under Christoph von Dohnányi), the Vienna Philharmonic (*Begegnung* for Orchestra, 1999), the Staatsoper in Munich (Flute Concerto, 1993) and the Zürich Opernhaus, where Willi's first opera *Schlafes Bruder* (1994–5), on themes from a novel by Robert Schneider, had its première in 1996.

Stylistically, Willi's music is difficult to categorize: it follows neither strict serial principles nor postmodernist tendencies, although it does not eschew tonal centres completely alien to it. The composer lives in seclusion in the village of St Anton in Montafon, and as with Olivier Messiaen, a feeling of closeness to nature shapes the way he composes, according to a process of 'inner hearing', whereby abstract impulses take on concrete musical shape as strict proportional relationships of rhythms and intervals. He was awarded the Austrian Ehrenkreuz in 1997.

WORKS
(*selective list*)

Op: Schlafes Bruder (R. Schneider), 1994–5

Orch: Aura I, 1985; Aurora-Giove, 1987–8; Il combattimento di Cecco e la sua compagnia, vc, str, 1988; Der Froschmäusekrieg, v, 3 orch groups, tape, 1989; Räume, 1991; Conc. for Orch, 1991–2; Fl Conc., 1993; Begegnung, 1999

Chbr: Pf Trio, 1984; Brass Qnt, 2 tpt, hn, 2 tbn, 1984; Str Qt 1986, 1986; Stück, fl, pf, 1987; Für 16: Kleines Kammerkonzert, 16 insts, 1990; Trio, vn, hn, pf, 1992 Solo inst: Stück, cl, 1985; Stück, fl, 1985–6; Klavierstück XI, 1987

Principal publishers: Doblinger; Schott

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A. Fuhrmann: 'Klänge aus der Stille: der Komponist Herbert Willi', *ÖMz*, xlviii (1993), 321–32

H. Goertz: 'Österreichische Komponisten der Gegenwart: Herbert Willi', *Beiträge '94* (1994), 163–4

T. Meyer: 'Ein Hörwunder als Opernstoff: Herbert Willi komponiert *Schlafes Bruder*', *NZM*, Jg.clvii, no.2 (1996), 40–45

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T. Wördehoff: 'Die Oper: die aus dem Berg nach Zürich kam', *Die Weltwoche* (4 April 1996)

K. Umbach: 'Wurzelsepp im Wunderland: über den Komponisten Herbert Willi, der zur Arbeit auf den Berg steigt', *Der Spiegel* (22 April 1996)

REINHARD KAGER

William, monk of Stratford. *See* STRATFORD, WILLIAM.

William of Hirsau. *See* WILHELM OF HIRSAU.

Williams, Aaron (*b* 1731; *d* London, 1776). English psalmodist. He was probably the Aaron Williams, son of William Morgan, who was baptized at Caldicot, Monmouthshire, on 6 August 1731. He was a singing teacher, an engraver of music (at West Smithfield) and for some time clerk to the Scottish Church, London Wall. He published several collections of church music explicitly designed 'for country choirs', the most popular being *The Universal Psalmodist* (6 edns, 1763–76), *Royal Harmony* (1765) and *Psalmody in Miniature* (3 edns, 1770–83). The first comprised the usual didactic introduction,

psalm tunes plain and florid, and anthems. The second was more ambitious, intended for Anglican use, consisting of 30 anthems including many of the cathedral type, some by Purcell, Croft, Greene and other leading cathedral composers, others by Williams himself. This collection was several times reprinted in New England as part of Daniel Bayley's *American Harmony*. *Psalmody in Miniature* was in five pocket-sized books and was designed for the use of dissenters. Williams's psalm tunes and anthems were popular in America well into the 19th century; 'Bangor' is still widely used, and 'Psalm 34' was a principal model for the early development of the American fuging-tune. His technique of composition was somewhat superior to that of Knapp or Tans'ur, but his tunes were not memorable and are represented in modern English use only by the undistinguished 'St Thomas'.

The list of Williams's anthems given by M.B. Foster in *Anthems and Anthem Composers* (London, 1901) is erroneous: fewer than half of those listed are in fact by him. One of his anthems was reprinted (from an American source) by Daniel.

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R.T. Daniel: *The Anthem in New England before 1800* (Evanston, IL,1966/*R*)
N. Temperley: *The Music of the English Parish Church* (Cambridge,1979), i, 186
N. Temperley and C.G. Manns: *Fuguing Tunes in the Eighteenth Century* (Detroit, 1983), 22
A.P. Britton, I. Lowens and R. Crawford: *American Sacred Music Imprints 1698–1810: a Bibliography* (Worcester, MA,1990), 116–34

NICHOLAS TEMPERLEY

Williams, Alberto (*b* Buenos Aires, 23 Nov 1862; *d* Buenos Aires, 17 June 1952). Argentine composer, conductor, pianist and teacher. Born into a family of musicians, he began to compose very early. His first piano lessons were with Pedro Beck; he also attended the Colegio S Martin and, from its foundation, the Escuela de Música de la Provincia, where he studied with Luis Bernasconi (piano) and Nicolás Bassi (harmony). While still a pupil at the school he played works by Paer and Liszt at the Teatro Colón; one of his first public performances was in 1879 at a Sociedad del Cuarteto concert organized by Bernasconi. Two years later he published his first work, the mazurka *Ensueño de juventud*. A scholarship took him in 1882 to the Paris Conservatoire, and there he was a pupil of Georges Mathías (piano), Emile Durand (harmony) and Benjamin Godard (instrumental ensemble), also studying composition with Franck. In Paris the piano works *Souvenir d'enfance* op.2 and *Première mazurca* op.3 were published. He returned to Argentina in 1889 and gave recitals in several provinces, acquainting himself with the forms, tunes and rhythms of folk music until he was able to incorporate them in compositions, beginning with the piano piece *El rancho abandonado* (1890). Composing in and promoting a new nationalist style, he founded and conducted the Athenaeum Concerts (1894), the National Library Concerts (1902–5), the Popular Concerts and the Buenos Aires Conservatory Concerts. He had a decisive influence on music education, particularly in initiating progress towards the adoption of the teaching methods he had learnt in Europe; this led to the foundation in 1893 of a conservatory (eventually named the Conservatorio Williams) in Buenos Aires, which was directed by Williams until 1941. In 1900 he returned to Europe and conducted the Berlin PO in a concert of his works; in 1930 there were three concerts of his music in Paris, one of orchestral works, one of chamber pieces and a piano recital. His 75th birthday was celebrated in Buenos Aires with a programme of his Fifth, Sixth and Seventh Symphonies conducted by José Gil.

Williams is one of the precursors of Argentine nationalism. His large output, which includes 150 opus numbers in almost every genre, may be divided into three periods. The first, up to 1890, was markedly influenced by European composers, principally Schumann, Mendelssohn, Chopin and Franck. The second and most influential period, from 1890 until about 1910, was inspired by the themes and rhythms of Argentine folksongs and folkdances. These years also saw the best of his chamber music, such as the Flute Sonata, the three violin sonatas, the Cello Sonata and the Piano Trio. In the third period, although his music remained nationalistic, he also explored international trends. From about 1910 to 1933 he produced six of his nine symphonies, the nine cycles of *Poemas* for piano, and vocal and piano works; thereafter he wrote principally for orchestra.

Among the posts he held were the presidency and vice-presidency of the National Arts Commission, the musical directorship of the Athenaeum and the presidency of the Argentine Concert Association. He was an honorary member of the Argentine Association of Composers, the Chamber Music Association and the Folklore Association; and in 1939 he was made a member of the Légion d'Honneur. He founded the magazine *La kena* and the paper of the same name in 1919, both of which were aimed at the popularization and teaching of music; he also published textbooks, poetry and criticism. Williams was the first New World composer to write as many as nine symphonies.

WORKS
(*selective list*)

Orch: Primera obertura de concierto, 1889; 9 syms., 1907, 1910, 1911, 1935, 1936, 1937, 1937, 1938, 1939; 5 danzas argentinas-milongas, 1912; Primera suite argentina, str, 1923; Las milongas de la orquesta, 1938; Poema del Iguazú, 1943; Aires de la pampa, 1944; 11 other works
Chbr: 3 sonatas, vn, pf, 1905, 1906, 1907; Sonata, vc, pf, 1906; Pf Trio no.1, 1907; 4 other works
Pf: El rancho abandonado, 1890; Primera sonata argentina, 1917; 100 other works
Vocal: 15 choral works, 75 songs
19 essays; many textbooks on music, piano technique, solfège; musical editions

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SUSANA SALGADO

Williams, Charles [Isaac Cozerbreit] (*b* London, 8 May 1893; *d* Worthing, 7 Sept 1978). English arranger, composer and conductor. In an early career as a violinist he performed with Beecham and Elgar and, like many of his contemporaries, also played for silent films. Williams contributed many scores for films before World War II, often uncredited on-screen, working alongside Mathieson and Nicholas Brodszky, and assisting on the first British sound-film, Alfred Hitchock's *Blackmail*. He finally achieved fame in 1947 when he wrote *The Dream of*

Olwen for the film *While I Live*. While owing its success partly to its similarity to Addinsell's *Warsaw Concerto*, Williams's own mini-concerto became highly popular worldwide. A similar piece, *Jealous Lover*, reached the top of the US bestsellers when rediscovered in 1960 for the film *The Apartment*. He scored for over 20 feature films, and was the musical director for at least six more.

From 1941 Williams wrote and conducted numerous works for Chappell's Recorded Music Library, using the Queen's Hall Light Orchestra. This was the source of much of the music heard in wartime newsreels, and it also included *Devil's Galop*, which the BBC chose for the radio programme 'Dick Barton' in the late 1940s. Among many other themes by Williams were *Girls in Grey* (BBC 'Television Newsreel') and *High Adventure* ('Friday Night is Music Night'). From 1946 he recorded many important light music works for EMI's Columbia label.

WORKS

(*selective list*)

Orch: The Blue Devils, 1929; The Future, 1942; Sunset at Sea, 1942; Village Church, 1942; Girls in Grey, 1943; Rhythm on Rails, 1943; The Voice of London, 1943; Devil's Galop, 1944; The Old Clockmaker, 1945; Sleepy Marionette, 1946; Starlings, 1946; Commentator's March, 1949; A Quiet Stroll, 1951; High Adventure, 1951; The Young Ballerina, 1951; Heart O'London, 1952; Sidewalk, 1952; Hills of Brecon, 1953

Film scores: The Thirty-Nine Steps, 1935; Kipps, 1941; The Night has Eyes, 1942; The Way to the Stars, 1945; Noose, 1946; While I Live, 1947 [incl. The Dream of Olwen]; Flesh and Blood, 1951; The Apartment, 1960 [title theme: Jealous Lover]

DAVID ADES

Williams, Charles Francis Abdy (*b* Dawlish, 16 July 1855; *d* Milford, 27 Feb 1923). English organist, writer on music, composer and violinist. Having studied at Cambridge (1875–8), he went to New Zealand, where he played the organ at St Mary's, Auckland, and founded a glee club. Returning to England in 1879, he became organist and music master at Dover College in 1881. In 1882 he entered the Leipzig Conservatory, where he studied with Reinecke. As organist of St Mary's, West Brompton, London (1885–91), he did much to improve musical standards. Taking up the study of ancient Greek music and plainchant, he carried out research in Italy, Belgium and France. His writings and lectures led to his appointment at Bradfield College: for the annual Greek play he provided music based on authentic forms and taught the boys to play auloi and lyres constructed on ancient models. He trained the priests of Capri in the Solesmes system of chant in 1904. He also wrote some church music, chamber music and some incidental music for the Bradfield plays.

WRITINGS

(*selective*)

A Short Historical Account of the Degrees in Music at Oxford and Cambridge (London, 1893)

A Short Account of the Music of the Greek Drama (London, *c*1898) [essay prefacing Antigone choruses]

Bach (London, 1900/*R*, 2/1934)

Handel (London and New York, 1901/*R*, 2/1935/*R*)

The Story of Notation (London, 1903)

The Story of Organ Music (London, 1905)

The Rhythm of Modern Music (London, 1909)

The Aristoxenian Theory of Musical Rhythm (Cambridge, 1911)

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W.J. Smith: *Five Centuries of Cambridge Musicians 1464–1964* (Cambridge, 1964)

J.A. FULLER MAITLAND/JOHN WARRACK

Williams, Charles Melvin. *See* WILLIAMS, COOTIE.

Williams, Clarence (*b* Plaquemine, LA, 8 Oct ?1893; *d* New York, 6 Nov 1965). American jazz and popular pianist and publisher. He moved to New Orleans in 1906 and travelled with a minstrel show as a singer and dancer in 1911. After returning to New Orleans he began a music publishing venture (*c*1915) with A.J. Piron. Later in the decade he moved briefly to Chicago and then permanently to New York, where he founded a music publishing firm and several music stores; he also organized many recording sessions, principally for Okeh (1923–30). The most important of Williams's groups was the Blue Five. Although noted more for its instrumental recordings made under Williams's name, including *Cakewalking Babies from Home* with Louis Armstrong and Sidney Bechet (1925, OK), this group was principally an accompanying band for blues and vaudeville singers. Williams also made nearly 100 recordings with his 'washboard' bands.

Although he recorded more frequently than any other black musician of the 1920s (apart from Fletcher Henderson), Williams was a dependable rather than an exceptional pianist; his importance to early jazz lay instead in his gift for organization. He published and promoted the work of such composers as Fats Waller, James P. Johnson, Willie 'the Lion' Smith and, most notably, Spencer Williams. His many publications (in which he may have been involved as co-composer) include *Royal Garden Blues*, *Baby, won't you please come home*, *I ain't gonna give nobody none of my jelly roll*, *'Tain't nobody's business if I do* and *Squeeze me*.

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L. Wright: 'Looking Back with Eva', *Storyville*, no.14 (1967–8), 17–24; no.15 (1968), 18–22; no.16 (1968), 19–22 [interviews]

D.M. Bakker: *Clarence Williams on Microgroove* (Alphen aan de Rijn, 1976)

T. Lord: *Clarence Williams* (Chigwell, 1976)

J.R. TAYLOR/MIKE HAZELDINE

Williams, Cootie [Charles Melvin] (*b* Mobile, AL, 10 July 1911; *d* New York, 15 Sept 1985). American jazz trumpeter and bandleader. He taught himself to play the trumpet and toured with the Young Family band (which included Lester Young) when he was only 14. In 1928 he went to New York, where he made his first recordings (with James P. Johnson) and played briefly in the bands of Chick Webb and Fletcher Henderson. By February 1929 he had joined the Duke Ellington orchestra as a replacement for Bubber Miley, beginning a long association which was to make him famous. In his first 11 years with Ellington his playing became an indispensable part of the band's sonority, and Ellington integrated solos for him into hundreds of compositions. Williams also took part in many excellent small-group recordings with Teddy Wilson, Billie Holiday, Lionel Hampton, Charlie Christian and other leading jazz musicians of the swing period.

After leaving Ellington in November 1940, Williams played for a year in Benny Goodman's band and small groups, then formed his own successful big band, which was booked several times at the Savoy Ballroom, New York, and included such important aspiring bop musicians as Charlie Parker and Bud Powell. Gradually, though still

at the height of his powers, Williams faded from public view. Forced to reduce his band to a smaller ensemble in 1948, and finally to discontinue it altogether, he became active as a rhythm-and-blues musician in the 1950s and later led his own small jazz group, with which he took part in several important recording sessions with Rex Stewart in 1957–8. In 1962 he rejoined Ellington's band, where he remained, with brief interruptions, until the late 1970s.

Williams was a master of swing-style jazz trumpet playing, and achieved a range of tone and shading on his instrument that was unsurpassed in his day. Having quickly mastered the growl and plunger effects of Bubber Miley, his predecessor in Ellington's band, Williams extended these techniques to encompass an unprecedented variety of moods and timbres, from gentle nostalgia to searing vehemence. Although he remained supreme in the use of the growl and plunger mutes, Williams was equally adept on the open instrument, particularly as an accompanist to jazz singers and as an interpreter of the blues. His playing inspired Ellington to one of his greatest masterpieces, *Concerto for Cootie* (1940, Vic.), where Williams may be heard using straight mute, plunger mute and open trumpet. In later years his style lost some of its subtlety but none of its urgency and swing, as attested by his performance in *New Concerto for Cootie* (on the album *Suite Thursday*, 1963, Atl.), written by Ellington to celebrate his return to the band.

Williams was also an effective if reluctant jazz singer, and collaborated with Ellington on several pieces, such as *Echoes of the Jungle* (1931, Vic.), as well as with Thelonious Monk on his well-known ballad *'Round Midnight* (1944).

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A. Hodeir: *Hommes et problèmes du jazz, suivi de la religion du jazz* (Paris, 1954); Eng. trans., rev. as *Jazz: its Evolution and Essence* (1956/*R*)

H. P[anassié]: 'Réflexions sur la récente tournée Cootie Williams, Toujours le barrage', *Bulletin du Hot Club de France*, no.86 (1959), 10–12

W. Balliett: 'Fortieth', *Such Sweet Thunder* (Indianapolis, IN,1966), 98–108, esp.108

V. Wilmer: 'Cootie Williams', *JazzM*, xiii/6 (1967), 2–4 [interview]

S. Dance: *The World of Duke Ellington* (London, 1970/*R*)

E. Townley: 'Reminiscing with Cootie: an Interview with Cootie Williams', *Storyville*, no.71 (1977), 170–74

C. and J.-P. Battestini: 'Cootie Williams parle de son grand orchestre (1942–1947)', *Bulletin du Hot Club de France*, no.283 (1980), 9–11

E. Lambert: 'Regal Cootie', *JJI*, xxxiv/2 (1981), 18–19

T. Burke and D. Penny: 'The Cootie Williams Orchestra, 1942–1950', *Blues & Rhythm: the Gospel Truth*, no.3 (1984), 12

G. Schuller: *The Swing Era: the Development of Jazz, 1930–1945* (New York, 1989)

M. Tucker, ed.: *The Duke Ellington Reader* (New York, 1993)

Oral history material in *US-NEij*

J. BRADFORD ROBINSON

Williams, Edgar Warren (*b* Orlando, FL, 12 June 1949). American composer, theorist and conductor. He studied composition with Iain Hamilton and Paul Earls at Duke University (BA 1971), with Wuorinen, Davidovsky and Sollberger at Columbia University (MA 1973) and with Babbitt and J.K. Randall at Princeton University (MFA 1977, PhD 1982). He also studied conducting with Allan Bone and Monod. He has taught at Princeton (1977–8), the University of California, Davis (1978–9), and the College of William and Mary (from 1979), where he conducts the college symphony orchestra. He has also guest conducted a number of contemporary music ensembles. He has received many commissions from choral groups and instrumental ensembles and has won awards from the East/West Artists and the Ensemble Intercontemporaine for *Amoretti* (1980).

As a composer Williams uses both ordered and unordered pitch collections to determine thematic and harmonic materials; he strives to make audible the associations between pitch and interval by means of timbral, registral, rhythmic and dynamic relationships. He has a remarkable command of instrumental resources, imaginatively deploying sonorities within individual lines (as in *Amoretti*) or in combinations (*Across a Bridge of Dreams*, 1979–80) to clarify and intensify the progressions of polyphonic voices. Since 1985 his work has reflected a concern with both the private (*Piano Series*, 1985–92) and public (*Now Showing!*, 1993) functions of music. Williams's work as a theorist is exemplified in his book *Harmony and Voice Leading* (New York, 1992).

WORKS

Orch: Prologue, band, 1967; Of Orpahlese, 1969 [withdrawn]; Across a Bridge of Dreams, concert band, 1979–80; Into the Dark, 18 insts, 1990; Pentimenti, 1992; Now Showing!, band, 1993

Chbr: Chbr Piece I, fl, vn, hn, pf, 1967 [withdrawn], II, fl, va, pf, 1968 [withdrawn]; Music, ob, str, perc, 1969 [withdrawn]; Visage, 2 pf, 1970; Movts, hn, 1971; Str Qt, 1971; 6 Studies, pf, 1973; Trio, tpt, hn, trbn, 1973; Variations, fl, cl, hp, perc, 1973; Fant'sy I–IV, inst ens, 1973–4; Caprice, vn, 1976; Harlequinade, vc, 1976; Amoretti, va, pf, 1980; Some Music for Merry Wives, vn, va, bn, prepared pf 4 hands, 1982; Piano, pf, 1985–92; The Objectification of Desire, snare drum, 1992; Advents/Second Coming, fl, 1994

Vocal: Missa pro defunctis, male vv, boys' chorus ad lib, brass, pf, 1971; The Bawds of Euphony (W. Stevens), 1v, pf, 1974; The Mystic Trumpeter, chorus, orch, 1975; 2 Lyrics (J. Agee), 1v, pf, 1975; Multum in parvo, chorus, 1977; 3 Songs (M. Tongue), 1v, pf, 1978

Elec: The Hindenberg, museum installation, collab. M. Wright and P. Earls, 1968; Study, tape, 1969; Circus, tape, 1970–71; Tokyo Joe, cptr tape, 1990; Rose, cptr tape, 1992

MSS in *US-WGc*

Principal publishers: Mobart, Association for the Promotion of New Music

RICHARD SWIFT

Williams, Evan (*b* Mineral Ridge, OH, 7 Sept 1867; *d* Akron, OH, 24 May 1918). American tenor. He studied singing in Cleveland and New York, and became a professional church soloist in Brooklyn. In 1902 his voice failed during a performance of *Elijah* at Carnegie Hall, and for a while he renounced the singing profession. He visited Wales, however, and began afresh, singing in the first performance of David Jenkins's oratorio *Job* at Rhyl in 1904; his repertory grew rapidly and included Gerontius, for which he became famous. Williams returned to the USA in 1906 and became a leading concert and oratorio singer. He sang Aeneas in a concert performance of Berlioz's *Les Troyens à Carthage* in Cincinnati and Saint-Saëns's Samson to the Delilah of Schumann-Heink in concert in Chicago; he appears never to have sung on the operatic stage. A heavy schedule of concerts in Britain and the USA led to renewed vocal difficulties; but in his prime Williams was one of the most popular artists in the USA, and the sales of his recordings (many of them of simple ballads but some of oratorio and opera in English) were surpassed only by those of Caruso and McCormack.

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J.B. STEANE

Williams, Gene. Pseudonym of LAWRENCE WRIGHT.

Williams, Grace (Mary) (*b* Barry, 19 Feb 1906; *d* Barry, 10 Feb 1977). Welsh composer. She was educated at Barry Grammar School and University College, Cardiff, where she took the degree of BMus in 1926 before continuing her studies with Vaughan Williams and Jacob at the RCM. Her fellow students there included Dorothy Gow, Imogen Holst and Maconchy, an unusually gifted group of women composers who maintained contact with each other in later years. In 1930 a travelling scholarship took Williams to Vienna, where she completed her studies with Egon Wellesz. On her return to London she taught for several years at Camden School for Girls and at Southlands College of Education. During the 1930s she enjoyed the friendship of Britten, but declined an invitation to act as his assistant (the position was later occupied by Imogen Holst).

In 1947 Williams returned to Wales, where she worked on educational programmes for the BBC and gradually made her name as a freelance composer. Most of her major works were written in response to commissions from the BBC, the Royal National Eisteddfod and festivals at Llandaff (Cardiff) and Swansea. Her output is mainly for orchestra and for voices with orchestra, and includes two symphonies (the first of which she withdrew), three concertos, a one-act opera and a mass. She also wrote several songs but showed little interest in instrumental chamber music, partly no doubt because of its relatively short tradition in Wales but also because her own musical temperament inclined more towards lyrical and declamatory forms than towards contrapuntal and dialectical ones (the direction 'liricamente' is one frequently encountered in her scores).

The music Williams wrote before about 1955 is to some extent influenced by that of her teacher Vaughan Williams. Elgar is another perceptible influence, and there are passages of chromatic writing reminiscent of Richard Strauss, for example in the last of the *Sea Sketches* and in the first two movements of the Violin Concerto. Folksong and traditional melodies are encountered in vocal settings and in the orchestral *Fantasia on Welsh Nursery Tunes*, a piece that loosely strings together Welsh tunes and one which won her a wide following, particularly in Wales. *Penillion for Orchestra*, written for the National Youth Orchestra of Wales in 1955, inaugurated a period of greater maturity and more pronounced individuality. Many of the later pieces are deeply national in feeling (e.g. *Ballads for Orchestra*, *Carillons*, the *Missa cambrensis* and *Castell Caernarfon*). Although they include no actual folk melodies they are shaped by the rhythms and cadences of old Welsh poetry and oratory. The so-called Scotch snap applied to a rising tone or semitone is a particularly distinctive fingerprint; another is the juxtaposing, or superimposing, of major and minor 3rds. While the harmony remains basically (though at times shiftingly) tonal, melodies are often cast in a mode that includes both the augmented (Lydian) 4th and the flattened 7th (and sometimes too the flattened 6th); much use is made also of octatonic scales. Structures involving quasi-improvisatory variation within a rigid stanzaic repetition are closely related to the oldest traditions of ballad and penillion singing in Wales. The Trumpet Concerto may be seen as the natural outcome of a lyrical, even expressive, approach to this instrument which characterizes most, if not all, of the later orchestral scores. Its slow movement is a passacaglia on a 12-note theme as rigorously constructed as any by Webern — a surprising excursion for a composer whose aversion to Schoenbergian serialism was well known.

A more cosmopolitan style is evident in Williams's only opera, *The Parlour*, to a libretto brilliantly adapted by the composer from a story by Guy de Maupassant. Comparison with Britten's Maupassant opera, *Albert Herring*, is inevitable, but Williams's music shows a genuine individuality and inventiveness, allied to a rare sense of stagecraft. Since its WNO première in 1966 *The Parlour* has been revived a number of times, and several other choral and orchestral pieces have been recorded. Another fine achievement of her later years, the *Missa cambrensis*, a large-scale setting of the mass ordinary with interpolations, has been unaccountably neglected since its first performance in 1971.

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(*selective list*)

Stage: The Parlour (op, 1, Williams, after G. de Maupassant: *En famille*), 1961, Cardiff, New Theatre, 5 May 1966

Orch: Fantasia on Welsh Nursery Tunes, 1940; Sinfonia concertante, pf, orch, 1941; Sym. no.1, 1943, withdrawn except Scherzo barbaro e segreto; Sea Sketches, str, 1944; The Merry Minstrel (Williams, after J.L. Grimm and W.C. Grimm), nar, orch, 1949; Vn Conc., 1950; Penillion for Orchestra, 1955; Sym. no.2, 1956; Processional, 1962; Tpt Conc., 1963; Carillons, ob, orch, 1965; Ballads, 1968; Castell Caernarfon, 1969

Choral: Hymn of Praise (Gogonedawg Arglwydd) (from the 12th-century Black Book of Carmarthen, trans. Williams), chorus, orch, 1939; The Dancers (H. Belloc, T. Chatterton, M. Sarton, K. Raine), S, female chorus, str, hp/pf, 1951–2; All seasons shall be sweet (S.T. Coleridge and others), S, female chorus, small orch/pf, 1959; Benedicite, SA/SATB youth chorus, orch, 1964; Missa cambrensis, S, A, T, B, boys' chorus, chorus, orch, 1971; Ye highlands and ye lowlands (anon., R. Burns, W. Scott), male chorus, pf, 1972; Ploratione cygni (9th century), 1972; Ave maris stella (8th century), SATB, 1973; 2 interlinked choruses: Harp Song of the Dane Women (R. Kipling), Mariners' Song (T.L. Beddoes), SATB, 2 hn, hp, 1975

Other vocal: The Song of Mary (Magnificat setting), S, chbr orch, 1939; 6 Poems of Gerard Manley Hopkins, A, str sextet, 1959; The Billows of the Sea (W. Scott, A. Tennyson, J. Gay, anon.), A, pf, 1969; Fairest of Stars (J. Milton), S, orch, 1973; My Last Duchess (R. Browning), Bar, pf, 1974; other songs, folksong arrs.

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Principal publishers: OUP, University of Wales Press

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A. Whittall: 'Grace Williams 1906–1977', *Soundings*, vii (1978), 19–25
M. Boyd: 'Benjamin Britten and Grace Williams: Chronicle of a Friendship', *Welsh Music*, vi/6 (1979–82), 7–38
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'Grace Williams: a Self Portrait', *Welsh Music*, viii/5 (1986–9), 7–16 [4 radio scripts]
D. Mitchell and P. Reed, eds.: *Letters from a Life: Selected Letters and Diaries of Benjamin Britten* (London, 1991)

MALCOLM BOYD

Williams, (Hiram) Hank (*b* nr Georgiana, AL, 17 Sept 1923; *d* Oak Hill, WV, 1 Jan 1953). American country music singer, guitarist and songwriter. He performed in

the honky tonks of southern Alabama before appearing on the 'Louisiana Hayride' (1947–9, 1952–3) and 'Grand Ole Opry' (1949–52) radio programmes with his band, the Drifting Cowboys. In 1946 he auditioned for Fred Rose, who signed him to a songwriting contract with Acuff-Rose Publications and subsequently managed all aspects of his career. Rose produced all of Williams's recordings, edited his songs and collaborated with him on several of them (including *Mansion on the Hill*, 1948, and *Kaw-Liga*, 1953).

Williams's strained, mournful singing style, partly a result of addiction to liquor and drugs as well as a troubled marriage, was influenced by Roy Acuff and southern gospel music. He also drew heavily on black music. His recording of *Lovesick Blues* (1949) was on the country chart for 42 weeks, *Cold, Cold Heart* (1951) for 46. Such songs as *Your Cheatin' Heart* (written 1952), a message to his former wife, reflect his unsettled life. Although his style was thoroughly rural, Williams contributed significantly to bridging the gap between country and popular music; he also recorded 'recitations' under the pseudonym Luke the Drifter. His singing found little acceptance among urban listeners, but his compositions were often successfully recorded by such entertainers as Tony Bennett (*Cold, Cold Heart*) and Frankie Laine (*Kaw-Liga*). On the formation of the Country Music Hall of Fame (1961), Williams, Jimmie Rodgers and Fred Rose were the first to be honoured with membership. His son Hank Williams jr (*b* Shreveport, LA, 26 May 1949) also became a country-music performer, and one of the most commercially successful acts of the 1980s.

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C. Escott: *Hank Williams: the Biography* (Boston, 1994)

BILL C. MALONE/R

Williams, Harold (*b* Woollahra, Sydney, 3 Sept 1893; *d* Gordon, Sydney, 5 June 1976). Australian baritone. He came to professional singing after showing outstanding proficiency in sport. After war service in France and Belgium he took lessons with Charles Phillips in London and made that city his base for most of his career. Following his Wigmore Hall début in 1919, he established a reputation primarily as a concert singer in works such as *Elijah*, *The Dream of Gerontius*, *The Kingdom* and Coleridge-Taylor's *Scenes from 'The Song of Hiawatha'*, being admired particularly for his even and virile tone, incisive enunciation and exemplary phrasing. He sang the principal baritone roles in *Tannhäuser*, *Otello*, *Pagliacci* and other operas at Covent Garden, and sang two bass roles, Boris Godunov and Gounod's Méphistophélès, at Covent Garden and elsewhere. He was one of the 16 soloists for whom Vaughan Williams wrote his *Serenade to Music* in 1938; he appeared in most Prom seasons from 1921 to 1951, performed as a soloist at the coronations of George VI and Elizabeth II and was associated with the Edinburgh Festival from its beginning in 1947. Williams toured Australia as a soloist in 1929 and 1940–44, taught at the NSW State Conservatorium in Sydney from 1952 (at Goossens's invitation) and took part, notably as Escamillo, in the postwar Sydney seasons that led to the establishment of a permanent professional opera company.

ROGER COVELL

Williams, Henry F. (*b* Boston, 13 Aug 1813; *d* Boston, 3 July 1903). American composer. He studied music from the age of seven and was reportedly bound until the age of 21 to the musician von Hagen (possibly Peter Albrecht von Hagen jr). He conducted a music studio in Boston and frequently arranged music for Patrick S. Gilmore's band. When Frank Johnson died in Philadelphia in 1844 he was invited to arrange for the reconstituted Johnson band by its new leader, Joseph Anderson.

Williams composed numerous marches, overtures, dance music and songs. His best-known compositions include the ballads *Lauriett[e]* (1840, ed. in Trotter and Boyer), *Come love and list awhile* (1842), *It was by chance we met* (1866) and *I would I'd never met thee* (1876, ed. in Boyer), a set of five waltzes, *Parisian Waltzes* (1844, ed. in Trotter), and the anthem *O give thanks* (n.d., ed. in Boyer).

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JOSEPHINE WRIGHT

Williams, Hugh. *See* GROSZ, WILHELM.

Williams, J. Mayo [Ink] (*b* Monmouth, IL, 25 July 1894; *d* Chicago, 2 Jan 1980). American jazz and blues record producer. After attending Brown University and working for a period as a professional football player, he became a producer and talent scout for Paramount's race series in Chicago around 1924; he also ran the associated publishing company Chicago Music. In March 1927 he left Paramount to establish his own Chicago Record Company, but its Black Patti label survived only until around September of that year. He worked for the Vocalion and Brunswick race series, and again managed a related publishing operation, which remained in existence after he became head of the race department of the newly formed Decca company (1934). As one of the very few African Americans employed in positions of responsibility in the recording business before World War II, he played an important role in recording many of the great jazz and blues musicians of the period. In the mid-1940s he worked as a freelance producer and ran a succession of small labels – Chicago, Southern, Harlem and South Center – whose material was also leased to other companies, such as King and Decca. From the late 1940s until his retirement in the early 1970s his principal label was Ebony, on which he issued both newly recorded material and electronically modified reissues of pre-war material.

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S. Dance: 'Lightly and Politely 938: Back on the Scene', *JJ*, xvii/6 (1964), 22–4
R.M.W. Dixon and J. Godrich: *Recording the Blues* (London and New York, 1970)
J. O'Neal and C. Baker: 'Chicago Blues Label Guide', *Living Blues*, no.12 (1973), 8–12
J. O'Neal: Obituary, *Living Blues*, nos.45–6 (1980), 94 only

HOWARD RYE

Williams, John (Christopher) (i) (*b* Melbourne, 24 April 1941). Australian guitarist. He began learning the guitar at the age of four with his father, Leonard Williams. He moved to England in 1952 and subsequently participated in Segovia's summer courses at the Accademia Musicale Chigiana, Siena: later he attended the RCM, where he studied piano and music theory. After his Wigmore Hall début in 1958, he gave highly successful concerts in Paris and Madrid. In 1962 he toured the Soviet Union, and in 1963 made débuts in Japan and the USA. He was professor at the RCM (1960–73), deputized for Segovia at the Santiago de Compostela summer courses (1961–2) and became visiting professor at the RNCM in 1973. He was one of the first classical musicians to play at Ronnie Scott's Club, London. He has given duo recitals with Julian Bream and enjoyed musical collaborations with musicians such as Cleo Laine, Paco Peña, Itzhak Perlman and André Previn. In the 1970s his concerts and recordings stimulated a revival in the compositions of the Paraguayan guitarist Agustín Barrios.

In 1978 Williams performed music for the film *The Deer Hunter*. In 1979 he formed the group Sky, dedicated to its own distinctive popular repertory. Leaving Sky in 1984, he formed the ensemble 'John Williams and Friends', which toured extensively (1983–7). He was artistic director of South Bank Summer Music from 1984 to 1986 and of the Melbourne Arts Festival in 1987. After touring the USA (1990–91), he formed a new group, Attaca, to play specially commissioned contemporary music. During the 1990s he increased his concert tours in Europe, East Asia, the USA and Australia and continued to expand his already prolific recording activities. He was made an OBE in 1980 and was awarded the Order of Australia in 1987; he is an honorary fellow of the RCM and RNCM.

From the start of his career, Williams has displayed remarkable technical mastery, which has influenced subsequent generations of players and raised the technical expectations of the instrument to new heights. Many composers have written works for him, including Leo Brouwer, Stephen Dodgson and André Previn.

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C. Cooper: 'John Williams', *Classical Guitar*, iii (1984–5), no.6, pp.13–17; no.7, pp.23–5

C. Kilvington and C. Cooper: 'Conversations with John Williams', *Classical Guitar*, viii (1989–90), no.5, pp.10–13; no.6, pp.13–16; no.7, pp.50–52

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C. Cooper: 'John Williams: A New Profile', *Classical Guitar*, xii (1993–4), no.2, pp.11–14; no.3, pp.16–20

J. Tosone: 'A Conversation with John Williams', *Guitar Review*, no.97 (1994), 2–8

GRAHAM WADE

Williams, John (Towner) (ii) (*b* New York, 8 Feb 1932). American composer, arranger, conductor and pianist. He learnt the piano from the age of eight and, after moving to Los Angeles with his family in 1948, studied with the pianist-arranger Bobby Van Eps. He served in the US Air Force (1951–4), orchestrating for and conducting service bands, then moved back to New York, where he studied for a year with Rosina Lhévinne at the Juilliard School, and played in jazz clubs and recording studios. Returning to the West Coast he enrolled at UCLA and took up private composition studies with Arthur Olaf Andersen and Castelnuovo-Tedesco, among others. From 1956 Williams was a studio pianist in Hollywood, and two years later began arranging and composing music for television, contributing the main title to *Checkmate* (1960; see Thomas and Burlingame). Through the mid-1960s he composed for several series, and worked for Columbia Records as a pianist, arranger and conductor; he also made a number of albums with André Previn. During this period Williams began scoring feature films, with many of his earliest scores for comedies, such as *John Goldfarb, Please Come Home* (1964) and *How to Steal a Million* (1966). He also worked on more serious projects with major directors, including Robert Altman (*Images*, 1972, and *The Long Goodbye*, 1973). Williams briefly became typecast as a disaster-film specialist, owing to his successful score for *The Poseidon Adventure* (1972); it contained one of his few popular song hits, 'The Morning After', with lyrics by Marilyn and Alan Bergman. Indicative of his talent at this time are the Americana of *The Reivers* (1969), the heartfelt English lyricism of *Jane Eyre* (1971) and the rousing Western style of *The Cowboys* (1972). Williams later arranged music from each of these three films into popular concert works.

The long and close association of Williams with the director Steven Spielberg began with *The Sugarland Express* (1974) and *Jaws* (1975). In 1977 he scored Spielberg's masterly *Close Encounters of the Third Kind*, released only a few months after *Star Wars*, the film that began his similarly close association with director George Lucas. These and following films marked Williams's ascent to a pre-eminent position in Hollywood, as well as the re-emergence and critical approbation of the symphonic film score, dormant for nearly a decade. Within the next six years came music of comparable power for *The Fury* (1978), *Superman* (1978), *Dracula* (1979), *The Empire Strikes Back* (1980), *Return of the Jedi* (1983), *Raiders of the Lost Ark* (1981) and *E.T.: the Extra Terrestrial* (1982). Since then, Williams has remained a uniquely famous and popular film composer; he has generally scored two films each year, including every Spielberg film except *The Color Purple* (scored by Quincy Jones). No less notable are his recent scores for the director Oliver Stone (*Born on the Fourth of July*, 1989, *JFK*, 1991, and *Nixon*, 1995), as well as lighter, more lyrical and witty projects such as *The Accidental Tourist* (1988), *Stanley and Iris* (1990), *Home Alone* (1990) and *Sabrina* (1995). He has also composed several signature tunes for NBC and a series of popular Olympic fanfares; by 2000 he had received five Academy Awards from 36 nominations and over 30 Grammy nominations and awards.

Williams freely acknowledges his stylistic debt to various 20th-century concert composers – among them Elgar, whom he greatly admires – and perpetuates the traditions of film-scoring developed by such composers as Korngold, Newman, Rózsa, as well as arrangers such as Salinger. His own skill as an arranger, for example in *Goodbye, Mr. Chips* (1969), *Fiddler on the Roof* (1971) and *Tom Sawyer* (1973), owes much to Salinger, as does the poetic feeling for the beauty of sound manifest in all his orchestral work. In the 1980s, in films such as *Indiana Jones and the Temple of Doom* (1984) and *Empire of the Sun* (1987), Williams steadily expanded his stylistic range, partly by incorporating choral textures (sometimes with

text). His unerring dramatic instinct and musical inventiveness are well shown in Spielberg's contrasting projects, *Jurassic Park* and *Schindler's List* (both 1993). Moreover, his score for the latter, along with those for *Born on the Fourth of July*, *JFK* (1991) and *Saving Private Ryan* (1998), display his acute response to tragedy and sense of the epic.

Williams is fundamentally a romantic traditionalist, but often blends traditional musical syntax and expression with avant-garde techniques and elements of popular music. More than any of his contemporaries he has developed the ability to express the dramatic essence of a film in memorable musical ideas; likewise, he is able to shape each score to build climaxes that mirror a particular narrative structure. The score to *Close Encounters*, for example, is built upon a small range of related motivic fragments: a 5-note 'aliens' theme', the first four notes of the Dies Irae, an ascending tritone and a related, disguised kernel from the Disney standard, *When You Wish Upon a Star*. These fragments, relevant to the narrative, are interwoven to shape a score with dramatic, emotional and musical logic, and which moves from a harmonically clouded beginning to a lush and expansive diatonic climax.

Williams has always maintained a steady flow of concert works, mostly written in an advanced but still tonal and intelligibly expressive idiom. Among the early works, his *Essay* for strings (1966) has been widely played and his Symphony (1966) received an important London performance in 1972 under Previn. He has composed several concertos, beginning with dissonant ones for flute (1969) and violin (begun in 1974, following the death of his first wife, and completed in 1976). More recent concertos are written in simpler idioms, and the bassoon concerto (*The Five Sacred Trees*, 1995), inspired by the writings of the British poet and mythologist Robert Graves, is personal and reflective. In 1980 Williams succeeded Arthur Fiedler as conductor of the Boston Pops Orchestra, a position which enabled him to compose many occasional pieces, as well as to conduct numerous best-selling recordings of works in the classical and film repertories. Though he retired from this position in 1993, he has continued to make frequent guest appearances in Boston and at Tanglewood, as well as with numerous other major orchestras, ranking high among America's most eloquent and representative composers.

WORKS
(*selective list*)

FILM SCORES
directors in parentheses

Diamond Head (G. Green), 1963; John Goldfarb, Please Come Home (J. Lee Thompson), 1964; How to Steal a Million (W. Wyler), 1966; Fitzwilly (D. Mann), 1967; Valley of the Dolls (M. Robson), 1967; Heidi, 1968 [television]; The Reivers (M. Rydell), 1969; Goodbye, Mr. Chips (H. Ross), 1969 [adaption of score by L. Bricusse]; Fiddler on the Roof (N. Jewison), 1971 [adaption of score by J. Bock]; Jane Eyre, 1971 [television film]; The Cowboys (Rydell), 1972; Images (R. Altman), 1972; The Poseidon Adventure (R. Neame), 1972; The Long Goodbye (Altman), 1973; The Paper Chase (J. Bridges), 1973; Tom Sawyer (D. Taylor), 1973; Cinderella Liberty (Rydell), 1974; Conrack (M. Ritt), 1974; Earthquake (Robson), 1974; The Towering Inferno (J. Guillermin and I. Allen), 1974

The Sugarland Express (S. Spielberg), 1974; Jaws (Spielberg), 1975; Family Plot (A. Hitchcock), 1976; The Missouri Breaks (A. Penn), 1976; Close Encounters of the Third Kind (Spielberg), 1977; Star Wars (G. Lucas), 1977; The Fury (B. de Palma), 1978; Superman (R. Donner), 1978; Dracula (J. Badham), 1979; 1941 (Spielberg), 1979; The Empire Strikes Back (I. Kershner), 1980; Raiders of the Lost Ark (Spielberg), 1981; E.T.: the Extra Terrestrial (Spielberg), 1982; Monsignor (F. Perry), 1982; Return of the Jedi (R. Marquand), 1983; Indiana Jones and the Temple of Doom (Spielberg), 1984; The River (Rydell), 1984; Empire of the Sun (Spielberg), 1987; The Witches of Eastwick (G. Miller), 1987

The Accidental Tourist (L. Kasdan), 1988; Always (Spielberg), 1989; Born on the Fourth of July (O. Stone), 1989; Indiana Jones and the Last Crusade (Spielberg), 1989; Home Alone (C. Columbus), 1990; Presumed Innocent (A.J. Pakula), 1990; Stanley and Iris (Ritt), 1990; Hook (Spielberg), 1991; JFK (Stone), 1991; Far and Away (R. Howard), 1992; Jurassic Park (Spielberg), 1993; Schindler's List (Spielberg), 1993; Nixon (Stone), 1995; Sabrina (S. Pollack), 1995; Sleepers (B. Levinson), 1996; Amistad (Spielberg), 1997; The Lost World (Spielberg), 1997; Rosewood (J. Singleton), 1997; Seven Years in Tibet (J.-J. Annaud), 1997; Saving Private Ryan (Spielberg), 1998; Stepmom (C. Columbus), 1998; Star Wars, the Phantom Menace (Lucas), 1999

TELEVISION SERIES AND THEMES

1958–60: Episodes of Bachelor Father; Checkmate [also title theme]; General Electric Theater; Gilligan's Island; Tales of Wells Fargo; Wagon Train; Wide Country
1961–3: Alcoa Premiere
1963–5: Kraft Suspense Theater
1965–8: Lost in Space, The Time Tunnel, Land of the Giants
1985: The Mission Theme and others, NBC News
1988: The Olympic Spirit, NBC Sports

OTHER WORKS

Orch and choral: Essay, str, 1966; Sym., 1966, rev. 1972; Jubilee 350 Fanfare, 1980; America . . . the Dream Goes On (A. and Marilyn Bergman), male v, chorus, orch, 1981; Fanfare for a Festive Occasion, 1981; Pops on the March, 1981; Esplanade Ov., 1982; Olympic Fanfare and Theme, 1984; Celebration Fanfare, 1986; Liberty Fanfare, 1986; A Hymn to New England, 1987; We're Lookin' Good (A. & M. Bergman), 1987; Fanfare for Michael Dukakis, 1988; To Lenny! To Lenny!, 1988; Fanfare for Ten-Year-Olds, 1989; Winter Games Fanfare, 1989; Celebrate Discovery!, 1990; Fanfare for Prince Philip, 1992; Sound the Bells!, 1993; Satellite Celebration, 1995; Variations on 'Happy Birthday', 1995; Summon the Heroes, 1996; Seven for Luck (R. Dove), song cycle, S, orch, 1998

Concs.: Fl Conc., 1969; Vn Conc., 1976; Tuba Conc., 1985; Clt Conc., 1991; Cel Conc., 1994; Bsn Conc., 'The Five Sacred Trees', 1995; Tpt Conc., 1996; Hn Conc., [forthcoming]

Other Inst: Pf Sonata, 1951; Prelude and Fugue, wind ens, perc, 1968; A Nostalgic Jazz Odyssey, 1971; many suites adapted from film music

Principal publishers: Colgems, Fox Fanfares, H. Leonard, MCA Music, Warner Bros.

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D. Elley: 'The Film Composer: John Williams', *Films and Filming*, xxiv (July–August, 1977–8), no.10, pp.20–24; no.11, pp.30–33
T. Thomas: 'John Williams', *Film Score: the View from the Podium* (South Brunswick, NJ, and New York, 1979, 2/1991 as *Film Score: the Art and Craft of Movie Music*, Burbank, CA, 1991), 324–40
F. Karlin and R. Wright: *On the Track: a Guide to Contemporary Film Scoring* (New York, 1990)
The Cue Sheet (Los Angeles), viii/1 (1991) [John Williams issue]
K. Kalinak: *Settling the Score: Music and the Classical Hollywood Film* (Madison, WI, 1992), 184–202
J. Burlingame: *TV's Biggest Hits: the Story of Television Themes from 'Dragnet' to 'Friends'* (New York, 1996)
Film Score Monthly, ii/1 (1997) [*Star Wars* issue]
D. Adams: 'The Sounds of the Empire: Analyzing the Themes of the *Star Wars* Trilogy', *Film Score Monthly*, iv/5 (1999), 22–5
R. Dyer: 'Making *Star Wars* Sing Again', *Boston Globe* (28 March 1999); repr. in *Film Score Monthly*, iv/5 (1999), 18–21

CHRISTOPHER PALMER/MARTIN MARKS

Williams, Joseph. English music printers and publishers. The firm was established in London in 1808 by Lucy Williams, a music and copperplate printer who printed

some works for Clementi & Co. She was presumably a relative of John Williams, a music printer active in the 1780s at Fountain Court, Cheapside, since this was also her first address. In 1843 she took her son Joseph William Williams (1819–83) into the firm, which was known as Lucy Williams & Son until the following year, after which Joseph continued in his own name. He was succeeded in 1883 by his son, Joseph Benjamin Williams (1847–1923), who, under the pseudonym of Florian Pascal, also composed some 200 songs, piano pieces, cantatas, comic operas and operettas. He in turn was succeeded by his eldest son, Florian Williams (1879–1973), for some time helped by his brother Ralph Williams (1881–1948). A family company, Joseph Williams Ltd, was formed in 1900; from 1930 they were joined by Montagu Normington Williams (1911–42). In July 1961 AUGENER took over the business but continued to operate the firm separately until May 1962, when Galliard Ltd was formed; this in turn was taken over by STAINER & BELL, in whose catalogue Joseph Williams's works now appear.

The firm published almost every kind of work, with particular emphasis on light opera and ballads. The acquisition of the British rights of Robert Planquette's highly successful operetta *Les cloches de Corneville* in 1877 laid the foundations of the firm's fortunes. The serious side of the firm's catalogue included works by Elgar, Vaughan Williams, Bax, Bantock, Ireland and others, and they were concerned in the publication of G.E.P. Arkwright's Old English Edition (1889–1902) of Elizabethan and Jacobean music. They also had a strong interest in educational music, and published books of music for various examining bodies.

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F. Williams: 'After Forty Years: Recollections of a Music Publisher', *MO*, lxiii (1939–40), 235ff; lxiv (1940–41), 41ff
J.A. Parkinson: *Victorian Music Publishers: an Annotated List* (Warren, MI, 1990)

PETER WARD JONES

Williams, Martin (Tudor Hansford) (*b* Richmond, VA, 9 Aug 1924; *d* Alexandria, VA, 11 or 12 April 1992). American music critic and writer on jazz. He studied English literature at the University of Virginia (BA 1948), the University of Pennsylvania (MA 1950) and Columbia University. He was director of the jazz and American culture programmes in the division of performing arts of the Smithsonian Institution from 1970 until early 1983, when he became editor of special projects in books and recordings at the Smithsonian Press. He selected and annotated recordings for the Smithsonian collections of Classic Jazz and (with Gunther Schuller) Big Band Jazz. In addition to jazz criticism for the *Saturday Review*, *Evergreen Review*, *Jazz Journal*, the *New York Times*, *Down Beat* and various other journals, Williams wrote several books.

WRITINGS

ed.: *The Art of Jazz: Essays on the Nature and Development of Jazz* (New York, 1959/*R*)
King Oliver (London, 1960)
ed.: *Jazz Panorama* (New York, 1962/*R*)
Jelly Roll Morton (London, 1962)
Where's the Melody? A Listener's Introduction to Jazz (New York, 1966/*R*, 2/1969)
Jazz Masters of New Orleans (New York, 1967/*R*)
Jazz Masters in Transition, 1957–69 (New York, 1970/*R*)
The Jazz Tradition (New York, 1970, 3/1993)
Jazz Heritage (New York, 1985) [collection of previously pubd articles]

PAULA MORGAN

Williams, Mary Lou [née Scruggs, Mary Elfrieda] (*b* Atlanta, GA, 8 May 1910; *d* Durham, NC, 28 May 1981). American jazz pianist and composer. She grew up in Pittsburgh, where she played professionally from a very early age; taking her stepfather's name, she performed as Mary Lou Burley. In 1925 she joined a group led by John Williams, whom she married. When in 1929 Andy Kirk took over Terrence Holder's band, of which John was a member, Mary Lou served the group as deputy pianist and arranger until 1931, at which time she became a regular member. The fame of Kirk's band in the 1930s was due largely to Williams's distinctive arrangements, compositions and solo performances on the piano; she also provided noteworthy swing-band scores for Benny Goodman, Earl Hines, Tommy Dorsey and others. After leaving Kirk in 1942 Williams formed her own small group in New York, with her second husband, Shorty Baker, as trumpeter. She briefly served as staff arranger for Duke Ellington, writing for him the well-known *Trumpets No End* in 1946. In the same year three movements from the *Zodiac Suite* were performed at Carnegie Hall by the New York PO, a very early instance of the recognition of jazz by a leading symphony orchestra.

By now Williams had become an important figure in New York bop, contributing scores to Dizzy Gillespie's big band and advancing the careers of many younger musicians. She was based in Europe from 1952 to 1954, when she retired from music to pursue religious and charitable interests. However, she resumed her career in 1957 and remained active throughout the 1960s and 70s, leading her own groups in New York clubs, composing sacred works for jazz orchestra and voices and devoting much of her time to teaching. In 1970, as a solo pianist, and providing her own commentary, she recorded *The History of Jazz* (FW). Towards the end of her life she received a number of honorary doctorates from American universities, and from 1977 taught on the staff of Duke University.

Williams was long regarded as the only significant female musician in jazz, both as an instrumentalist and as a composer, but her achievement is remarkable by any standards. She was an important swing pianist, with a lightly rocking, legato manner based on subtly varied stride and boogie-woogie bass patterns. Yet by constantly exploring and extending her style she retained the status of a modernist for most of her career. She adapted easily in the 1940s to the new bop idiom, and in the 1960s her playing attained a level of complexity and dissonance that rivalled avant-garde jazz pianism of the time, but without losing an underlying blues feeling. A similar breadth may be seen in her work as a composer and arranger, from her expert swing-band scores for Kirk (*Walkin' and Swingin'*, 1936, Decca; *Mary's Idea*, 1938, Decca) to the large-scale sacred works of the 1960s and 1970s. Her *Waltz Boogie* (1946, Vic.) was one of the earliest attempts to adapt jazz to non-duple metres. Among her sacred works are a cantata, *Black Christ of the Andes* (1963, Saba), and three masses, of which the third, *Mary Lou's Mass* (1970, Mary), was commissioned by the Vatican and became well known in a version choreographed by Alvin Ailey.

WORKS
(*selective list*)

Sacred: St Martin de Porres (Black Christ of the Andes) (A. Woods), SSATTBB, pf, 1962 [arr. vv, jazz trio, 1965]; Mass, chorus, pf, 1963; The Devil, chorus, pf, *c*1963; Mary Lou's Mass (Music for Peace), 1969 [rev. 1971; arr. children's chorus, 1975; various other arrs.]

Big band scores: Cloudy, 1929; Froggy Bottom, 1929; Messa Stomp, 1929; Walkin' and Swingin', 1936; Little Joe from Chicago, 1936–8 [collab. H. Wells]; Mary's Idea, 1936–8; Roll 'em, 1937; Trumpets No End, 1946 [from Berlin: Blue Skies]

Jazz charts: Zodiac Suite, 1945; In the Land of Ooo-bla-dee, *c*1945 [collab. M. Orient]; Waltz Boogie, 1946; Perdido, *c*1957; I love him, 1957; A Fungus Amungus, 1963; Blues for Peter, 1965; Medi I, *c*1974; Medi II, *c*1974; Play it momma, *c*1974; Praise the Lord, *c*1974

Pf: 5 Pf Solos, 1941; 6 Original Boogie Woogie Pf Solos, 1944

Principal publishers: Leeds and Robins, Cecelia Publishing Co.

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A. McCarthy: *Big Band Jazz* (New York, 1974), 242
W. Balliett: 'Out Here Again', *Improvising: Sixteen Jazz Musicians and their Art* (New York, 1977), 59–80
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E. Townley: 'An Interview with Mary Lou', *Mississippi Rag*, vii/3 (1979–80), 4
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L. Lyons: 'Mary Lou Williams', *The Great Jazz Pianists: Speaking of their Lives and Music* (New York, 1983), 67–74
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G. Schuller: *The Swing Era: the Development of Jazz, 1930–1945* (New York, 1989)
Oral history material in *US-NH*, *US-NEij*, London, National Sound Archive

J. BRADFORD ROBINSON

Williams, Peter (Frederic) (*b* Wolverhampton, 14 May 1937). English musicologist and organist. He was a scholar at St John's College, Cambridge (1955–62; BA 1958, MusB 1959), where he studied with Thurston Dart and Raymond Leppard, and where he took the doctorate in 1963 with a dissertation on English organ music and organs 1714–1830; from 1964 he studied the harpsichord with Gustav Leonhardt. In 1962 he went to Edinburgh University as lecturer in music and subsequently became reader (1972), professor (1982) and dean (1984). In 1969 he was appointed director of the Russell Collection of harpsichords and clavichords at the university. He became professor at Duke University, North Carolina, in 1985, and director of its Center for Performance Practice studies in 1988. He was appointed John Bird professor at the University of Wales, Cardiff, in 1996. He became editor of the *Organ Yearbook* at its inception in 1970.

Williams is a clear and vigorous writer on music, with firm views on organ structure and history acquired during extensive research on European visits; he has also written on interpretation, notably concerning continuo accompaniment. In a manner characteristic of Dart's pupils, his work shows a clearcut relationship between study of source material, instruments and practical performance, and his own thoughtful and often original harpsichord interpretations of, for example, Bach and Couperin have been praised. He has edited numerous volumes of keyboard music by Bach, Handel and others, and is general editor of Bach's organ music for the New Oxford J.S. Bach Edition.

WRITINGS

'The Organ in the Church of St John, Wolverhampton', *The Organ*, xli (1961–2), 8–15
English Organ Music and the English Organ under the First Four Georges (diss., U. of Cambridge, 1963)
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'Händel und die englische Orgelmusik', *HJb 1966*, 51–76
The European Organ 1450–1850 (London, 1966/*R*, 2/1968)
'Equal Temperament and the English Organ', *AcM*, xl (1968), 53–65
'The Harpsichord Acciaccatura: Theory and Practice in Harmony, 1650–1750', *MQ*, liv (1968), 503–23
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'Basso Continuo on the Organ', *ML*, l (1969), 136–52, 230–45
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'A Toccata in D minor for Organ by J.S. Bach?', *EMc*, ix (1981), 330–37
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'J.S. Bach Orgelsachverständiger unter dem Einfluss Andreas Werckmeisters?', *BJb 1982*, 131–42; *1986*, 123–5
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ed.: *Bach, Handel, Scarlatti: Tercentenary Essays* (Cambridge, 1985) [incl. 'Figurenlehre in the Keyboard Works of Bach, Handel and Scarlatti', 327–46]
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'Theophilus and Early Medieval Technology', *Organ Yearbook*, xxii (1991), 95–117
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The Organ in Western Culture, 750–1250 (Cambridge, 1993)
'Two Case Studies in Performance Practice and the Details of J.S. Bach's Notation', *EMc*, xxi (1993), 613–22; xxii (1994), 101–13
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'The Idea of *Bewegung* in the German Organ Reform Movement of the 1920s', *Music and Performance during the Weimar Republic*, ed. B. Gilliam (Cambridge, 1994), 135–53
The Chromatic Fourth During Four Centuries of Music (Oxford, 1997)
Music to Hear, or Fears for Higher Music Study (forthcoming)

DAVID SCOTT/R

Williams, Thomas (*fl* 1682–1729). English organist and composer. He followed James Hawkins's brief tenure as organist of St John's College, Cambridge, in 1682, and was himself succeeded by Bernard Turner (*fl* 1729–77) in 1729. According to Thomas Tudway he was also 'one of the choirs of King's and Trinity', whether successfully or simultaneously is not clear. An organbook at St John's College (MS K52) is largely in his hand and contains

services and anthems by him as well as pieces by William Child, Tudway, Batten and Henry Aldrich. Much of his Service in A minor is in triple time, but it is competent enough.

WORKS

[Verse] Service, a (Mag, Nunc), *GB-Lbl* (score)
Service, E (TeD, Jub, Ky, Cr), *Cjc** (inc.)
Service, G (TeD, Jub), *Cjc** (inc.)
Chant, D, *Ckc*
3 anthems: Arise, shine, O Zion, *Ckc*, *Cu* (inc.), *Lbl*, *Y*; Come holy ghost, *Cjc** (inc.); O clap your hands, *Cjc** (inc.), *Ckc** (score)
Doubtful: O sing unto the Lord, anthem, *Cjc** (inc.)

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H.W. Shaw: *The Succession of Organists of the Chapel Royal and the Cathedrals of England and Wales from c.1538* (Oxford, 1991)
I. Spink: *Restoration Cathedral Music, 1660–1714* (Oxford, 1995)

IAN SPINK

Williams, Tony [Anthony] (*b* Chicago, 12 Dec 1945; *d* Daly City, CA, 23 Feb 1997). American jazz drummer. He studied privately with Alan Dawson and, while still a child, played with Art Blakey and Max Roach; other influences were Philly Joe Jones, Jimmy Cobb and Louis Hayes. In 1959 Williams began an important association with Sam Rivers, who became his informal mentor. In late 1962 he accompanied Jackie McLean, who invited him to join his group in New York. Here he was noticed by Miles Davis and in May 1963 began to play in Davis's quintet; Williams's performance is most notable on the album *Miles Smiles* (1966, Col.). Williams stayed with Davis until mid-1969, earning an international reputation for the brilliance of his playing and for his interaction with other musicians. He frequently performed and recorded with others, including Eric Dolphy, Herbie Hancock (notably the album *Maiden Voyage*, 1965, BN) and Rivers. As Davis's quintet moved towards a fusion of jazz with rock, soul and other elements, Williams became interested in forming a similar group of his own; the trio Lifetime, with the organist Larry Young and John McLaughlin, issued its first recordings in 1969, but the group was not commercially successful, and its personnel changed over the next three years. In 1972 he joined Stan Getz, before a period of inactivity as a performer (1973–5). At various times in the late 1970s and early 80s Williams toured and recorded with Herbie Hancock, Wayne Shorter and other former associates under the name V.S.O.P., and from 1986 to 1993 he led a quintet. He also premiered his composition *Rituals* (for string quartet, piano, drums and cymbals) in a performance with Hancock and the Kronos Quartet at the San Francisco Jazz Festival in 1991 and the following year participated in the Miles Davis Tribute Tour.

Williams was a highly innovative drummer and a prime influence on jazz styles of the 1970s. From the 1960s he displayed astounding intuition in his accompaniment of soloists, often playing rhythmic figures together with the improviser. His own solos were dramatic essays composed of percussive effects without metre. Even at the fastest of tempos Williams's playing was characteristically delicate and light, and punctuated by surprising dynamic contrasts; he negotiated ritardandos and accelerandos with ease. He avoided the conventional accenting of alternate beats with the hi-hat, instead involving it in accents and drum patterns, and by 1966 he had introduced his trademark of closing the cymbal on every beat. His general approach to the drum kit, in which he focussed on the independence of the limbs, and his specific techniques with the hi-hat and other instruments were widely emulated by younger drummers. All recordings by Williams's own groups from 1969 contain heavily amplified guitar and driving rock rhythms, as well as experiments with dissonant sound effects. Williams played in a different style with these groups, using larger drums and thicker sticks. After his return to a jazz context in 1976, however, he played in a somewhat heavier manner than in his performances of the 1960s, but with equal brilliance and ingenuity.

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LEWIS PORTER

Williams, William (bap. ?London, ?1 Aug 1675; bur. London, 20 Jan 1701). English instrumentalist and composer. He was presumably the William Williams who was a Westminster Abbey choirboy in 1685, and may have been the one baptized at St Margaret's, Westminster on 1 August 1675, the son of Henry and Mary. He was made an extraordinary member of the royal band by a warrant dated 30 March 1695, and was given a salaried place by a warrant dated 6 November 1697. His early death did not pass unmarked. William Congreve mentioned it in a letter dated 28 January 1701, and there is a piece entitled 'M^r^. Williames Farwell' in John Eccles's suite for Mary Pix's play *The Double Distress* (March or April 1701). On 28 April 1701 a concert was given at York Buildings 'by the best Masters for the Benefit of Mr William Williams (late Master of Musick) his widow, and three small Children', consisting of 'all new Musick, part of it being his own'. There was another benefit concert for Mrs Williams on 11 December 1706.

Williams's six trio sonatas are inventive and accomplished works in the Anglo-Italian idiom established by Purcell. Nos.1, 3 and 5 are for violins and nos.2, 4 and 6 for recorders, but the composer pointed out when he invited subscriptions on 24 December 1696 that 'those for the Flutes being writ three notes lower, will go on the Violins, and those for the Violins being rais'd will go on the Flutes, which will make six for each instrument'; the collection finally appeared in an engraved edition in January 1700. The last of the set lives up to its title, 'Sonata in immitation of Birds'. The sonatas for recorder and continuo and two recorders are rather feeble, and are probably student works. The songs have some imaginative harmonies and expressive vocal writing.

WORKS

Air, F, vn, b, in J. Lenton, *The Gentleman's Diversion* (London, 1693)
6 pieces, 2 rec, 1695[6]
Haste, haste ye Britains, song, for the Peace of Ryswick (London, 1697) [taken from his lost musical entertainment for the occasion]
Must I a girl forever be, song, 2vv, b, in *The Island Princess* (play, P.A. Motteux), 1699, *Lbl* (facs. in MLE, C2, 1985), 1699[5]

6 Sonatas in 3 Parts, d, C, A, a, c, F, 2 vn/2 rec, b vn/viol, bc (org/hpd/archlute) (London, 1700, 2/1703); ed. G. Beechey (London, 1993); I. Payne (Hereford, 1998)
A Sonata for a Single Flute, d, rec, bc (London, 1700); ed. in HM, ccviii (1971)
Sonata, F, 2 rec, 40 airs anglois, ii (Amsterdam, 1702/*R*); ed. H. Ruf, *Zwei Duos alter englischer Meister* (Mainz, 1971)
Untitled theatre suite, 2 vn, va, b, (inc.), *GB-Och* 351–2
4 songs, 1696[9], Wit and Mirth, iv (London, 1706)
Catch, The Pleasant Musical Companion, ii (London, 1707)

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D. Lasocki: 'The Detroit Recorder Manuscript (England, *c*1700)', *American Recorder*, xxiii/3 (August 1982), 95–102
I. Payne: 'Some Aspects of Continuo Realization in England *c*.1700: William Williams, William Croft and Henry Purcell', *Leading Notes*, viii/2 (1998), 22–32

PETER HOLMAN

Williams, William Carlos (*b* Rutherford, NJ, 17 Sept 1883; *d* Rutherford, 4 March 1963). American poet. He studied medicine at the Universities of Pennsylvania (1902–6) and Leipzig (1908–9), and worked as a physician until his retirement in the mid-1950s. He wrote novels, plays, short stories and essays, but is principally remembered as a poet. He published an autobiography in 1951 and was awarded the Pulitzer Prize posthumously, in 1963, for *Pictures from Brueghel and other Poems* (1962).

Williams's poetry used an adaptive metre and line based on authentic American speech patterns. He consciously dissociated himself from the allusive verse of such contemporaries as Pound (a lifelong friend) and Eliot; the motto 'no ideas but in things', which appears in his five-book epic *Paterson* (1946–58), became an enduring tenet of his poetic imagination. Williams loved music and saw its rhythmic organization as analogous to poetic metre and line. His metrical experiments culminated in the creation of a new form, the variable foot and triadic line, best exemplified in *Paterson*. His collection *The Desert Music* (1955), later the basis of an extended orchestral setting by Steve Reich (1982–4), celebrates the 'music of events'; here as elsewhere music is conceived as the image of the imagination, creating through its rhythmic cohesion a unity of subject and object.

The early imagistic poems Williams's first major collections, *Al Que Quiere!* (1917), *Kora in Hell* (1920), and *Spring and All* (1923) have been more frequently set than his later ones, though in recent years the many rhythmic and musical references in his later works have attracted the interest of composers. Leibowitz set text by Williams in his dramatic symphony *Perpetuum mobile 'The City'* (1951), as well as in his op.6 and op.25 song collections. Other settings include *This is Just to Say* (1977) by Robin Holloway, two of *The Nantucket Songs* (1979) by Rorem and, among many others by American composers, works by Babbitt, Binkerd, Paulus and Harbison (*Words from Paterson*, 1989; *The Rewaking*, 1991).

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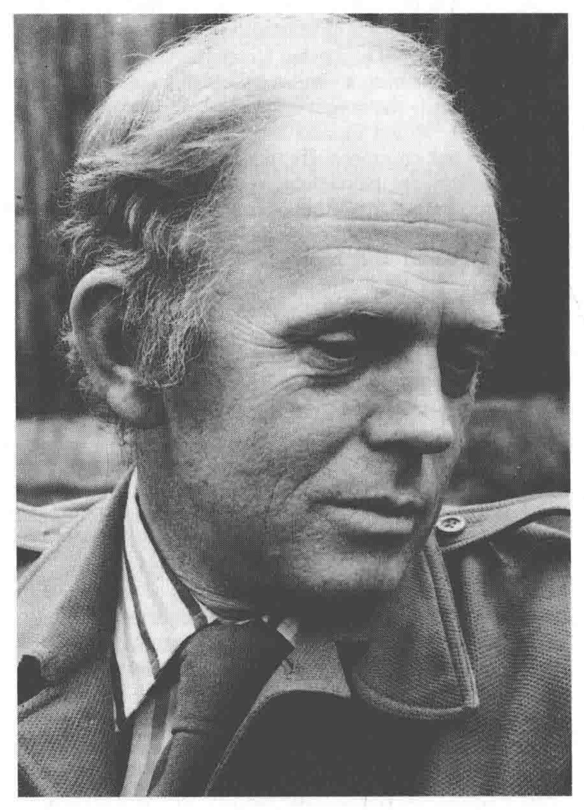
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KATHLEEN HAEFLIGER

Williamson, John Lee. *See* WILLIAMSON, SONNY BOY.

Williamson, Malcolm (Benjamin Graham Christopher) (*b* Sydney, 21 Nov 1931). Australian composer, pianist and organist. He studied the piano privately with Sverjensky (1944–50) before enrolling at the NSW State Conservatorium of Music (1949–50) where his teachers included Eugene Goossens; he pursued further composition study in London with Elisabeth Lutyens and Erwin Stein (1953). After settling in London permanently, he worked in a publishing house, as an organist and choirmaster, and as a nightclub pianist before devoting himself to composition full-time. His breadth of interests has been reflected in his awards, which include a creative arts fellowship to the Australian National University to teach Scandinavian literature (1973) and a medical research fellowship to the University of NSW (1981). Other honours include appointments as Master of the Music to Her Majesty the Queen (1975), CBE (1976), Member of the Order of Australia (1987) and the Bernard Heinz Award (1989).

Soon after his conversion to Catholicism in 1952, Williamson made an intensive study of the religious and organ music of Messiaen. With *Fons amoris* for organ



Malcolm Williamson

(1955–6), he embarked upon a whole repertory of music on religious themes. His view of worship as a participatory experience is embodied in his *Carols of King David* (1970), which requires congregational response. His two books of *Peace Pieces* for organ (1971) meld religious and human themes. Personal expressions of the liturgy are included in the Mass of the Feast of Christ the King (1977), the Mass of St Margaret of Scotland (1977–80) and the Mass of the People of God (1981). Understanding Catholicism as a branch of the 'universal Jewish commitment', he has expressed a connection with the Jewish experience in works such as *Au tombeau du martyre juif inconnu* (1976), for victims of the Holocaust, and *Next Year in Jerusalem* (1985) the latter quotes the Passover service in expressing a desire for home and peace for the human spirit. Built from an aggregate of germinal fragments, quoted material in the work includes a synagogue chant and the first phrase of the Israeli national anthem.

A love of literature is also fundamental to Williamson's music. The poems of James McAuley gave rise to the *Symphony for Voices* (1962), *Celebration of Divine Love* (1963) and *An Australian Carol* (1968). After basing his chamber opera *The Growing Castle* (1968) on Strindberg's *A Dream Play*, the Swedish government commissioned Williamson to compose *Hallo Everybody* (1969), a collection of 24 songs to use in teaching English. A celebrated meeting between Williamson and the Australian Aboriginal poet Oodgeroo Noonuccal (previously known as Kath Walker) resulted in the choral symphony *The Dawn is at Hand* (1989). *Requiem for a Tribe Brother* (1992) was written in honour of Noonuccal's playwright son, Vivian.

In 1988, as part of the 15th anniversary celebrations of the Sydney Opera House, Williamson composed *The True Endeavour*, a large-scale popular work intended to be performed outside, which draws on texts by Australian historian Manning Clark. Earlier works in this genre include *The Brilliant and the Dark* (1966), an 'operatic sequence for women's voices' to a text by Ursula Vaughan Williams. Created for the National Federation of Women's Institutes, each of the work's eight sections deals with an aspect of the lives of ordinary women. While women sing of the country, the sea, love and death, dancing and lamentation, continuity is provided by a chorus of embroiderers.

Williamson's instrumental music typically features the piano, an instrument on which he has played with great skill. Indeed, his ability to perform his own virtuoso works was important to his growing reputation during the 1950s. The early works, such as the two sonatas (1955–6, 1957), were inspired by serial music, particularly that of Boulez and Messiaen. In these and later works, such as the *Pas de quatre* for flute, oboe, clarinet, bassoon and piano (1967), serial procedures are clearly evident in the opening stages, but tend to dissipate in later sections as distinct tonal areas emerge. Larger instrumental forms sometimes have a theatrical underpinning; the elegiac Violin Concerto (1965), for example, is a portrait of Edith Sitwell. Other works, such as the Piano Concerto no.2 (1960) and the Concerto grosso (1965) show the influence of Stravinsky.

Williamson's humanitarian convictions are also present in a number of works, among them tributes to United Nations secretary Dag Hammarskjöld (*Hammarskjöld Portrait*, 1974) and Josip Broz Tito (*Tribute to a Hero*, 1981). His anti-armament stance provoked the commencement of an ambitious but abandoned project that included settings of Edmund Blunden's poem *August the Sixth* (the date the bomb was dropped on Hiroshima) with Edith Sitwell's *Three Poems of the Atomic Age* and *The Cradle of Hope and Peace*, settings of a collection of English, French, Russian, Hebrew, Latin, Swedish, Japanese and Serbo-Croat texts, including part of Tito's speech on disarmament to the United Nations.

Among Williamson's pieces for children are compositions he has called 'cassations'. Originally intended as miniature concert operas for audience participation, these works were later used at a summer school for the disabled. Additional 'performances' in hospitals in Tanzania and Zambia convinced Williamson of their therapeutic effects. Generally under ten minutes in duration, early examples, such as *Genesis* (1971) and *The Stone Wall* (1971) developed into more ambitious and lengthy works, including *The Winter Star* (1973), *The Terrain of the Kings* (1974) and *The Valley and the Hill* (1977).

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(selective list)

STAGE

Our Man in Havana (op, 3, S. Gilliat, after G. Greene), 1963, London, Sadler's Wells, 2 July 1963
The Display (ballet, 1, R. Helpmann), 1964, Adelaide, 14 March 1964
English Eccentrics (chbr op, 2, G. Dunn, after E. Sitwell), 1964, Aldeburgh, Jubilee Hall, 11 June 1964
The Happy Prince (children's op, 1, Williamson, after O. Wilde), 1965, Farnham Parish Church, 22 May 1965
Julius Caesar Jones (children's op, 2, Dunn), 1965–6, London, Jeannetta Cochrane, 4 Jan 1966
Sun into Darkness (ballet, 3, D. Rudkin, choreog. P. Darrell), 1966, London, Sadler's Wells, 13 April 1966
The Violins of Saint-Jacques (op, 3, W. Chappell, after P. Leigh Fermor), 1966, London, Sadler's Wells, 29 Nov 1966
Dunstan and the Devil (op, 1, Dunn), 1967, Cookham, 19 May 1967
The Growing Castle (chbr op, 2, Williamson, after A. Strindberg: *A Dream Play*), 1968, Dynevor Castle, 13 Aug 1968
Lucky-Peter's Journey (op, 3, E. Tracey, after Strindberg), 1969, London, Coliseum, 18 Dec 1969
The Red Sea (op, 1, Williamson, after Bible, 1972), Dartington College, 14 April 1972
Perisynthyon (ballet, 1, Williamson), 1974, Adelaide, 1974
Heritage (ballet), 1985
Have Steps Will Travel (ballet), 1988
Cassations (audience, ens/pf): The Moonrakers, 1967; Knights in Shining Armour, 1968; The Snow Wolf, 1968; Genesis, 1971; The Stone Wall, 1971; The Winter Star, 1973; The Glitter Gang, 1974; The Terrain of the Kings, 1974; The Valley and the Hill, 1977; The Devil's Bridge, 1982

ORCHESTRAL

Santiago de Espada, ov., 1956; Pf Conc. no.1, 1957–8; Sym. no.1, 'Elevamini', 1957; Pf Conc. no.2, 1960; Sinfonia concertante, 3 tpt, pf, str, 1960–62; Org Conc., 1961; Pf Conc. no.3, 1962; Concerto grosso, 1965; Sinfonietta, 1965; Sym. Variations, 1965; Vn Conc., 1965; Sym. no.2, 1968–9; Conc., 2 pf, str, 1973; Au tombeau du martyre juif inconnu, conc., hp, str, 1976; Sym. no.4, 1977; Lament, vn, str, 1980; Ode for Queen Elizabeth, str, 1980; Sym. no.5 'Aquerò', 1980; In Thanksgiving Sir Bernard Heinz, 1982; Sym. no.6, 1982; Cortège for a Warrior, 1984; Sym. no.7, str, 1984; Lento, str, 1985; Concertino for Charles, sax, band, 1987; Bicentennial Anthem, 1988; Fanfare of Homage, military band, 1988; Pf Conc., no.4, 1994

VOCAL

Choral: Sym. for Voices (J. McAuley), SATB, 1962; Wrestling Jacob (C. Wesley), S, SATB, org, 1962; A Young Girl (E. Sitwell), SATB, 1964; The Brilliant and the Dark (choral-operatic sequence, U. Vaughan Williams), female vv, orch, 1966; Mowing the Barley, SATB, orch, 1967; An Australian Carol (McAuky), SATB, org,

1968; Hallo Everybody (C.-A. Axelsson, M. Knight, K. Sundin), chorus, 1969; Sonnet 'On Hearing the Dies irae sung in the Sistine Chapel' (O. Wilde), SATB, 1969; Carols of King David (Pss), unison chorus, org, 1970; In Place of Belief (P. Lagerqvist), chorus, pf 4 hands, 1970; Love, the Sentinel (A. Tennyson), SATB, 1972; Sym. no.3 'The Icy Mirror' (cant., Vaughan Williams), S, Mez, 2 Bar, chorus, orch, 1972; Canticle of Fire (Bible, 13th-century hymn), SATB, chorus, org, 1973; Ode to Music (Vaughan Williams), children's vv, orch, 1973; Mass of the Feast of Christ the King, chorus, orch, 1977; Mass of St Margaret of Scotland, SATB, org, 1977–80; Mass of the People of God, SATB, org, 1981; Now is the Singing Day, Mez, Bar, SATB, str, pf 4 hands, perc, 1981; A Pilgrim Liturgy, SATB, orch, 1984; Easter in St Mary's Church, SATB, 1987; Galilee, SATB, 1987; The True Endeavour, spkr, SATB, orch, 1988; The Dawn is at Hand, SATB, orch, 1989; Mass of St Etheldreda, SATB, org, 1990; Requiem for a Tribe Brother, SATB, 1992

Other vocal: A Vision of Beasts and Gods (G. Barker), song cycle, S/T, pf, 1958; Celebration of Divine Love (cant., J. McAuley), S/T, pf, 1963; 3 Songs (W. Shakespeare), S/T, gui/pf, 1963; 4 North Country Songs, 1v, orch/pf, chorus ad lib, 1965; 6 English Lyrics (E. Waller, A. Tennyson, C. Rossetti, L. Hunt), A/B, pf, 1966; From a Child's Garden (R.L. Stevenson), song cycle, S/T, pf, 1968; The Death of Cuchulain (W.B. Yeats), 5 male vv + perc, 1971; The Musicians of Bremen (Williamson), 6 male vv, 1972; Pietá (P. Lagerqvist), S, ob, bn, pf, 1973; Hammarskjöld Portrait (D. Hammarskjöld), song cycle, S, str orch, 1974; Les olympiques (H. de Montherlant), Mez, str orch, 1977; Tribute to a Hero, Bar, orch, 1981; Next Year in Jerusalem, S, orch, 1985; Vocalise, G, Mez, 1985; White Downs, low v, 1985; Day that I have Loved, low v, 1986; The Feast of Eurydice, female v, fl, perc, pf, 1986; The Mower to the Glowworms, low v, 1986; The White Island, low v, 1986; church music, hymns, carols

CHAMBER AND SOLO INSTRUMENTAL

Variations, vc, pf, 1964; Conc., wind qnt, 2 pf 8 hands, 1965; Pas de quatre, fl, ob, cl, bn, pf, 1967; Pf Qnt, 1967–8; Serenade, fl, pf qt, 1967; Partita on Themes of Walton, va, 1972; Pf Trio, 1976; Fontainebleu Fanfare, brass, perc, org, 1981; Ceremony for Oodgeroo, brass qnt, 1988; Fanfares and Chorales, brass qnt, 1991; Str Qt no.3, 1993; Day that I have Loved, hp, 1994

Pf: Sonata no.1, 1955–6; Sonata no.2, 1957, rev. 1970–71; Travel Diaries, 1960; 5 Preludes, 1966; Sonata, 2 pf, 1967; Himna Titu, 1984; Springtime on the River Moskeva, 1987

Org: Fons amoris, 1955–6; Résurgence du feu, 1959; Sym., 1960; Vision of Christ-Phoenix, 1961; Elegy – J.F.K., 1964; 2 Epitaphs for Edith Sitwell, 1966 [arr. str orch]; Peace Pieces, 1971; Little Carols of the Saints, 5 pieces, 1972; The Lion of Suffolk, 1977; Offertoire, 1981 [from Mass of the People of God]

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T. Radic: 'Williamson, Malcolm Benjamin Graham Christopher', *Oxford Companion to Australian Music*, ed. W. Bebbington (Melbourne, 1997), 592–3

MICHAEL BARKL

Williamson, Sonny Boy [John Lee] (*b* Jackson, TN, 30 March 1914; *d* Chicago, 1 June 1948). American blues singer and harmonica player. He moved to Chicago in 1932 and five years later made his first recording, *Good Morning School Girl* (1937, Bb), which introduced his individual, widely influential harmonica style of 'squeezed' notes and 'crossed-harp' playing (e.g., playing in the key of E on an A harmonica). A slight speech impediment, evident on *Big Apple Blues* (1941, Bb), gave his singing a distinctive tongue-tied quality which was much imitated. His lyrics included biographical themes, for example *Bad Luck Blues* (1939, Bb), on the murder of his cousin; narrative pieces, such as *Joe Louis and John Henry Blues* (1939, Bb); and the patriotic *War Time Blues* (1940, Bb). Many of his recordings were taken at a brisk 'jump' tempo, such as *Sloppy Drunk Blues* (1941, Bb) and *Mellow Chick Swing* (1947, Vic.). These recordings benefited from the presence of the pianists Blind John Davis or Big Maceo Merriwether and either Big Bill Broonzy or Willie Lacey on guitar. Williamson's brand of small-group blues prepared the way for the postwar Chicago blues bands; his harmonica playing is equalled in importance only by that of Little Walter, on whom he had a strong influence. With blues singers Big Bill Broonzy and Memphis Slim, Williamson was recorded pseudonymously as 'Sib' by Alan Lomax in 1947. Williamson was murdered in his early 30s; shortly before his death the blues singer and harmonica player Rice Miller performed, and later toured and recorded, with widespread success under the name Sonny Boy Williamson, which he claimed to have invented.

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A. Lomax: *The Land where the Blues Began* (London, 1977)

PAUL OLIVER

Williamson 'II', Sonny Boy [Miller, Rice; Miller, Alex; Miller, Alec] (*b* Glendora, MS, 5 Dec 1899; *d* Helena, AR, 25 May 1965). American blues singer and harmonica player. He was called Rice by childhood friends and assumed his stepfather's name of Miller as a young man. He borrowed the name of the younger, but more famous, blues singer Sonny Boy Williamson when he began to broadcast for the Interstate Grocer Company, the makers of Sonny Boy White Corn Meal, in 1941. The firm promoted his appearances on radio and in travelling road shows in the 1940s. His first record, *Eyesight to the Blind* (1951, Trumpet), made in Jackson, Mississippi, with a forceful local band, reveals a mature blues artist behind his trembling vocal line and amplified harmonica. *Mighty Long Time* (1952, Trumpet), with only a vocal bass for accompaniment, showed that he could be a subtle performer, playing and singing with feeling. In 1955 Williamson moved to Milwaukee, where he made the hit recording *Don't start me to talkin'* (1955, Checker), backed by Muddy Waters and his band. Generally, he preferred to record with the guitarist Robert jr Lockwood (the stepson of Robert Johnson), with whom he remade an earlier success, *Nine Below Zero* (1961, Checker). In 1963–4 he reached a new audience when he toured extensively in Europe. His popularity there brought him the satisfaction that was denied him in his youth, as he indicated on *On my way back home* (1963, Sto.), one of the many late recordings that showed his command of his instrument and a gentler side to his musical personality. In the last year of his life he returned to broadcasting for the Interstate Grocer Company.

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PAUL OLIVER

Williamson, T(homas) G(eorge) (*b* London, 1758–9; *d* Paris, Oct 1817). English army officer, composer, author and music publisher. He joined the Bengal Army at 19 and sailed for India in 1778. After 20 years on active service there his career as an officer came to a sudden end. He was a captain in the 17th N. India Regiment when he was suspended for having written a letter, signed 'Mentor', published in the Calcutta *Telegraph* on 17 March 1798, in which he criticized the Government's military policy. He was ordered home, his conduct being found by the Board 'highly criminal and of a dangerous tendency', and was later retired on half pay.

On his return to London, Williamson opened a warehouse in the Strand, 'where a great variety of Music, Instruments, as also Prints and Drawings, may be had'. As a self-proclaimed authority on all matters Indian, his main value as a musical commentator lies in his remarks on the lucrative export trade in instruments between London and India. In his *East India Vade-mecum* (London, 1810), for example, he offered detailed advice on how instruments could best be transported by sea, and information on tuning costs in India. The instruments 'most appropriate for hot climates' included those made by Clementi, Kirkman and Tomkison.

Also reflecting Williamson's Indian background are some of the title-pages of his own published compositions. His op.1 piano sonatinas are dedicated to a former colleague, Captain Charles Crawford, and two sets of piano pieces are inscribed to Sir George Shee, a writer who had been a civilian in the Bombay and the Bengal Establishments. Williamson's two sets of 'Hindostannee Airs' are part of a well established tradition of making arrangements of Indian tunes that can be traced back to the mid-1780s. Early examples of the genre make some attempt to be 'authentic', through the use of devices such as drones and modal accidentals, but by the time that Williamson published his sets, the fashion was to arrange 'Hindostannee' tunes in a manner that made them indistinguishable (except in their titles) from other so-called 'national' airs, almost all of which were characterized by a light, facile and tuneful style. One point of interest in his first collection are pieces entitled *A Song of Kannum's* and *A Dancing Tune of Kannum's*; in the late 1780s, a Cashmerian nautch dancer and singer, known to the English as 'Khanum', enjoyed an exceptionally high reputation among army officers.

WORKS
all published in London

op.	
1	Six Favourite Sonatinas, pf (1797)
2	Six Canzonetts, 1v, pf (*c*1800)
3	Twenty-five National Airs, pf, parts 1, 2 (?1797); also for vn, vc
4	Twelve Original Hindostanee Airs, pf (?1797)
5	Twenty Small Pieces, pf/fl/vn (?1797)
7	Thirty Little Airs, 2 fl/vn, vc ad lib (?1798)
8	Ten Easy Lessons, pf (?1801); also pubd as op.9
9	Second Collection of 12 Original Hindostanee Airs, pf (?1800)

Songs pubd singly

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OWAIN EDWARDS/IAN WOODFIELD

Willich [Wilcke, Wild], **Jodocus** [Jobst] (*b* Resel, Värmland, *c*1486; *d* Frankfurt an der Oder, 12 Nov 1552). German humanist, physician, writer and musician. The generally accepted birthdate for him is about 1486, but according to Pietzsch it is 1501. In 1516 he entered the University of Frankfurt an der Oder, where he probably studied music under Johann Volckmar. After graduating he taught music from 1522 to 1539. In 1524 Willich became professor of Greek and in 1540 professor of medicine. Although he retained his connection with the university until his death, he was frequently called to other countries (such as Poland and Hungary) because of his renown as a physician. He corresponded with Erasmus and was personally acquainted with Luther, Melanchthon and Glarean. More than 60 writings on philology, antiquity, philosophy, theology, law, medicine, mathematics and music, some of which remained current into the 18th century, gave Willich a position as one of the outstanding German humanists of his time. An ardent lutenist, he founded about 1530 a *convivium musicum*, the first of its kind in Germany, and sustained it until his death. It had between nine and twelve members who held lengthy meetings involving vocal and instrumental music as well as food, drink and discussions of philosophical matters. In his *Prosodia latina* (Leipzig, 1539) he dealt with the close connection of music and text, and the dependence of the former on the latter.

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CLEMENT A. MILLER

Willig, George (*b* Germany, 1764; *d* Philadelphia, 30 Dec 1851). American publisher. He took over John Christopher Moller's business in Philadelphia in 1794 and established one of the most active and enduring music publishing firms of the early 19th century. He built up a large and varied catalogue of instrumental and vocal music and popular songs, including Stephen Foster's first published song, *Open thy lattice, love* (1844). In 1856 the firm was taken over by Lee & Walker, which was in turn acquired by Oliver Ditson in 1875. In 1822 Willig

acquired the business of Thomas Carr in Baltimore, and his son George Willig jr took control of that firm (which was renamed after him) in 1829. The Baltimore firm also published popular songs, especially minstrel music such as *Clare de Kitchen*, *Jim Crow* and *Zip Coon*. At the death of George Willig jr in 1874, his sons Joseph E. Willig and Henry Willig, who had joined him in 1868, inherited the business, which they continued until 1910 under the name Geo. Willig & Co.

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R. ALLEN LOTT

Willis, Henry (*b* London, 27 April 1821; *d* London, 11 Feb 1901). English organ builder. He was articled to John Gray in about 1835 but left before his apprenticeship was completed to work with Wardle Evans of Cheltenham, an organ builder and maker of harmoniums (reed organs). Willis later claimed to have developed a two-manual free-reed instrument with Evans (1841) and to have met Dr Samuel Sebastian Wesley when it was exhibited in London. This meeting was the prelude to an association which was to be of considerable significance in Willis's career.

Meanwhile, Willis returned to London and set up in business as a pipe-maker and organ builder (*c*1845). By 1848 he was at 2½ Foundling Terrace, Gray's Inn Road, moving subsequently to 18 Manchester Street (1851–9), 119 Albany Street (1859–65) and finally acquiring a remarkable circular building in Camden Town ('The Rotunda Organ Works') previously used as a studio by Robert Burford, a painter of cycloramas. His first major contract was the rebuilding of the organ in Gloucester Cathedral which he completed in 1847 for £400; he provided a 12-stop, full-compass Swell Organ, and described this job as his 'stepping stone to fame'. This was premature, though he rebuilt the organ in Tewkesbury Abbey the following year (1848) and about the same time journeyed to France to meet the leading Parisian organ builder Aristide Cavaillé-Coll, and C.S. Barker, inventor of the pneumatic lever.

Much of Willis's eventual success can be attributed to his technical skills. He was one of the great artist-engineers of the 19th century. Not only was his workmanship of the highest order, he was able to satisfy the demands of the rising generation of concert organists for a more musically flexible instrument able to render orchestral scores convincingly. In the church sphere, he was able to meet the requirements of architects who wanted to remove central screens and expose vistas. In each case, the exploitation of the pneumatic principle first developed by Barker and Cavaillé-Coll offered a way forward. The long series of Willis patents includes pneumatic thumb pistons for effecting instantaneous changes of registration (1851), improvements in the design of pneumatic levers (1851, 1853), and a crescendo pedal (1857) and blow-tube for operating swell shutters (1861) both activated pneumatically. Other patents describe improvements in pallet design to lighten the touch (1851, 1861, 1862). Later, Willis won favour with the architects when he used the new tubular-pneumatic action (which dispensed with the need for a mechanical connection between key and pallet) to achieve the physical division of large organs; the most famous example was St Paul's Cathedral (1872), with others at Durham (1876) and Salisbury (1877). Willis's development of tubular-pneumatic action began in the 1850s, and was confirmed by patents issued in 1868 (drawstop action) and 1889 (Vincent Willis's invention of an all-pneumatic mechanism).

Tonally, Willis's early work appears relatively conservative. Although it impressed by its sheer size (70 stops) and the novelty of thumb pistons, Willis's organ for the Great Exhibition (1851), with its duplication of chorus registers and conventional selection of 'fancy' stops, seemed to be pursuing a line of development that Hill had discarded as obsolete 15 years earlier. Yet it impressed Dr Wesley sufficiently for him to acquire part of the Exhibition organ for Winchester Cathedral (1854), and to support the award of the contract for the monster organ for St George's Hall Concert Room, Liverpool (100 stops), to Willis.

Completed in 1855, the Liverpool organ retained anachronistic features such as *G′*-compasses, duplication, and unequal temperament (all at Wesley's insistence), but the skilful application of the pneumatic lever turned what might have been a disaster into a qualified triumph, and Willis was later able to repair the organ's shortcomings (1867, 1896). There were other, more economic schemes from this period which hinted at future trends: at Carlisle Cathedral (1856) 11 of the 35 stops were reeds, and the Swell flue chorus with its Flageolet 2′ and Echo Cornet already presented the appearance of an enclosed accompanimental division rather than a secondary chorus *à la* Hill. In his instruments of the 1860s further characteristics of Willis's mature style can be detected. Powerful yet brilliant reeds, using closed shallots, weighted tongues and harmonic resonators in the treble, spoke on wind pressures appreciably higher than the fluework and dominated the choruses; the flue choruses were made up of pipes of relatively small scale, narrow-mouthed, and blown hard. The result was an intense ensemble which blended well and lent itself to a gradual crescendo from *piano* to full organ (see Bicknell). Tierce mixtures added to the intensity, and slotting (creating a rectangular slot near the top of a flue pipe as part of the voicing process) encouraged clarity in the bass. The *Pedale* (Willis's favoured terminology) might have a complete flue chorus up to a mixture as well as a weighty 16′ reed (often called Ophicleide). In all Willis's instruments from the 1860s onwards there would be a variety of refined orchestral and accompanimental voices – Gedacts, Violas, Harmonic Flutes; the Claribel Flute, Gemshorn, Corno di bassetto and perhaps an enclosed undulating register in the modern French manner. This 'middle' period saw some of Willis's finest achievements: two organs for the Alexandra Palace (1868, 1875), the Royal Albert Hall (1871), St Paul's Cathedral (1872) and Salisbury Cathedral (1877).

The later instruments by Willis lose none of the refinement and superb finish, but some of the vigour and brilliance of the earlier organs is absent. Wind pressures were increased (at Truro Cathedral, 1887, the lowest was 10 cm); the Pedal reed became a climax stop and the Pedal upperwork disappeared; mixtures and mutations became fewer in number and less assertive in character. Willis's last cathedral organ, for Lincoln (1898), had 58 stops, but only one mutation and six ranks of mixture. The engineering of Willis's organs is always impressive.

The Liverpool organ may have been old-fashioned in its tonal design, but the spaciousness of its layout and the finish of its component parts represented a novel standard in English organ building. Willis frequently adopted a horizontal layout for the manual soundboards – Great, Choir and Swell, one behind the other – and although he made increasing use of tubular-pneumatic action, and even electro-pneumatic action in large organs for difficult sites (Canterbury Cathedral, 1885), his preference for most of his career was for tracker, pneumatically-assisted in the case of the larger instruments. Beginning with the big concert organs of the 1860s and 70s his consoles set a new standard in elegance and accessibility, with their solid ivory stop-heads, overhanging keys and angled jambs. Willis frequently installed the concave and radiating 'Wesley–Willis' pedal-board (said to have been suggested to him by Wesley at the 1851 Exhibition) though it did not find much favour with other builders until after his death in 1901.

Such was Willis's reputation in the closing years of his career that the musical journalist F.G. Edwards proposed that he should be given the title 'Father' like his distinguished forebears, John Howe and Bernard Smith. For half a century following his death his pre-eminence among Victorian builders was hardly questioned. Today, a more measured judgment acknowledges him as a tonal and mechanical engineer of genius, while reasserting the pivotal role of William Hill in the development of the Victorian organ pre-Willis, and paying due regard to Willis's contemporaries (and rivals) Thomas Hill and T.C. Lewis. Willis's success owed everything to his ability to satisfy the desire of many influential organists for an organ which mirrored the power and colour of the orchestra and had the mechanical equipment to exploit these characteristics to the full. Yet his instruments provoked strong reactions. For every organist who applauded the direction which Willis had taken, there was another who deplored it.

In 1878 Willis had taken his two sons, Vincent (*c*1841–1928) and Henry (ii) (*b* *c*1851) into partnership. Vincent withdrew in 1894. The financial difficulties in which 'Father' Willis left the firm overshadowed Henry (ii)'s tenure, and he took his own son, Henry (iii) (1889–1966), into partnership in 1910. Henry (iii) rapidly assumed control of the firm, and under his direction it was responsible for two of the most important organs of the first half of the 20th century – Liverpool Cathedral (1912–26) and Westminster Cathedral (1922–32).

Most of 'Father' Willis's larger organs have been destroyed or extensively rebuilt, but among whole or partial survivals may be mentioned: Lambourn Parish Church, Berkshire (1858), Reading Town Hall (1864, 1882), St George's, Preston (1865), St George's, Tiverton, Devon (1870), Union Chapel, Islington (1873), St Paul's Cathedral (1872), Salisbury Cathedral (1877), Truro Cathedral (1887), Blenheim Palace, Library (1891), Hereford Cathedral (1893), Oxford Town Hall (1897) and St Bees Priory, Cumbria (1899). Smaller instruments are more numerous, but even they are becoming rarer, and should be jealously guarded.

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NICHOLAS THISTLETHWAITE

Willman, Thomas Lindsay (*b* ?London, 1784; *d* London, 28 Nov 1840). English clarinettist and basset-horn player of German descent. His father, John Willman, was a German bandsman who came to Britain, probably in the second half of the 18th century, and obtained employment with various regiments in both England and Ireland. Thomas had a brother, Henry, who was a trumpet player. One of his sisters, a harpist, married the flautist Charles Nicholson, and another sister married the pianist Johann Bernhard Logier. Thomas received his early musical training under Christopher Eley in the East India Company's volunteer band. From 1805 he played the clarinet in the orchestra of the Crow Street Theatre, Dublin, appearing as a soloist in other parts of Ireland as well, until he came to England in 1816. He then took over Eley's post as bandmaster to the Coldstream Guards, with whom he remained until 1826. During that time the band became famous as 'a veritable school of clarinet playing', thanks to the exceedingly skilful training he gave it.

Willman's long association with the Philharmonic Society began with his appointment as first clarinet in 1817 and lasted until the year before his death. He appeared as soloist with it no fewer than 56 times and became a director of the society. In 1838 he gave the first English performance of Mozart's Clarinet Concerto. A very popular artist, he was in constant demand for festivals all over the country. He enjoyed the frequent travelling in company with his brother-in-law Nicholson and friend Dragonetti. His programmes would include the sublime and the ridiculous, from Mozart's Clarinet Quintet to Bochsa's *Cease your Funning* on the basset-horn.

Willman's tone had a 'mellifluous, liquid, glassy quality' which blended superbly with the human voice. His favourite obbligato part was in Guglielmi's *Gratias agimus tibi*. Camporese, Catalani, Dorus-Gras, Grisi, Malibran, Novello and Sontag all sang with him. Many times critics upbraided these singers for appropriating all the applause, much of which was due to Willman's fine playing. Goulding D'Almaine & Co. published Willman's *A Complete Instruction Book for the Clarinet* in 1826. It was written for the 13-keyed Müller clarinet, the English variety of which he used.

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PAMELA WESTON

Willmann. German family of musicians and singers. They were significant in the life of Beethoven.

(1) (Johann) Ignaz Willmann (*b* Wolfach, 2 Nov 1739; *d* Breslau [now Wrocław], 28 May 1815). Instrumentalist. At the age of 26 he played the flute, violin and cello at Montjoie (now Monschau). On 10 April 1767 he became a musician of the electoral court at Bonn, where he met Beethoven's family. He made various journeys after 1774, including one to Vienna, where he became a member of the Tonkünstler-Sozietät on 21 August 1777. On 16 March 1784 he arranged the concert début of his

children (2) Max, (3) Walburga and (4) Magdalena. That year he was appointed music director for Count J. Pálffy at Erdöd, but was soon pensioned. He returned via Brünn (now Brno) to Vienna (29 April 1786), where he probably initiated Beethoven's trip to study with Mozart. By 15 May 1787 Willmann was in Mainz (where Goethe's mother described him as 'ein sehr böser Mann'), in 1788 in Frankfurt and Berlin, accompanied by his daughters; in 1794 they all returned to Bonn. After another stay in Vienna during which he tried unsuccessfully to arrange Beethoven's appointment as court conductor to King Jérôme Bonaparte, Willmann was conductor and director of the court theatre in Kassel (1 June 1805 to Easter 1808). He married his second wife (Anna Maria Antonetta) Marianne de Tribolet (*b* Paderborn, 17 Feb 1768; *d* Klosterneuburg, 21 April 1813), on 15 May 1793. She was a singer at the Bonn court theatre, and after making her début in Vienna on 21 March 1795 she gave performances for nearly a decade at Schikaneder's Freihaus-Theater auf der Wieden and Theater an der Wien. Via Munich, she accompanied Willmann to Kassel (1805–12), where she was appointed a royal Westphalian *Kammersängerin*. After her death Willmann travelled to Pest, Vienna and Breslau with his daughter (5) Caroline.

(2) Max(imilian Friedrich Ludwig) Willmann (*b* Bonn, 21 Sept 1767; *d* Vienna, 7 March 1813). Cellist, son of (1) Ignaz Willmann and godson of Beethoven's grandfather. At an early age he was a virtuoso on the cello, and later played in the chamber orchestra of the Elector of Cologne, the orchestra of the court of Thurn und Taxis, Regensburg (until 1798), and at Schikaneder's theatre in Vienna (where his stepmother was a singer). His compositions include a set of variations for cello solo with two violins and a viola (n.p., n.d.; now in *A-Wgm*). His brother Karl (Johann) Willmann (*b* Bonn, 10 Oct 1773; *d* Vienna, 9 May 1811) was a violinist at the electoral court in Bonn and from 1800 at the imperial court in Vienna. Another brother, Franz Willmann (1765–89), was not a musician.

(3) (Maximiliana Valentina) Walburga Willmann (*b* Bonn, 18 May 1769; *d* Mainz, 27 June 1835). Pianist, daughter of (1) Ignaz Willmann. She was reported to be a piano pupil of Mozart. She gave concerts at an early age and in 1788 was a piano teacher in Frankfurt. Later she joined the theatre at Bonn as a chamber virtuoso. In the presence of F.X. Süssmayr on 28 September 1797 in Vienna, she married F.X. Huber (1755–1814) who was later the librettist for Beethoven's *Christus am Ölberge*. In 1800 she resumed her concert tours, but in 1804 followed her husband (who sympathized with Napoleon) into exile in Mainz. Her works include a piano concerto (now lost), written at Leipzig in 1801.

(4) (Johanna) Magdalena Willmann (*b* Bonn, 13 Sept 1771; *d* Vienna, 23 Dec 1801). Soprano, daughter of (1) Ignaz Willmann, and the supposed fiancée of Beethoven. She studied singing with Righini and performed in the opera houses of Vienna, Brno, Frankfurt (from 1788), Berlin and Bonn. In 1794 she sang in Venice and from 1 April 1795 at the Viennese court theatre. On 13 July 1796 she married the merchant A. Galvani in a ceremony witnessed by F.X. Süssmayr and F.X. Huber. From 1800 to her death she made concert tours to Leipzig, Dresden and Hamburg. She wrote and translated the lyrics for Süssmayr's two-act opera *Soliman II, oder Die drey Sultaninnen*, first performed in Vienna at the Kärntnertor theater on 1 October 1799 (Vienna, 1807).

(5) (Maria Anna Magdalena) Caroline Willmann (*b* Vienna, 25 Feb 1796; *d* Vienna, *c*1860). Soprano, the only child of (1) Ignaz Willmann and Marianne de Tribolet. She was a pupil of Felice Blangini at Kassel and made her début as a soprano and pianist at theatres in Pest, Vienna (Theater an der Wien), Breslau (where she was prima donna from 1814 to 1816), again in Vienna, Munich and Stuttgart until 1820, when Weber took her to Dresden. She returned to Kassel in 1822, then went to Berlin, remaining until April 1825. By 1830 she was in Bayreuth as 'Madame Willmann-Debberton', giving singing lessons and appearing in 1831 as a guest at the margrave's opera house. She was a noted bravura singer.

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KARL MARIA PISAROWITZ

Willoughbye, John. *See* WILBYE, JOHN.

Willson, (Robert Reiniger) Meredith (*b* Mason City, IA, 18 May 1902; *d* Santa Monica, CA, 15 June 1984). American composer, conductor, flautist and lyricist. Between 1921 and 1923, while still a student at the Institute of Musical Art (later the Juilliard School), he was engaged as principal flautist by Sousa. He then became a member of the New York PO (1924–9), while continuing to study privately with Hadley and Barrère. He worked in radio and television (1929–56), first as the musical director of the Northwest Territory for ABC, and eventually as the musical director, conductor and composer for the western division of NBC. Two of his songs achieved wide radio popularity: *You and I* (1941), the signature tune for the Maxwell House Coffee programme, and *May the Good Lord bless and keep you* (1950), the theme song for Tallulah Bankhead's 'The Big Show'. Willson composed the scores for such films as *The Great Dictator* (1940) and *The Little Foxes* (1941), as well as numerous works for orchestra, including two symphonies. His orchestral compositions tend to be programmatic and to espouse much of the musical rhetoric of late 19th-century Romanticism (despite such modernist felicities of orchestration as a saxophone quartet in the First Symphony).

Broadway musicals became the focus of Willson's later work and he is best remembered for the music and lyrics to one of the longest running hits of the 1950s. *The Music Man* (1957), which ran for 1375 performances, abounds in appealing novelty and period-style songs, including 'Seventy-Six Trombones' and 'Goodnight, My Someone' (which purposely share the same melodic contour). They contribute to an affectionate portrayal of rural America in 1912, for which Willson drew directly on his own Iowa childhood. His subsequent shows were less successful in their combination of similar ingredients. Willson also wrote a novel and three books of memoirs, *And There I Stood with my Piccolo* (1948), *Eggs I Have Laid* (1955) and *But He Doesn't Know the Territory* (1959), the last

of which recounts the making of *The Music Man*. The Meredith Willson Archive of Popular American Sheet Music is at UCLA (*see* LIBRARIES, §II, 2).

WORKS
(*selective list*)

STAGE

All musicals; dates are of first New York performance, unless otherwise indicated

The Music Man (Willson), orchd D. Walker, 19 Dec 1957 [incl. Trouble, Goodnight, My Someone, Seventy-Six Trombones, Till There Was You; film, 1962]

The Unsinkable Molly Brown (R. Morris), orchd Walker, 3 Nov 1960 [incl. I Ain't Down Yet, Belly Up to the Bar, Boys, Dolce far niente, My Own Brass Bed; film, 1964]

Here's Love (Willson), orchd Walker, 3 Oct 1963 [incl. The Big Clown Balloons, Arm in Arm, You Don't Know, Pine Cones and Holly Berries, That Man Over There]

1491 (Willson, Morris, I. Barmak), orchd I. Kostal, Los Angeles, 2 Sept 1969 [incl. Birthday, Get a Map, Where There's a River, Glory Land, I'll Never Say I Love You]

OTHER WORKS

Popular songs: Banners and Bonnets; Chicken Fat; I See the Moon; It's Beginning to Look a Lot Like Christmas; May the Good Lord Bless and Keep You; You and I

Other vocal: Song of Steel, 1934; Anthem for the Atomic Age, 1950; Ask Not, 1964; Mass of the Bells, 1970

Orch: Parade Fantastique, 1924; Sym. no.1, f ('San Francisco'), 1936; O.O. McIntyre Suite, 1956; Sym. no.2, e ('The Missions of California'), 1940; The Jervis Bay, 1942; Symphonic Variations on American Themes

Film scores, incl. The Great Dictator, 1940, The Little Foxes, 1941

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LARRY STEMPEL

Wilm, (Peter) Nicolay von (*b* Riga, 4 March 1834; *d* Wiesbaden, 20 Feb 1911). German composer, pianist and conductor. After attending the Leipzig Conservatory (1851–6), where he studied harmony and counterpoint under Ernst Richter, theory under Moritz Hauptmann, the piano with Plaidy, the organ with Carl Becker and the violin with Felix Dreyschock, he returned to Riga and was appointed second conductor at the municipal theatre. On the advice of Wilhelm von Lenz, and recommended by Adolf Henselt, he went to St Petersburg the following year and became professor of theory and piano at the Imperial Nikolayevsky Institute. In 1875 he retired to Dresden, and in 1878 settled in Wiesbaden, where he devoted himself to composition and also to lyric poetry. Wilm was a prolific composer who was already well-known before he left the Leipzig Conservatory. He wrote over 250 works, many of them published in Germany, including the lyric poem *Ein Gruss aus der Ferne* (1881), chamber music often featuring the harp, and character-pieces for piano.

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Verzeichnis der bis jetzt im Druck erschienenen Compositionen von Nicolai von Wilm (Leipzig, 1899)

ALICE LAWSON ABER-COUNT

Wilms, Johann Wilhelm (bap. Witzhelden, nr Solingen, 30 March 1772; *d* Amsterdam, 19 July 1847). Dutch composer of German birth. He received some lessons in piano and theory from his father and his eldest brother; he later studied the flute. In 1791 he went to Amsterdam, where he became a piano teacher. He was second flautist in the orchestras Felix Meritis and Eruditio Musica, where as a pianist he also introduced concertos by Mozart and Beethoven. He became one of the most important musicians in the Netherlands, being on several committees, including the music faculty of the Koninklijk Nederlandsch Instituut voor Wetenschappen, Letteren en Schoone Kunsten in Amsterdam (1808–47), and the Maatschappij tot Bevordering der Toonkunst (1829–41). He served on the juries of composition competitions, examined organists for church appointments and was Amsterdam correspondent of *AMZ* (1814–15). From 1823 to 1846 he was the organist at the United Baptist Church in Amsterdam.

Wilms is known as the composer of *Wien Neêrlandsch bloed*, the semi-official Dutch hymn of the 19th century, and the arrangement for wind ensemble of the piano fantasy *De Schlacht von Waterloo*. Most of his compositions are in an 18th-century style, although some early Romantic traits appear, notably in development sections. His overture in F minor and symphony in D minor op.58 (1823) are both in *Nederlandse Orkestmuziek*, ed. D. van Heuvel (Arnhem, 1995).

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JAN TEN BOKUM

Wilno (Pol.). *See* VILNIUS.

Wilson, Charles (Mills) (*b* Toronto, 8 May 1931). Canadian composer and choral conductor. He studied composition with Godfrey Ridout at the University of Toronto where he earned both the BMus (1952) and the doctorate (1956). Additional study at Tanglewood included lessons with Foss, Copland and Chavez. In 1954 he became actively involved with choral music. He served as the organist and choirmaster at Chalmer United Church, Guelph, Ontario (1954–64), founded and conducted the Guelph Light Opera and Oratorio Company (1955–1974), conducted the Bach-Elgar Choir of Hamilton (1962–74) and was the chorus master of the Canadian Opera Company (1973–81). In 1979 he was appointed to the faculty of music at the University of Guelph where he later became composer-in-residence and the director of the electronic music studio. He retired in 1994. Although his early compositions were primarily instrumental, he produced much vocal music later in his career, including an oratorio, *The Angels of the Earth* (1966) and a number of operas. *Héloise and Abelard* (1972) was commissioned by the Canadian Opera Company and *Psycho Red* (1977) by the Guelph Spring Festival. His style maintains a strong emotional lyricism while incorporating an eclectic range of musical idioms. *(EMC2)*

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(*selective list*)

Dramatic: Héloise and Abelard (op, 3, E. Benson), 1972; The Selfish Giant (children's op, after O. Wilde), 1972; The Summoning of Everyman (church op, Benson), 1972; Kamouraska (op, Wilson after A. Hébert), 1975; Psycho Red (op, Benson), 1977; Tim (radio op, M. Cook), T, Bar, tape, 1990

Inst: Str Qt no.1, 1950; Str Qt no.2, 1968; Conc. 5 x 4 x 3, str qnt and/or ww qt and/or brass trio, 1970; Sinfonia for Double Orch, 1972; Sym. Perspectives: Kingsmere, 1974; Str Qt no.3, 1975;

Conductus, pf, orch, 1979; Lyric Concertino, fl, vn, va, vc, 1982; Str Qt no.4, 1983
Choral: 3 Madrigals on Latin Lyrics, SATB, 1964; And Now Bless the God of All, SATB, org, 1965; The Angels of the Earth (orat, W. McDonald), 2 nar, S, Bar, SATB, orch, 1966; Dona Nobis Pacem, SATB, org/brass ens, 1970; Image Out of Season (I.V. Crawford, F.R. Scott, M. Waddington, E.J. Pratt, J. MacPherson, I. Layton, R. Hoff), SATB, brass qnt, 1973; Missa brevis, SATB, brass/org, 1975; Song for St. Cecilia's Day (W.H. Auden), S, T, SATB, org, orch, 1976; Un canadien errant (trad.), Mez, T, SATB, fl, cl, hn, pf, perc, gui, vn, db, 1981; The Revelation to John, 3 SATB, org, 1984
Solo vocal: En guise d'Orphée, Bar, str, 1968; Amoretti (E. Spenser), T, pf, 1974; Les solitudes (S.D. Garneau), Bar, pf, 1976; I Am the Earth, the Water (Hébert), S, pf, 1977; Dream Telescope (Waddington), A, pf, 1979; First Book of Madrigals (G. MacEwan), S, fl, ob, cl, vn, va, ca, pf, perc, 1980; Invocation, 8 solo vv, tape, 1982; 2 Voices (MacEwan), Mez, cl, vc, pf, 2 perc, tape, 1983
Tape: Crosstalk D/A, 1988; A Possible Piece 'In a World gone Mad', 1989; Ergon, 1991; Ending–New Beginning, 1994

MSS in *CDN-Tcm*
Principal publishers: Gordon V. Thompson, Waterloo

ELAINE KEILLOR

Wilson, Christopher (Allin) (*b* Redhill, Surrey, 23 May 1951). English lutenist. He studied with Diana Poulton at the RCM from 1970 to 1972, and made his début at the Wigmore Hall in 1977. He specializes in the solo lute music and lute-songs of the 16th and 17th centuries, and has embarked on an ambitious series of solo recordings intended to cover the entire repertory. His playing is noted for its refinement, sensitivity and mellifluous tone. In addition to his worldwide appearances as a soloist, Wilson regularly accompanies the tenors Paul Agnew and Rufus Müller and the countertenor Michael Chance, and works with the singer and lutenist Shirley Rumsey. He formed the duo Kithara (with Shirley Rumsey) and the trio and quartet The Lute Group (1979–88), and has played with the Consort of Musicke, Gothic Voices and many other leading ensembles. He is the dedicatee, with Tom Finucane, of Stephen Dodgson's *Sketchbook for Two Lutes*. He teaches the lute at Trinity College of Music, London.

STEPHEN HAYNES

Wilson, Florence. *See* AUSTRAL, FLORENCE.

Wilson, Ian (*b* Belfast, 26 Dec 1964). Northern Ireland composer. He studied at the University of Ulster (BMus 1986), where his composition tutor was David Morris; he received the university's first DPhil in composition in 1990. A series of awards, commissions and recordings rapidly established his reputation in both the UK and Europe. He is a member of Aosdána, Ireland's state-sponsored academy of creative artists.

An early interest in 12-note writing, reflected in *Prime* (1987), quickly gave way to freer methods of pitch organization. Wilson's music employs diatonic and symmetrical scales (including the octotonic), although a strong sense of tonal centricity is not generally present. Material is often derived from an opening motif, somewhat in the manner of Schoenbergian 'developing variation', while formal structures tend to be multi-sectional with clear contrasts of texture and timbre. Repetition of single durations and larger figures is common, as in the opening movement of *The Capsizing Man and other stories* (1994), which repeats its first idea with almost minimal insistence. Especially characteristic of his work is the use of well-wrought modally inflected melodic lines moving in simple rhythms over slow-moving chords, echoing Messiaen.

Wilson's music often carries an air of poignant melancholy, while his Christian faith, together with an interest in the visual arts and the early history of Ireland, has been reflected in the work of the 1990s. *Rich Harbour* (1994–5) takes its title from Klee, but is a meditation on death and the afterlife, inspired by a cemetery in County Fermanagh. *The Seven Last Words* is the second of a series of three piano trios which form, together with three string quartets, the core output of the early–mid-1990s. In these works a detailed variety of bowing and fingering techniques is employed to distort the sound subtly.

WORKS
(*selective list*)

Orch: Running, Thinking, Finding, 1989; Rise, 1993; Rich Harbour, conc., org, orch, 1994–5; In camera, 1996; Between the Moon and the Deep Blue Sea, 1997; Shining Forth, vc, chbr orch, 1998; Who's Afraid of Red, Yellow, and Blue, 1998, sax, orch; Limena, pf, str, 1998
Vocal: from earth by clear shining (F. Pessoa), S, ob + eng hn, pf, perc, va, db, 1990; a shaking and a planting, SSA, SATB, 2 tpt, hn, 2 trbn, org, 1993; Hungry Ghosts (B. Okri), T, pf, 1995
Chbr and large ens: … and flowers fall …, cl, bn, hn, pf, vn, va, vc, 1990; Drive, s sax, pf, 1992; … so softly, a sax, 2 t sax, bar sax, 1992; Timelessly this, cl, vn, vc, pf, 1992; Winter's Edge, str qt no.1, 1992; Mais quand elle sourit …, pf trio no.1, 1993; The Capsizing Man and other stories, str qt no.2, 1994; I sleep at waking, a sax, 1995; The Harlequin's Carnival, vc, 1995; The Seven Last Words, pf trio no.2, 1995; Six Days at Jericho, vc, pf, 1995; Catalan Tales, pf trio no.3, 1996; from the Book of Longing, vn, pf, 1996; towards the Far Country, str qt no.3, 1996; Leaves and Navels, fl, gui, va, vc, 1996–7; Phosphorus, vn, vc, pf, 1997
Kbd: Prime, 2 pf, 1987; BIG, pf, 1991; In manus tuas (into your hands) …, org, 1991; For Eileen, After Rain, pf, 1995; A Haunted Heart, pf, 1996; Les degrés chromatiques, pf, 1998
El-ac: Bane, vn, digital delay, 1989; The Machine's Dream (ballet), tape, 1993

Principal publishers: Universal, Camden Music, Contemporary Music Centre (Dublin)

WRITINGS

'Rich Harbour', *Choir and Organ*, iv (1996), 24–7

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Đ. Kulezić: 'Meditatio mortis', *Musicki Talas*, v–vi (Belgrade, 1996), 8–14

MICHAEL RUSS

Wilson, Jackie [Jack Leroy] (*b* Detroit, 9 March 1934; *d* Mount Holly, NJ, 21 Jan 1984). American popular singer. He showed promise as a boxer but chose a singing career, joining the Dominoes vocal group (1951) and later acting as their lead singer (1954–7). His first solo success was the dynamic *Reet Petite (The Finest Girl you ever Want to Meet)*, co-written by Berry Gordy, and Wilson developed a spectacular stage show in which his histrionics frequently brought audiences to a frenzy. His career was cut short in 1975 when he collapsed on stage with a heart attack and went into a coma from which he never fully recovered.

A spectacular singer with a wide vocal range that included a powerful falsetto, Wilson brought the intensity of gospel music to an eclectic collection of recorded material including popular standards (*Danny Boy*), adaptations of classical works (*Night*, from Saint-Saëns's *Samson et Dalila*, and *Alone at Last*, from Tchaikovsky's Piano Concerto No.1, both 1960), blues (*Doggin Around*, 1960) and rock songs (*I'll be satisfied*, 1959) as well as soul material such as *Lonely Teardrops* (1959) and the million-selling *Higher and Higher* (1967). He recorded

with Count Basie and his orchestra (1968), and Van Morrison composed the tribute *Jackie Wilson Said* (1972). In 1986 *Reet Petite* became a posthumous hit for Wilson when it was re-issued in the UK.

DAVE LAING

Wilson, James (*b* London, 27 Sept 1922). Irish composer of English birth. Following wartime service in the Royal Navy, he studied composition, the piano and the harpsichord at Trinity College of Music, London. He moved to Ireland in 1948, settling in Dublin. In the early 1950s he travelled extensively in southern Europe, an experience which greatly influenced his later compositions. He was professor of composition at the Royal Irish Academy of Music from 1969–80, and served as consulting director for the Irish Performing Right Society and the Irish Music Rights Organization. He was also a founding director of the Dublin Festival of 20th-Century Music, director of the Ennis/IMRO Composition Summer School, and active in the Music Association of Ireland and the Association of Irish Composers. He was elected to membership in Aosdána, Ireland's state-sponsored academy of creative artists, in 1982.

Wilson's style cannot be ascribed to any particular school of composition. Central to his compositional approach is a desire to match his music as closely as possible to the individual characteristics of his performers and their instruments. Early works show a preoccupation with rhythmic development deriving from flamenco and Balkan music. Works from the 1960s and 70s are more concerned with serial techniques. In the 1980s and 90s his style became more relaxed, projecting an eclectic range of influences. At the core of his extensive instrumental and vocal output are his six operas, all of which incorporate a strong element of fantasy. *Twelfth Night* (1969), based on Shakespeare's play, employs polytonality, while *Grinning at the Devil* (1986), on the life of Karen Blixen, is constructed around a number of tightly controlled melodic and harmonic motifs. *A Passionate Man* (1995), which takes Jonathan Swift as its subject, presents a synthesis of compositional techniques from earlier dramatic works.

WORKS
(*selective list*)

STAGE

Ops: The Hunting of the Snark, op.8 (children's op, 1, after L. Carroll), 1963, Dublin, 1965; Twelfth Night, op.30 (3, H. Moulton, after W. Shakespeare), 1969, Wexford Festival, 1969; Letters to Theo, op.92 (1, Wilson, after V. van Gogh), 1982, Dublin, 1984; Grinning at the Devil (Aria to Ariel), op.101 (2, E. Grass), 1986, Copenhagen, 1989; The King of the Golden River, op.111 (2, Wilson, after J. Ruskin), 1987–92; A Passionate Man, op.139, 1995, Dublin, 1995

Other dramatic and incid music: The Pied Piper of Hamelin (R. Browning), op.25 (radio), 1967; The Táin, op.48 (monodrama, 1, Wilson), 1v, perc, pf, 1971; Fand, op.62 (monodrama), 1974; Ditto Daughter, op.66, 1976; The Revenge of Truth, op.91, 1982; The Little Mermaid, op.107, 1985; The Temptations of St Anthony, 1985

INSTRUMENTAL

Orch: Sym. no.1, op.4, 1960, rev. 1967; Anna Liffey, op.11, pf, orch, 1965; Hn Conc., op.23, 1967; Double Conc., op.34, 2 accdn, orch, 1969; Dances for a Festival, op.57, 1973; Sym. no.2 (incl. text from Shakespeare: *Sonnet LV*), op.64, Mez, orch, 1975; Conc., op. 76, hpd, chbr orch, 1979; Sym. Variations, op.81, pf, orch, 1980; Vc Conc., op.102, 1984; Angel Two, op.95, 1988; Pearl and Unicorn, op.120, vn, orch, 1989; Menorah, op.123, va, orch, 1989; Concertino, op.137, 1993; Conc. 'For Sarajevo', vn, va, vc, orch, 1996, rev. 1998; Cl Conc., 1999

Chbr: Qnt, op.22, accdn, str, 1967; Sonata no.2, op.50, vn, pf, 1972; Sonata no.3, op.52, vn, pf, 1972; Str Qt, op.53, 1972; Nighttown, op.86, chbr ens, 1982; Brass Qnt no.1, op.93, 1983; Brass Qnt no.2, op.67, 1986; Str Qt no.2, op.126, 1991; Sonata no.4, op.138, vn, pf, 1993; Qnt, op.134, cl, str, 1993; House of Cards, op.141, bn, pf, 1995; Mr Dwyer's Fancy, op.142, 3 gui, 1995

Solo: Pf Sonata, op.7, 1962; Thermagistris, op.29, pf, 1968; Capricci, op.33, pf, 1969; Donizetti Variations, op.29a, accdn, 1969; 5 Preludes, op.87, pf, 1982; The Cat that Walked by Himself, op.100, pf, 1983; Exploration, op.103, pf, 1984; Breeze and Calm, op.109, vn, 1985; Boreas, op.119, amp fl, 1989; For Cliodhna, op.132, vc, 1992

VOCAL

Choral: A Canticle for Christmas (anon., A.C. Swinburne), op.26, children's chorus, 1967; Missa Brevis, op.55, S, A, unison vv/T, org/hmn, 1973; Nativity Ode (J. Milton), op.71, Tr vv, SATB, tpt, hp, perc, org, dancers, 1978; Animalphabet (Wilson), op.131, S, SATB, pf, 1992; Keats on Keats, op.133, SSATB, 1993

Solo: Carrion Comfort (G.M. Hopkins), Bar, pf, 1966; Bucolics (J. Clare), op.28, T, pf, 1968; Ode to Autumn (J. Keats), S, fl, pf, 1968; Irish Songs (G. Moore, G. Darley, J. Swift, C.J. Lever, J. Stephens, A.T. de Vere), op.40, S, pf/orch, 1970; Upon Silence (W.B. Yeats), op.54, S, 1972; Les fiançailles (G. Appollinaire), op.74, S, pf, 1978; The Windhover (Hopkins), op.78, S, cl, 1979; Plurabelle (J. Joyce), op.89, S, chbr ens, 1982; Emily Singing (E. Brontë), op.108, S, orch, 1985; Journey (J. Donne), op.105, S, pf, 1985; Undesirables (L. Bardwell), op.125, S, vc, 1990; Wildwood (R. Nichols), op.124, S, va, 1990; 9 Very Small Songs (A. Douglas), op.130, S, chbr ens, 1991; Vigil (Douglas), op.135, 1v, chbr ens, 1993; Calico Pie (E. Lear), S, hn, vn, pf

EVE O'KELLY

Wilson, John (*b* Faversham, Kent, 5 April 1595; *d* Westminster, London, 22 Feb 1674). English composer, lutenist and singer. He was probably involved in the musical life of the court and the London theatre from an early age, apparently from 1614. There are songs by him for *The Maske of Flowers* and *Valentinian*, both of which date from that year, and he was connected with the King's Men: songs by him survive for plays put on by them between 1614 and 1629. In view of this association it seems likely that he is indeed the 'Jacke Wilson' alluded to in the 1623 folio edition of *Much Ado about Nothing*, despite the lukewarm reception the suggestion has had since it was made in 1846 (the allusion need not be to the first performance of the play in 1604 but to some performance before 1623).

Wilson was recommended to the Lord Mayor of London by Viscount Mandeville on 21 October 1622 as one of the 'Servants of the City for Music and voice' and was duly appointed a city wait, a position he still held in 1641. In 1635 he entered the King's Musick among the lutes and voices at £20 a year with the usual annual livery of £16 2s. 6d. The court moved to Oxford during the Civil War in 1642, and on 10 March 1644 Wilson graduated the DMus at the university. Two years later the garrison surrendered, and he left the city to shelter nearby in the household of Sir William Walter of Sarsden, Churchill; he stayed there until 1656, when he was made professor of music in the university. His remarkable personality made its mark on the Oxford scene, especially at music meetings and the like. In his autobiography Anthony Wood made frequent mention of him, describing him as 'the best at the lute in all England'. A number of amusing anecdotes refer to him: his portrait in the Faculty of Music at Oxford depicts him as a robust, florid man and quite credibly 'a great pretender to buffoonery'.

Wilson's *Cheerful Ayres or Ballads* proclaims itself 'the first Essay (for ought we understand) of printing Musick that ever was in *Oxford*'. In 1661 he resigned the professorship in favour of his friend Edward Lowe (who

made manuscript copies of many of Wilson's songs), and was reappointed to the King's Musick. He succeeded Henry Lawes as a Gentleman of the Chapel Royal on the latter's death in 1662. Increasingly both positions must have become sinecures owing to his advancing age, although it did not prevent his making a second marriage, to 'Anne Penniall on January 31, 1670/71, at Westminster Abbey. Aged 66 [*sic*]' (the mention of a daughter in his will indicates an earlier marriage). He was buried in the cloisters of Westminster Abbey; the inscription (now recut) on the gravestone reads: 'John Wilson/ D in Musick Here/ Interrd Dyed/ February y 22/1673 [= 1674]/ Aged 78 Years/ 10 months and/ 17 Dayes'.

Wilson's most important works are his songs; 226 survive in a manuscript (*GB-Ob* Mus.B.1 dated 1656), which is mainly in the hand of Edward Lowe and includes 30 settings of Latin verse by Horace and others. Songs for the following plays have been identified, although some of the dates are doubtful: Francis Beaumont and John Fletcher: *Valentinian* (*c*1614); Thomas Middleton: *The Witch* (*c*1616); Fletcher: *The Mad Lover* (1616), *The Queen of Corinth* (*c*1617), *The Bloody Brother* (?1617), *The Loyal Subject* (1618), *Women Pleas'd* (*c*1620), *The False One* (*c*1620), *The Pilgrim* (1621), *The Wild-Goose Chase* (1621), *The Spanish Curate* (1622) and *Love's Cure* (?1625); John Ford: *The Lovers' Melancholy* (1628); and Richard Brome: *The Beggar's Bush* (?1622) and *The Northern Lasse* (1629). He also set to music four songs from William Cavendish's *The Varietie*, acted by the King's Men at the Blackfriars Theatre, 1639–42, and works in Thomas Jordan's anthology of Cavalier poems (*GB-NO*). Many of the songs printed in *Cheerful Ayres or Ballads* have a bluff tunefulness that gives them a popular character: *In a maiden time professed* (to words from Middleton's *The Witch*; MB, xxxiii, 1971) is a good example. More refined in style and reminiscent of the lighter type of lute-song are songs like *In a season all oppressed* (MB, xxxiii, 1971). His handling of the declamatory style is often clumsy and shows little of Henry Lawes's sensitivity. Even so there are successes, especially among songs lying between the extremes of tuneful balladry and doctrinaire declamation, for example *Take, O take those lips away* (MB, xxxiii, 1971). The psalms in *Psalterium Carolinum* (published in 1657 and reissued immediately after the Restoration, in 1660) are comparable in style with Henry and William Lawes's *Choice Psalmes* (1648) and Walter Porter's *Mottets* (1657), essentially devotional music. More interesting are his pieces for 12-course lute (or theorbo; *Ob* Mus.B.1), which are in the nature of preludes written in all the major and minor keys.

WORKS

Psalterium Carolinum: the Devotions of His Sacred Majestie, 3vv, bc (org/theorbo) (London, 1657)

Cheerful Ayres or Ballads ..., 3vv, bc (Oxford, 1660[4]; probably pubd in 1659), 7 ed. in MB, xxxiii (1971)

Elegy, 1648[4]

4 songs in W. Cavendish, *The Varietie* (comedy), London, Blackfriars, 1639–42 (London, 1649)

Songs in 1652[8], 1652[10], 1653[7], 1658[5], 1659[5], 1666[4], 1667[6], 1669[5], 1673[4], 1680[5], 1682[5], 1686[4], *Brief Introduction to the Skill of Music*, ed. J. Playford, bks 1 and 2 (London, 3/1660); reprints in 18th-century anthologies

Principal song MSS in *F-Pn*; *GB-Cfm, Es, Eu, Lbl, Ob* (11 ed. in MB, xxxiii, 1971), *Och*; *US-NH, NYp*

30 lute (?theorbo) pieces, *GB-Ob*

Songs in T. Jordan's anthology of Cavalier poems, *NO*

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M. Crum: 'A Manuscript of John Wilson's Songs', *The Library*, 5th ser., x (1955), 55–7

J.P. Cutts: 'Seventeenth-Century Lyrics: Oxford, Bodleian MS Mus.b.1', *MD*, x (1956), 142–209

J. Cutts: *La musique de la troupe de Shakespeare* (Paris, 1959, 2/1971)

H.P. Henderson: *The Vocal Music of John Wilson* (diss., U. of North Carolina, 1962)

M. Hobbs: 'John Wilson's Literary Sources', *LSJ*, xvii (1975), 6–16

P. Walls: 'New Light on Songs by William Lawes and John Wilson', *ML*, lvii (1976), 55–64

A.J. Sabol, ed.: *Four Hundred Songs and Dances from the Stuart Masque* (Providence, RI, 1978, enlarged 2/1982)

B. Bellingham: 'The Musical Circle of Anthony Wood in Oxford during the Commonwealth and Restoration', *JVdGSA*, xix (1982), 6–70

IAN SPINK

Wilson, Olly (*b* St Louis, 7 Sept 1937). American composer. He studied the piano as a child and later gained degrees in music from Washington University, St Louis (BMus 1959), the University of Illinois (MMus 1960) and the University of Iowa (PhD 1964). He also studied electronic music at the Illinois studio for experimental music (1967). In 1968 his electronic composition *Cetus* won a prize in the world's first International Electronic Music Competition. Later honours included Guggenheim fellowships (West Africa, 1971, American Academy in Rome, 1977), and a residency at the Rockefeller Foundation Center in Bellagio, Italy (1991). He taught at several colleges before becoming professor at the University of California, Berkeley in 1970. His commissions include works for the Boston and Chicago SOs, the New York PO, Boston Musica Viva and the Black Music Repertory Ensemble.

Wilson draws freely upon avant-garde styles and techniques in his music, showing a predilection for unorthodox formal procedures and instrumental combinations. His articles appear in *Black Perspectives in Music*, *Black Music Research Journal* and *Perspectives of New Music*.

WORKS
(*selective list*)

Orch: Structure, 1960; Voices, 1970; Akwan, pf, elec pf, orch, 1972; Lumina, 1981; Sinfonia, 1983; Expansions II, 1988; Shango Memory, 1996; Sym. no.3 'Hold On', 1998

Chbr and solo inst: Sonata, vn, pf, 1961; Dance Suite, wind ens, 1962; Piece for 4, fl, tpt, db, pf, 1966; Echoes, cl, elecs, 1974; Pf Trio, 1977; A City Called Heaven, ens, 1988–9; Fanfare for the New Millennium, brass qnt, elecs, 1996

Vocal: Wry Frags. (J. Cunningham), T, perc, 1961; Biography (L. Jones), 1v, pf, 1966; In Memoriam Martin Luther King, chorus, elecs, 1968; Sometimes (Negro spiritual), T, tape, 1976; No More (D. Brutus, I. Mackay), T, chbr ens, 1985; I Shall Not Be Moved, S, chbr ens, 1991–2

Elec: Cetus, 1967; Black Mass (Jones), incid music, 1971; The 18 Hands of Jerome Harris, ballet, 1971; Soweto's Children, elec tape, 1994–5

Recorded interview in *US-NHoh*

Principal recording companies: Columbia, CRI, New World, Neuman

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GroveA (E. Southern) [incl. further bibliography]; *SouthernB*

D.N. Baker, L.M. Belt, H.C. Hudson, eds.: *The Black Composer Speaks* (Metuchen, NJ, 1978) [incl. work-list and interview]

M.D. Schrock: 'Aspects of Compositional Style in Four Works by Olly Wilson', *Black Music Research Journal*, ix (1989), 93–108

EILEEN SOUTHERN/MARION D. SCHROCK

Wilson, Richard (Edward) (*b* Cleveland, 15 May 1941). American composer and pianist. After studying the cello and the piano at the Cleveland Music School Settlement, he was awarded the BA from Harvard (1963), then studied the piano with Wührer in Munich and composition with Moevs (his main Harvard professor) in Rome on a Frank Huntington Beebe Fellowship. He pursued postgraduate study at Rutgers, New Jersey (MA 1966), subsequently joining the music faculty of Vassar College, Poughkeepsie, New York, where he was appointed professor in 1976; he was appointed to the Mary Conover Mellon Professorship there in 1988. His works have been performed worldwide; among his many awards are a joint prize in the League of Composers/ISCM Piano Music Competition (1976) as well as the Burge/Eastman Prize (1978) for his virtuoso piano work *Eclogue*, and a Guggenheim Fellowship (1992–3). He has been commissioned by the San Francisco SO for *Articulations*, and by the Koussevitsky Foundation for the Triple Concerto, written for the American SO, whose composer-in-residence he became in 1992.

Wilson has composed for a wide variety of vocal and instrumental combinations and is concerned as much with exploring the sonic idiom of the particular force at hand as with the communication of an abstract musical concept. His musical style incorporates some aspects of traditional tonality within a highly chromatic, though sensuous, language. Avoiding serialism, he favours evolving motivic interplay, often set against a quasi-Impressionistic background. *Eclogue*, String Quartet no.3 and Symphony no.1 provide the best illustration of his mature style, which is rich yet subtle, often witty, varied yet cohesive, and structured yet always expressive.

WORKS
(*selective list*)

Comic Op: Aethelred the Unready (Wilson, 7 scenes), 1994

Orch: Initiation, 1970; Vn Conc., 1979; 11 Sumner Place, sym. band, 1981; Bn Conc., 1983; Sym. no.1, 1984; Sym. no.2, 1986; Suite for Small Orchestra, 1988; Articulations, 1989; Pf Conc., 1991; Agitations, 1994; A Child's London, 1997; Triple Conc., hn, b cl, mar, orch, 1998

Chbr: Suite for 5 Players, fl, cl, va, vc, perc, 1963; Trio, ob, vn, vc, 1964; Fantasy and Variations, chbr ens, 1965; Str Qt no.1, 1968, Qt, 2 fl, db, hpd, 1969; Wind Qnt, 1974; Str Qt no.2, 1977; Str Qt no.3, 1982; Suite for Winds, fl, cl, 2 bn, 2 tpt, 2 trbn, 1983; Contentions, a fl, eng hn, b cl, dbn, pf/el pf, hp, va, db, 1988; Sonata, va, pf, 1989; Affirmations, fl, cl, vn, vc, pf, 1990, Str Qt no.4, 1997

Solo inst: Eclogue, pf, 1974; Profound Utterances, bn, 1980; Fixations, pf, 1985; Flutations, fl, 1985; Intercalations, pf, 1986; Lord Chesterfield to his Son, vc, 1987; Music for Solo Va, 1988; Civilization and Its Discontents, tuba, 1992

Vocal: In Schrafft's (W.H. Auden), male chorus, pf 4 hands, 1966, arr. SATB, cl, hpd, mar, 1979; 7 choral works (S. Sandy), 1968–72; The Ballad of Longwood Glen (V. Nabokov), T, hp, 1975; August 22 (J. Unterecker), SATB, pf, perc, 1975–6; A Theory (M. Guston), S, vib, 1980; Tribulations (M. Hollis, A.E. Housman, J. Viorst, H. Belloc, O. Nash), v, pf, 1988; Persuasions (T. Carew), S, fl, ob, bn, hpd, 1990; 5 Love Songs on Poems of John Skelton, Mez, pf, 1995; Pamietam (L. Staff, M. Jastrun), Mez, orch, 1995; Poor Warren (J. Ashbery), SATB, pf, 1995

Principal publishers: Peermusic Classical, Boosey & Hawkes

JAMES WIERZBICKI/MARY L. FRANTZ

Wilson, Robert (*b* Waco, TX, 4 Oct 1941). American designer, playwright and director. He was educated at the University of Texas (1959–62), studied painting and graduated in architecture from the Pratt Institute, Brooklyn (1965). He began writing plays and directing in New York in the 1960s, winning critical acclaim especially in Europe. His own *Deafman Glance* (1971), together with his set designs for *A Letter for Queen Victoria* (1975), won several awards, as did his designs for Philip Glass's *Einstein on the Beach* (1974, Avignon; 1976, Metropolitan Opera). His stage designs include Charpentier's *Médée* (1984, Lyons); sections of the multilingual epic *the CIVIL warS*, which Wilson wrote with Glass and Bryars (1984, 1985 and 1987, Rome and New York); Gluck's *Alceste* (1986, Stuttgart); *Salome* (1987, La Scala); and *Le martyre de St Sébastien* (1988, Paris). His productions as a director have included *Die Zauberflöte* (1991, Paris, Bastille), *Madama Butterfly* (1993, Bastille), Virgil Thomson's *Four Saints in Three Acts* (1996, Houston) and *Pelléas et Mélisande* (1997, Paris, Palais Garnier).

Wilson has been called a stage genius and one of 'the most daring and creative figures in contemporary theatre' (Harris); critical reaction to his work is mixed. His conceptions, in which design is the dominant element and in which every aspect of the production is controlled by the central artistic vision, are epic in scale, marathons of endurance for the audience and heroic challenges for actors, singers and collaborators. *the CIVIL warS*, for instance, would run for 12 hours if ever performed in its entirety, and requires a singer to perform while suspended 15 feet above the stage, harnessed and chained in a rig of steel tubing. Columbia University holds a collection of 10,000 of Wilson's scripts, drawings, photographs and papers.

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J. Johnston: 'Family Spectacles', *Art in America*, lxxiv (1986), 94–107

D. Bradley and D. Williams: *Directors' Theatre* (London, 1988)

I. Valente: 'Mess in scena di Le martyre de Saint Sébastien', *Domus*, no.697 (1988), 46–51

L. Shyer: *Robert Wilson and his Collaborators* (New York, 1990)

DAVID J. HOUGH/R

Wilson, Sandy [Wilson, Alexander Galbraith] (*b* Sale, 19 May 1924). English composer, lyricist and librettist. After Harrow and Oxford he studied stage production and design at the Old Vic School in the late 1940s. He contributed to student revue while at Oxford, leading to his first London success, *Slings and Arrows* (1948). In an expanded form *The Boy Friend*, written for the Players' Theatre in 1953, became his most successful show, continuously in the West End at Wyndham's Theatre from 1954 to 1959, on Broadway (1954–5), and a perennial of the repertory ever since. With archetypal material drawn from musical comedies of the 1920s, this affectionate and well-observed tribute displayed Wilson's skill, which went beyond pastiche to a genuine absorption of earlier styles, a constant feature of his later writing. Seldom drawing on influences beyond the popular music of his youth (*The Bucaneer*, 1953, saw Wilson's only use of a contemporary setting and musical style), his marriage of sophisticated lyrics and elegant music has been combined with unusual source material, such as the risqué stories of Firbank for *Valmouth* (1955) and Collier's satirical novel *His Monkey Wife*, whose central character is a mute ape.

His ability to imbue strict rhyme and conventional song forms with originality is notable: typical of his style are

the wit of 'Only a Passing Phase' (*Valmouth*), the period charm of 'No Harm Done' (*Divorce Me, Darling!*, 1964), the integration of scene and song in 'Home and Beauty and You' (*His Monkey Wife*, 1971), and the touching sincerity of 'Behind the Times' (*The Bucaneer*, 1953). His musicals have increasingly suffered from their delicacy and intimate scale in a period of indulgent staging and performance, and from unsympathetic revivals. His writings include the Novello photo-biography *Ivor* (London, 1975), an edition of work by the caricaturist Nerman, *Caught in the Act* (London, 1976) and the autobiography *I Could be Happy* (London, 1975).

WORKS
(*selective list*)

unless otherwise stated music, lyrics and book by Wilson and dates those of first London performances; where different, writers shown as (lyricist; book author)

Musicals: Caprice (S. Wilson; M. Pertwee, after D. Patmore and M. Steen: *French for Love*), Glasgow, Alhambra, 24 Oct 1950, music G. Wright; The Boy Friend (2), Players', 14 April 1953, rev. (3) Embassy, 1 Dec 1953 [incl. I could be happy with you, A Room in Bloomsbury, Won't you charleston?; rev. for film, 1971]; The Bucaneer (2), New Watergate, 8 Sept 1953, rev., Lyric Hammersmith, 1955 [incl. Unromantic Us, For Adults Only, Behind the Times]; Valmouth (2, after R. Firbank), Liverpool, New Shakespeare, 16 Sept 1958 [incl. Magic Fingers, Big Best Shoes; Only a Passing Phase]; Call it Love (play with songs, 2, Wilson; R. Tanitch), Wyndhams, 22 June 1960 [incl. Hate Each Other Cha-Cha]; Divorce Me, Darling! (2), Players', 15 Dec 1964, rev. Islington Tower Theatre, 23 March 1979 [incl. Whatever happened to love?, No Harm Done, You're absolutely me]; His Monkey Wife (2, after J. Collier), Hampstead Theatre Club, 20 Dec 1971 [incl. Home and Beauty and You, Marriage]; The Clapham Wonder (2, after B. Comyns: *The Vet's Daughter*), Canterbury, Marlow, 26 April 1978; Aladdin (2), Lyric Hammersmith, 21 Dec 1979 [incl. Hang Chow, Chopsticks]

Revues: Slings and Arrows, Comedy Theatre, 1948 [collab.]; Oranges and Lemons, Lyric Hammersmith, Nov 1948 [collab.]; See You Later, Watergate, 1951; See You Again, Watergate, 1952; Pieces of Eight, New Oxford, 31 August 1959; As Dorothy Parker Once Said (after D. Parker), Watford, Palace, 21 July 1966, rev. Fortune, 1969

Television: The World of Wooster, songs and incid. music, 1965; Charley's Aunt (musical, after B. Thomas), 1966

Principal publisher: Chappell

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GänzlBMT; *GänzlEMT*
S. Wilson: *I Could be Happy* (London, 1975)
S. Morley: *Spread a Little Happiness: the First Hundred Years of the British Musical* (London, 1987)

JOHN SNELSON

Wilson, Sir **(James) Steuart** (*b* Clifton, 22 July 1889; *d* Petersfield, 18 Dec 1966). English tenor and administrator. He had music lessons from C.B. Rootham at Cambridge University, 1908–11, and in 1911 he sang Vaughan Williams's *On Wenlock Edge* for the Oxford University Music Club, so pleasing the composer that he wrote his *Four Hymns* for him. War injuries during his army service affected one lung and permanently damaged his health, but he resumed his singing career in 1918, playing a leading part in the formation of the English Singers. He took further lessons in 1921 from Jean de Reszke, and rapidly went to the forefront of British singers, with special success in *The Dream of Gerontius* and as the Evangelist in the *St Matthew Passion*. He made concert tours in the USA, Canada and Australia, appeared with the British National Opera Company, in Mozart operas at the Old Vic Theatre, and in the Glastonbury Festival operas by his friend Rutland Boughton. In 1937 he used damages awarded him in a libel action to sponsor the first London production of Boughton's *The Lily Maid*, which he also conducted.

Wilson became well known as a perceptive judge at competitive festivals and, on retiring from active singing, began a new career as an administrator. He taught at the Curtis Institute, Philadelphia (1939–42), and returned to England to become music director for BBC Overseas Services (to 1945), music director of the newly formed Arts Council of Great Britain (from 1945), and in 1948, when he was knighted, director of music for the BBC. He moved to Covent Garden as deputy general administrator of the Royal Opera House, 1949–55, and was principal of the Birmingham School of Music, 1957–60, but this was an unhappy episode. With A.H. Fox Strangways, Wilson published numerous translations of lieder; he also made English translations of *The Creation* and Brahms's *German Requiem*, and contributed many articles to music magazines. On a recording made in 1927 during a performance at the Royal Albert Hall, London, he sings in extracts from *The Dream of Gerontius* conducted by the composer. He also recorded Vaughan Williams's *On Wenlock Edge* and songs by Denis Browne.

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M. Stewart: *English Singer* (London, 1970)

MICHAEL KENNEDY

Wilson, Teddy [Theodore Shaw] (*b* Austin, 24 Nov 1912; *d* New Britain, CT, 31 July 1986). American jazz pianist. He grew up in Tuskegee, Alabama, and briefly studied music at Talladega College. After working in Chicago with Louis Armstrong, Jimmie Noone and others he moved to New York in 1933 to join Benny Carter's band. He played informally and recorded in a trio for Victor with Benny Goodman in 1935 (notably *Body and Soul*) and officially joined Goodman's trio the following year, thereby becoming one of the first black musicians to appear prominently with white artists. Wilson remained with Goodman until 1939, playing on many of the latter's small-group recordings and also on recordings under his own name with other important swing musicians, above all Billie Holiday and Lester Young (including *Mean to me*, 1937, Bruns.). After leaving Goodman he briefly led his own big band (1939–40), and thereafter worked primarily as a leader of small ensembles and as a soloist. Around 1950 he was an instructor at the Juilliard School in New York, an early instance of the recognition of jazz by an important conservatory. He frequently rejoined Goodman for reunions, most notably for a tour of the USSR (1962), an appearance at the Newport Festival (1973) and a concert at Carnegie Hall (1982).

Wilson was the most important pianist of the swing period. His early recordings reveal a percussive style, with single-note lines and bold staccatos, that was indebted to Earl Hines; but by the time of his first performances with Goodman he had fashioned a distinctive legato idiom that served him for the rest of his career. Wilson's style was based on the use of conjunct 10ths in the left hand; by emphasizing the tenor voice and frequently omitting the root of the chord until the end of the phrase he created great harmonic refinement and contrapuntal interest. For the right hand he adapted Hines's 'trumpet' style, playing short melodic fragments in octaves, frequently separated by rests and varied with fleet, broken-chord passage-work. He used the full range of the piano, often changing register or texture to underscore formal divisions. His poised, restrained manner and transparent textures are

especially evident on his solo recordings from the late 1930s (for example, *Between the Devil and the Deep Blue Sea*, 1937, Bruns.), which served as models for countless pianists in the late swing period. From 1940 Wilson's playing became somewhat florid, with frequent pentatonic passage-work, but he retained his basic approach and prowess into the 1980s.

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L. Feather: *The Book of Jazz: a Guide to the Entire Field* (New York, 1957, 2/1965)
J. Mehegan: *Jazz Improvisation*, ii: *Jazz Rhythm and the Improvised Line* (New York, 1962), 80–82 [transcr. of 'Sweet Sue–Just You']
J. Mehegan: *Jazz Improvisation*, iii:*Swing and Early Progressive Piano Styles* (New York, 1964), 15–19 [transcr. of 'The Best Thing for You is Me']
J. Simmen: 'Le grand orchestre de Teddy Wilson, 1939–1940', *Bulletin du Hot Club de France*, no.201 (1970), 10–14; no.202 (1970), 10–13
D.M. Bakker: *Billie & Teddy on Microgroove, 1932–1944* (Alphen aan de Rijn, 1975)
S. Dance: *The World of Earl Hines* (New York, 1977), 183–6
J. McDonough: 'Teddy Wilson: History in the Flesh', *Down Beat*, xliv/4 (1977), 17–18
D. Hyman: 'Thinking about Teddy Wilson', *Keyboard*, viii/9 (1982), 59 [incl. transcr.]
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G. Schuller: 'The Great Soloists: Teddy Wilson', *The Swing Era: the Development of Jazz, 1930–1945* (New York, 1989), 502–13
T. Wilson: *Teddy Wilson Talks Jazz* (Ann Arbor, 1996)
Oral history material in *US-NEij* and Talladega College, Talladega, AL.

J. BRADFORD ROBINSON

Wilson, Thomas (i) (?bap. Durham, 15 Feb 1618; *d* after 1647). English organist and composer. He became a chorister at Durham Cathedral sometime between August 1627 and September 1630, receiving payment for this post up to 29 September 1634. When on 12 November 1635 John Cosin, Prebendary of Durham, established the post of college organist at Peterhouse, Cambridge, he made Wilson its first incumbent. Wilson received payment in this post from December 1635 to January 1643 and is identified by name in one of the chapel part-books and in chapel accounts for 25 October 1642. The organ was dismantled on 29 April 1643 and it is likely that this, together with the abolition of services and Cosin's ejection from the mastership, prompted Wilson to return to Durham where, described as 'Musices professor', he married Margaret Colpots on 25 May 1648. Wilson was at the centre of Cosin's musical innovations at Peterhouse; in the late 1630s he contributed to funds for both the chapel building and the organ, but most of his contribution would have been musical, as the accounts show great activity in the acquisition and copying of music for the newly-formed chapel choir. Despite its variety his music is rather dull and four-square.

WORKS

Ky, Cr (Lat.), 4vv, *GB-Cp*
San, 4vv, *Cu*
2 Evening Services, 4vv, *Cp*
Ven, 4vv, 1636, Festal ps, *Cp*
Lit (Lat.), 4vv, *Cp* [?by H. Molle]
10 full anthems, 4, 5vv (5 inc.), 2 verse anthems (1 inc.), *Cp*, *DRc*; 1 ed. in Hughes

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B. Crosby: *The Choral Foundation of Durham Cathedral, c1350–c1650* (diss., U. of Durham, 1993)
I. Payne: *The Provision and Practice of Sacred Music at Cambridge Colleges and Selected Cathedrals, c1547–c1646* (New York, 1993)

IAN PAYNE

Wilson, Thomas (Brendan) (ii) (*b* Trinidad, CO, 10 Oct 1927). Scottish composer. Born to British parents in the USA, he moved with his family to Scotland while still young. He studied at the University of Glasgow (1948–53) with Ernest Bullock and Frederick Rimmer, and then at the RCM (1954) with Herbert Howells. In 1957 he became a lecturer in the extra-mural department at the University of Glasgow, where he was appointed reader in music in 1971, titular professor in 1977 and Emeritus professor in 1982. He was awarded the CBE in 1990 and an honorary DMus from the University of Glasgow in 1991.

The change of focus Wilson's music underwent in the 1960s and 70s may be appreciated through a comparison of the Third and Fourth String Quartets, written respectively in 1958 and 1978. The Third Quartet, contrapuntally sophisticated and Expressionistic in tone, is in three movements with the entire quartet growing out of the opening theme. The later work, less pervasively contrapuntal, is cast in a single movement with greater flexibility between its five distinct sections. Wilson has since adopted a variety of approaches to writing single movement forms with such works as the orchestral piece *Introit* (1982) and the Violin Concerto (1993). Since his first completely serial piece, the Violin Sonata (1961), his works have espoused a flexible approach to 12-note composition. His music is marked by its attention to instrumental colour and clarity of expression.

WORKS
(*selective list*)

Stage: The Charcoal Burner (radio op, E. Morgan), 1968, BBC, 16 March 1969; Embers of Glencoe (ballet), perc, 1973; The Confessions of a Justified Sinner (op, 3, J. Currie, after J. Hogg), 1974, York, Theatre Royal, 15 June 1976
Orch: Pas de Quoi, str, 1964; Sym. no.2, 1965; Touchstone, 1967; Sinfonietta, brass band, 1967; Ritornelli per archi, str, 1972; Refrains and Cadenzas, brass band, 1973; Sym. no.3, 1979; Mosaics, fl + a fl, hpd, synth, str, 1981; Introit, 1982; Pf Conc., 1985; St Kentigern Suite, str, 1986; Va Conc., 1987; Sym. no.4 'Passeleth Tapestry', 1988; Vn Conc., 1993
Choral: Missa pro mundo conturbato, vv, 2 perc, hp, str, 1970; Sequentiae Passionis, vv, orch, tape, 1971; Te Deum, vv, orch 1971; Ubi Caritas Et Amor TTBarBarB, 1976; Amor Christi, vv, orch, 1989
Solo Vocal: Six Scots Songs, 1v, pf, 1962; Carmina sacra, high v, hp, str, 1964; One Foot in Eden, Mez, ens, 1977; The Willow Branches (7 Songs from the Chinese), 1v, orch, 1983
Chbr and solo inst: Sonatina, pf, 1956; Str Qt no.3, 1958; Sonata, vn, pf, 1961; Sonata, pf, 1964; 3 Pieces, pf, 1964; Pf Trio, 1966; Soliloquy, gui, 1969; Coplas del Ruisenor, gui, 1972; Str Qt no.4, 1978; Incunabula, pf, 1983; Chbr Conc., fl, cl, hn, tpt, trbn, 2 perc, pf, vn, vc, 1986; Chbr Sym., fl, ob, cl + b cl, bn, 2 hn, tpt, 2 vn, va, vc, db, 1990

Principal publisher: Queensgate Music

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J.M. Geddes: 'Thomas Wilson: Profile', *Composer*, no.80 (1983), 14–20

FRANCIS J. MORRIS

Wilson-Johnson, David (*b* Northampton, 16 Nov 1950). English baritone. He studied at Cambridge and the RAM, where he sang the King in Orff's *Die Kluge*. In 1976 he made his début at Covent Garden in Henze's *We Come to the River*, returning for roles in *Boris Godunov*, *The Nightingale*, *L'enfant et les sortilèges*, *Die Zauberflöte*, *Madama Butterfly*, *Turandot*, *Werther*, *Roméo et Juliette*

and *Billy Budd*; in 1995 he sang the Counsellor and a Fisherman in the première of Alexander Goehr's *Arianna*. He quickly revealed a particular talent for contemporary music, singing Choregos in Birtwistle's *Punch and Judy* (which he has also recorded), Maxwell Davies's *Eight Songs for a Mad King* in Paris and London (1979) and Blazes in the première of *The Lighthouse* at Edinburgh (1980). Subsequently he has sung Antony in Barber's *Antony and Cleopatra* (1982, Edinburgh), the title role in the British première of Messiaen's *St François d'Assise* (1988, Royal Festival Hall), King Fisher in *The Midsummer Marriage* for television, Lev in *The Ice Break* (a role he has recorded) and The Man in Schoenberg's *Die glückliche Hand*. Wilson-Johnson's other operatic roles include the title role in *Owen Wingrave*, Swallow (*Peter Grimes*), Allazim (*Zaide*) and Berlioz's Méphistophélès. He is also a fine oratorio singer, and has recorded Bach cantatas, Handel's *Belshazzar*, Brahms's *German Requiem* and Elgar's *Caractacus*. A stylish, intelligent and intensely musical artist with a robust voice and incisive diction, he brings a vivid sense of character to all his performances.

ELIZABETH FORBES

Wilton, Charles Henry (*b* Gloucester, bap. 15 June 1761; *d* after 1811). English violinist, viola player and composer. He studied the violin with Giardini, leader at the Three Choirs festivals, and between 1777 and 1780 he appeared frequently at London concerts playing chamber music alongside his teacher. Later he spent two years in Italy studying with Nardini and 'others of the most eminent musicians in Italy'. For much of his time he was in Naples and Florence. He returned to England in August 1784 and was appointed leader at the Music Meeting in Gloucester that year. In October 1786 he was admitted a freeman of the City of Gloucester, being then described as 'of the City of York, musician', and he led again at the Gloucester Music Meeting in 1790. By 1794 he was resident in Liverpool. Lysons confirmed that he was 'for several years leader at the Liverpool and York concerts' but implied that by 1812 he had given up the violin and confined himself to giving lessons on the piano.

WORKS

op.	
1	Six Duetts, vn, va (London, *c*1780)
–	Coolun, Irish Air with Variations, pf/hpd (Liverpool, *c*1790)
2	Six Duetts, 2 vn (London, 1794)
3	Six Solos, vn, bc (hpd) (Liverpool, 1789)
3	Twelve Progressive Duetts, 2 vn (London, *c*1794)
5	A Set of Eighteen Lessons, pf/hpd (Liverpool, 1791)
6	Three Duetts with Scots Airs, 2 vn (London, 1795)
–	A Set of Short & Familiar Pieces, org, 2 vols. (London, ?1805)
9	Six Sonatas, pf (London, ?1805)

Arr. tunes for R.P. Buddicom and B. Guest, 100 Psalm & Hymn Tunes with Chants (London, 1827)
Songs, etc. pubd singly

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BRIAN FRITH/SIMON McVEIGH

Wimberger, Gerhard (*b* Salzburg, 30 Aug 1923). Austrian composer and conductor. His studies at the Salzburg Mozarteum (1940–47), where his teachers included Cesar Bresgen and Johann Nepomuk David (composition), and Clemens Krauss and Bernhard Paumgartner (conducting), were interrupted by a period of military service under the Third Reich (1941–5). He went on to hold the posts of répétiteur at the Vienna Volksoper (1947–8) and musical director at the Salzburg Landestheater (1948–51). In 1969 he was appointed to a professorship in composition at the Mozarteum. He has served as a member of the board of directors of the Salzburg Festival (1971–9) and as a corresponding member of the Bayerische Akademie der Künste (from 1977). He has conducted internationally as well.

Wimberger does not differentiate between light and serious music. His vocal works set humorous texts, as well as great literature. He has aimed to write in a comprehensible style and to compose music that fulfils a social function. His credo:

> ... to balance the forces that influence me, those of the past, the present and the future, to keep my works free of fashionable postures, to represent my musical ideas clearly so that they are understood by others, to cultivate in the wide field of artistic content a broad space between the serious and the cheerful – thus to blend into a personal synthesis the technical and stylistic possibilities of our time.

WORKS
(*selective list*)

Stage: Schaubudengeschichte (heitere Oper, 6 scenes, E. Spiess, after V. Katajew), 1952–3, Mannheim, 25 Nov 1954; La battaglia, oder Der rote Federbusch (Opernkomödie, 8 scenes, Spiess), 1959–60, Schwetzingen, 21 May 1960; Hero und Leander (Tanzdrama, I. Keres), 1962–3, Wiesbaden, 31 May 1963; Dame Kobold (musikalisches Komödie, H. von Hofmannsthal, after P. Calderón), 1963–4, Frankfurt, 24 Sept 1964; Paradou (op, 14 scenes, E. Zola), 1981–5; Fürst von Salzburg – Wolf Dietrich (szenische Chronik), 1985–7, Salzburg, 11 June 1987

Orch: Musica brevis, 1950, unpubd; Conc., pf, chbr orch, 1955; Allegro giocoso, 12 movts, 1956; Figuren und Phantasien, 1956; Etude dramatique, 1961; Risonanze, 3 orch, 1965–6; Chronique, 1968–9; Multiplay, 23 players, 1972–3; Motus, 1976; Ausstrahlungen W.A. Mozart'scher Themen, 1978; Programm, 1978; Pf Conc. no.2, 1981; Nachtmusik Trauermusik Finalmusik, 1987–8; Synth Conc., 1989; Ahnungen, 1994

Vocal: Heiratspostkantate (anon. 20th-century), mixed chorus, hpd, db, 1957; Ars amatoria (cant., Ovid), S, Bar, chorus, jazz insts, chbr orch, 1967; Singsang, 1v, jazz ens, 1970; Memento vivere (K. Marti, P. Fleming, A. Gryphius and others), 3 spkrs, Mez, Bar, mixed chorus, orch, 1973–4; Mein Leben, mein Tod (H.E. Holthusen, Buddha, Laotse and others), Bar, insts, tape, 1976; Sonetti in vita e in morte di Madonna Laura (Petrarch), chorus, 1979; Tagebuch 1942 – Jochen Klepper, Bar, chorus, orch, 1990–91; Im Namen der Liebe (P. Turrini), song cycle, high men's vv, pf, 1992

Chbr and solo inst: Stories, wind, perc, 1962; Short stories, 11 wind, 1974–5; Plays, 12 vc, wind, perc, 1975; Concerto a dodici (Viaggi), 12 insts, 1977; Str Qt, 1978; Phantasie, 8 players, 1982; Vagabondage, big band, 1988; Wind Qnt, 1990; Szenerie, vn, pf, 1993; Combophonie, 7 insts, 1995

MSS in *A-Wn*

Principal publishers: Schott, Bärenreiter

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SIGRID WIESMANN

Wimpfener Fragmente (*D-DS* 3471). *See* SOURCES, MS, §V, 1.

Winant, Fredericus. *See* WYNANTS, FRÉDÉRIC.

Winbergh, Gösta (*b* Stockholm, 30 Dec 1943). Swedish tenor. He studied in Stockholm with Erik Saedén. After making his début in 1972 at Göteborg as Rodolfo (*La*

bohème), he was engaged at the Swedish Royal Opera and gradually developed an international career. He sang Belmonte at Glyndebourne (1980), made his Covent Garden début (1982) as Titus, his Metropolitan début (1983) as Don Ottavio, and his Scala début (1985) as Tamino, returning as Idomeneus (1990) and Gluck's Pylades (1992). His other Mozart roles have included Ferrando, and Mithridates, which he sang at Covent Garden (1991). He has also sung such parts as Almaviva, Nemorino, the Duke of Mantua, Alfredo, Lensky, Gluck's Admetus, David, Faust, Des Grieux (*Manon*) and Sali (*A Village Romeo and Juliet*). As his light, lyrical voice has become more powerful, he has taken on heavier Wagner and Strauss roles, including Lohengrin, Walther, which he sang in Berlin and at Covent Garden (1993), the Emperor (*Die Frau ohne Schatten*), Parsifal and Erik, which he sang in Vienna in 1995. Among Winbergh's recordings are several Mozart roles, including a noble, ringing Titus, and an alluring Ernesto in *Don Pasquale*.

ELIZABETH FORBES

Winchecumbe, W. de. *See* WYCOMBE, W. DE.

Winchester. City in England. A Saxon church, built before the Norman cathedral, had before 951 one of the most remarkable organs of its period. It was described in a dedicatory epistle to Bishop Alphege of Winchester of *c*990 by the monk Wulfstan (*see* ORGAN, §IV, 4). The Winchester Troper (*GB-Ccc* 473), dating from some 30 years later, contains the earliest known collection of two-part organa. The Chapter Acts of the cathedral are incomplete, but among the earliest recorded organists Christopher Gibbons is the best known. Adrian Batten, while a chorister, was a pupil there of John Holmes, a lay vicar who contributed to Morley's *The Triumphes of Oriana*.

Winchester College is closely connected with the cathedral. There, 16 'Quiristers' were included in William of Wykeham's foundation of 1394, and subsequent organists have often been associated with both establishments. Weelkes was at the college from 1598 until 1601 or 1602, and John Reading (i), organist from 1681 to 1692, was the composer of *Dulce domum* and the 'Election Graces'. From the time of the departure of Jeremiah Clarke in 1695, one organist held both posts until S.S. Wesley left in 1865 after persuading the cathedral authorities to buy the Willis organ built for the Great Exhibition of 1851. From 1924 to 1937 George Dyson was master of music at the college.

On St Cecilia's Day 1703 a performance of 'Vocal and Instrumental Musick, compos'd by Mr. Vaughan Richardson, Organist of Winchester Cathedral' was advertised to take place at the Bishop's Palace at Wolvesey. In 1756 a performance of Handel's *Acis and Galatea* was given in St John's House in the city, and in 1760 there began an annual festival, normally taking place in August or September. Until 1766 the festival occupied two evenings, on each of which an oratorio was performed; the following year this was extended to three days. In 1775 *Messiah* was sung in the cathedral on the second morning and in 1779 another oratorio was sung in addition on the third morning. This pattern continued more or less until 1800 when *Messiah* was dropped in favour of Haydn's *Creation*, until that time 'performed but twice in the kingdom'. Between 1807 and 1814 there was no festival and the last took place in 1817. Occasionally the sacred music was performed in St Maurice's Church. These celebrations, known from 1780 as the Hampshire Music Meeting and from 1808 as the Hampshire Musical Festival, were not based on a local musical society as at Salisbury; nearly all the artists came from London or from other cathedral cities. These included the Linleys (1772), Venanzio Rauzzini (1776 and 1777), Nancy Storace (1776), Tenducci (1781 and 1782), Mara (1785, 1797 and 1798), and Mrs Billington, who came annually from 1786 to 1791. Peter Fussell and George Chard conducted during their periods of office as cathedral organist, while, on occasions from 1781, Salomon was one of the leaders of the orchestra. Since 1904 Winchester Cathedral Choir has taken part with Salisbury and Chichester in the annual Southern Cathedrals Festival. The choir has retained its position as one of Britain's finest cathedral choirs. Organists at Winchester Cathedral in the 20th century included William Prendergast (1902–33), Martin Neary (1972–88) and David Hill (from 1988).

The Winchester imprint is found on psalm books published by W. Colson (1710) and John Edmund (*c*1745). James Robbins published *Harmonia Wykehamica* in 1811.

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BETTY MATTHEWS

Winchester Partbooks (*GB-WCc* 153). *See* SOURCES, MS, §IX, 8.

Winchester Troper (*GB-Ccc* 473). 10th–11th-century troper. *See* SOURCES, MS, §IV, 2.

Winckel, Fritz (*b* Bregenz, Austria, 20 June 1907). German acoustician and musicologist. He studied acoustics and natural sciences at the Berlin Technische Hochschule from 1927 and then (1932–4) worked as a qualified engineer in a studio for experimental music that he had set up at the Berlin Musikhochschule. The direction of his subsequent researches was determined to a large extent by his further study at Berlin University with Walter Nernst (working on the Neo-Bechstein) and Carl Stumpf (on the structures of music and language). In 1950 he took the doctorate in engineering, and in 1951 he completed his *Habilitation* at Berlin Technical University with a dissertation on acoustics. In 1950 he joined the Technical University's faculty of humanities, teaching communications science in music and language, and became supernumerary professor in 1957. In collaboration with Boris

Blacher he set up a studio for experimental music and composition there (1953) which by 1973 had produced about 50 works by various composers. In 1968 Winckel started an experimental music course at Berlin. He was a member of the International Association for Research in Singing and an honorary member of the Association Française pour l'Etude de la Phonation et du Langage (Paris, Sorbonne).

Besides investigating the correlation of musical and linguistic structures using information theory and cybernetics, Winckel published on the composition of electronic music, the spatial aspect of musical acoustics and the analysis of vocal production.

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HANS HEINRICH EGGEBRECHT

Winckelmann, Hermann. *See* WINKELMANN, HERMANN.

Wind band. *See* HARMONIEMUSIK and BAND (i).

Wind-cap [reed-cap] **instruments.** Wind instruments on which the reed, usually a double reed, is enclosed within a rigid cap (Ger. *Windkapsel*, *Mundkapsel*; Fr. *capsule à vent*) normally of wood. The player blows through a hole at one end of the wind cap, causing the reed to vibrate freely; because there is no contact between the lips and the reed the tone cannot be affected by direct lip pressure as it is with an open reed. Overblowing is not usually possible, so the range of most wind-cap instruments is restricted to those notes that can be fingered directly, normally a 9th; in some cases this range is increased by the use of keys, and there is evidence that the range of crumhorns was extended downwards by underblowing (blowing with less than usual wind pressure). The wind cap also protects the reed from damage.

Wind-cap instruments are related to the BAGPIPE and the BLADDER PIPE, in which a reed vibrates freely within a bag or bladder; they differ from them significantly, however, in that the rigid wind cap allows articulation by the interruption of the flow of air through the reed by tonguing, whereas the flexible bag or bladder maintains a reservoir of air under pressure so that the reed vibrates continuously and cannot be affected by tonguing. True wind-cap instruments are first recorded in the late 15th century – the crumhorn in 1488 in Italy, and the wind-cap shawm in 1493 in Germany.

The origins of the wind cap are uncertain: it may have evolved from bagpipes and bladder pipes, probably not by the simple replacement of the flexible bag with a rigid cap, as Kinsky suggested, but by the development of the wooden stock of the bagpipe chanter or the protective collar round the reed of a bladder pipe. Sachs (2/1930) drew attention to certain hornpipes of the later Middle Ages, known as 'mouth pipes', on which a piece of horn at the upper end surrounded the reed (usually a single reed); when pressed against the mouth for playing, this horn structure functions, in effect, as a primitive wind cap. Instruments of this type survived into the 18th century in Wales and Scotland, where they were known respectively as PIBGORN and STOCK-AND-HORN. However, these mouth horns were found primarily in Atlantic Europe, particularly in Britain and Spain, areas not associated with the early occurrence of true wind-cap instruments. Meyer has speculated that the wind cap evolved from the pirouette that supported the player's lips on many early reed instruments.

During the Renaissance a wide variety of wind-cap instruments was developed, of which the crumhorns and wind-cap shawms such as the *Schreyerpfeife* were the main representatives. These instruments fell out of use in art music during the 17th century, by which time changes in musical taste and the requirements of composers had made their small compass and lack of expressive range seem unacceptably restricted. Some wind-cap shawms survived as folk instruments into the 19th century, and the PRACTICE CHANTER of the Highland bagpipes represents a modern survival of the wind-cap principle. Wind-cap instruments may be grouped in four categories:

1. Crumhorns and related instruments with cylindrical bore. 2. Wind-cap shawms with conical bore. 3. Bagpipe chanters used as wind-cap instruments. 4. Miscellaneous wind-cap instruments.

1. CRUMHORNS AND RELATED INSTRUMENTS WITH CYLINDRICAL BORE. The CRUMHORN was the principal wind-cap instrument from the late 15th century to the early 17th; it is associated mainly with Germany, northern Italy and the Low Countries. Although predominantly cylindrical, the bore flares slightly in the lower, curved section of the body. The cornamusa (*see* CORNAMUSA (i)), a rare form of straight, soft 'crumhorn' with muted bell, was little known outside Italy, though Praetorius (2/1619) described it. There are isolated references in Germany and

Bohemia to 'straight crumhorns', which may have resembled the cornamusa. The 'basset: Nicolo' illustrated by Praetorius, a bass instrument like a straight crumhorn, can also be included in this group (*see* CRUMHORN).

2. WIND-CAP SHAWMS WITH CONICAL BORE. The SHAWM with wind cap rather than open reed appears in iconographical sources, especially from Germany in the 16th century and France in the 17th. It is often depicted in the context of popular rather than art music. Praetorius illustrated a small detachable wind cap that fitted over the reed of the normal *discant Schalmey* (treble shawm). The extent to which detachable wind caps were used is not known.

The most extensively documented wind-cap shawm is the SCHREYERPFEIFE, an instrument with expanding conical bore, of which examples survive in Berlin and Prague. It is recorded in German sources associated with town and court musicians from the 1520s and continued in use until the late 17th century. Considerable confusion has been caused by Praetorius's use of the plural form of the name and its synonym 'Schryari' for a different type of instrument (*see* SCHRYARI), the shape of whose bore is not clear. His description and illustrations of three instruments, the smallest of which is quite different from the other two, may deal with a rare group of instruments which he happened to have seen; they are certainly not known from any other source.

The HAUTBOIS DE POITOU, described by Mersenne, was used in the *grande écurie* of the French court in the 17th century. Another French wind-cap shawm, the Cléron pastoral, described only by Trichet (see Lesure), appears to have resembled the *Schreyerpfeife* closely.

The German word RAUSCHPFEIFE was used in the 16th century to refer to wind instruments in general and to shawms (both with and without wind cap) in particular (Boydell).

3. BAGPIPE CHANTERS USED AS WIND-CAP INSTRUMENTS. Mersenne commented that 'all the bagpipe chanters must be sounded with covered reeds [but] they make a much more graceful and vigorous sound when played in the mouth rather than connected to the bag, because the notes can be articulated with the tongue'. He illustrated three such chanters used separately with wind caps: one has two parallel cylindrical bores and two reeds, one a conical bore, and the third a cylindrical or possibly slightly conical bore. The use of the name 'cornamusa' in Italian and other Romance languages both for bagpipes and for a wind-cap instrument suggests that the latter may have been derived directly from a bagpipe chanter, and that the practice of using chanters independently may have been widespread.

4. MISCELLANEOUS WIND-CAP INSTRUMENTS. The late Renaissance was a period of great advances in instrument building, and there are records of a number of wind-cap instruments that were rare or unique and which may have been no more than isolated experiments. The name KORTHOLT, a generic term for wind instruments with the bore doubled back to reduce their length (as in the bassoon), was also used by Praetorius for a wind-cap instrument of this type, in effect a wind-cap SORDUN. This is the only evidence of such an instrument except for Trichet's description of the *courtaut*, and even this was differently characterized by Mersenne – as a straightforward open-reed sordun.

There is some confusion about the DOPPIONI, described by Zacconi. Two instruments that are probably examples of *doppioni* survive in Verona; they are 'double' in that each has two cylindrical bores of different pitch. They probably originally had wind caps but were subsequently adapted for use with open reeds on crooks.

The CROMORNE (i) of the 17th century is no longer regarded as a wind-cap instrument. The term DOLZAINA (or 'douçaine') remains problematic: it may have been used for the crumhorn, but it was also clearly used to refer to instruments without wind caps.

See also OBOE, §I, 2.

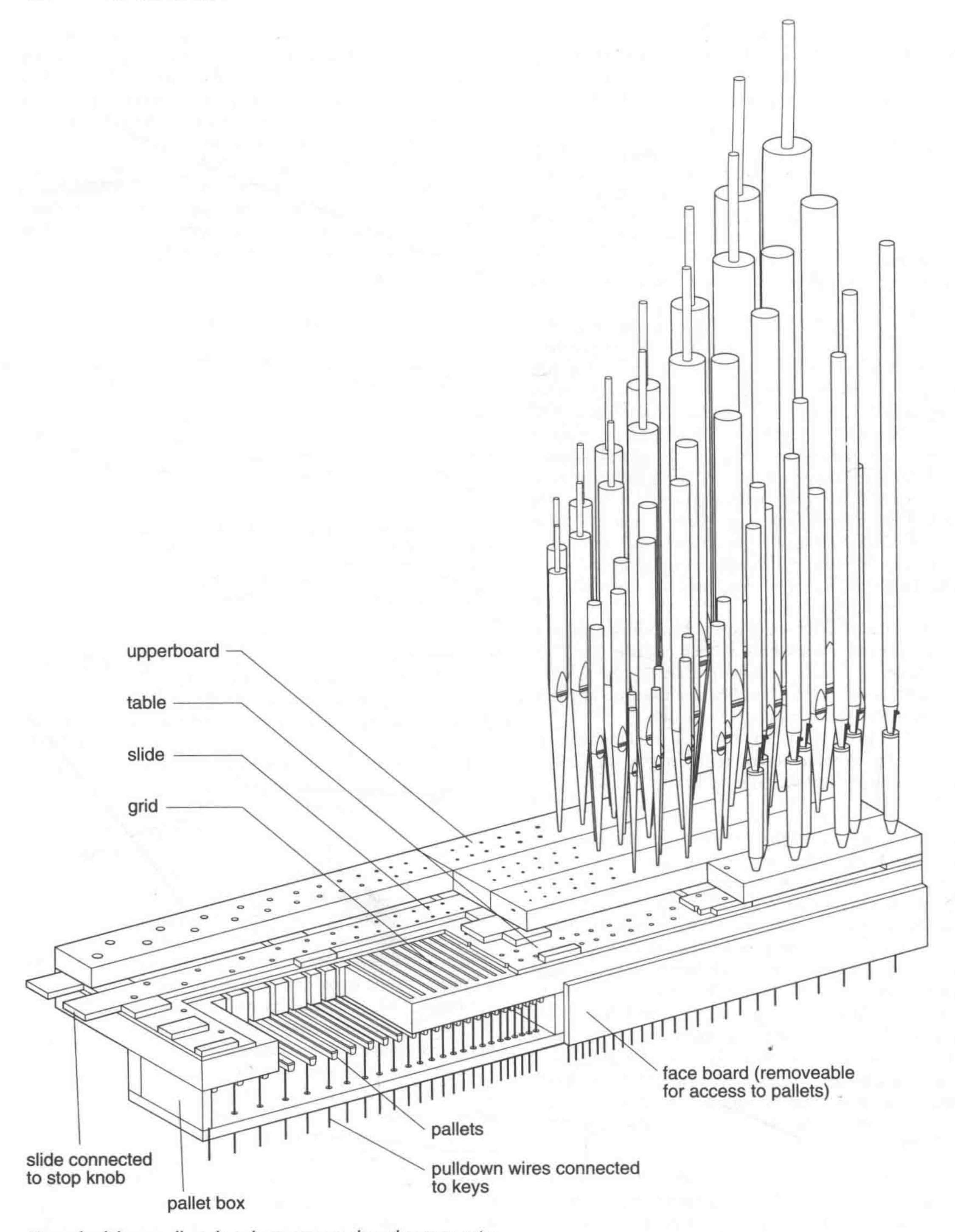
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BARRA R. BOYDELL

Wind-chest [soundboard] (Fr. *sommier*; Ger. *Windlade*; It. *somiere*; Sp. *secreto*). In an organ, the long, broad, but rather shallow wooden structure that collects wind under pressure from the BELLOWS or RESERVOIR and distributes it to the pipes as required. In the classical organ the heart of the wind-chest is a wooden grid, which is partitioned into as many grooves or note-channels as there are notes in the keyboard compass; above this are the table, stop mechanism and upperboard. Below the grid is an enclosed substructure, the pallet-box, which receives the wind from the wind-trunk and contains a row of pallets, one for each of the notes on the keyboard. Each PALLET is held by a spring to cover the underside of a groove in the grid above, and is connected directly or indirectly to a key. When a key is depressed the pallet opens, and wind is admitted to the corresponding groove and then directed via holes in the table, slider and upperboard to the foot or feet of the appropriate pipe(s), depending on the operation of the stop mechanism.

Many forms of wind-chest have been devised: before about 1420 all organs had only one sound per chest (i.e. no stop mechanism; *see* BLOCKWERK), but in the course of the next century three important inventions allowed builders to give separate sounds: the multiple chest (where a key would connect to two chests), the spring-chest (where a 'stop' had its own row of secondary pallets admitting wind individually to its pipes), and the slider-chest (*see* SLIDER). The latter became the most commonly used mechanical action wind-chest. Many other forms and variations (e.g. ventil- or membrane-chests), were devised during the 19th century in order to cope with the commercial expansion of organ-building and with the increase in organ size and the new types of key action. The application of electricity to the organ encouraged the invention of even more types (e.g. unit-chest, pitman chest), but the principle of the slider-chest has proved capable of very flexible application.



View of a slider soundboard partly cut away to show the construction

James Talbot (MS, *c*1695, *GB-Och* Music 1189) used the term 'soundboard' to mean the whole wind-distributing apparatus, and he used the term 'wind-box' for the pallet-box. The term 'soundboard' has been more common in England, while 'wind-chest' is more frequently employed in the USA.

For further discussion and illustrations *see* ORGAN.

MARTIN RENSHAW

Wind chime [aeoliphone]. Term applied to a set of concussion plaques suspended so that they can be activated by the wind (the instrument is classified as an idiophone). The plaques may be made of metal, glass, bamboo, stone, porcelain or shell. In the orchestra, the player activates the chimes by hand stroker; bamboo chimes create a loud 'thwack' when pushed together sharply between the two hands. Although not a precision

instrument, wind chimes were being used increasingly in all types of music at the end of the 20th century. Glass wind chimes appear in Birtwistle's *The Mask of Orpheus* (1973–84), Boulez's *Notations I–IV* (1977–80) and Henze's *Voices* (1973); shell wind chimes in Henze's *Compases para preguntas ensimismadas* (1969–70) and *Das Floss der 'Medusa'* (1968, rev. 1990); and glass, shell and bamboo chimes in Messiaen's *Des canyons aux étoiles* (1970–74).

A similar instrument is the mark tree, a set of 30–40 thin brass tubes, graduated in length from 10 to 30 cm and suspended from a stick (set of concussion-percussion tubes). When lightly stroked it produces a shimmering glissando. The mark tree (named after its inventor, Mark Stevens) was, at the end of the 20th century, widely used in all types of music from pop to orchestral.

JAMES HOLLAND

Windet, John (*fl* London, 1584–1611). English music printer. He owned one of the most successful general printing businesses in London. He held several important offices in the Company of Stationers and ultimately became Printer to the City of London. From 1592 he printed several editions of the Sternhold and Hopkins psalter for John Day and for his son Richard Day. His publications began with John Dowland's *Lachrimae* (dated 2 April 1604 in the Stationers' register); it was financed by Thomas Adams and was one of the most important musical publications of the time. Windet's music output is not large, numbering only a dozen volumes, including Coprario's *Funeral Teares* (1606), Robert Jones's *The First Set of Madrigals* (1607) and *Ultimum vale* (1605) and Thomas Ford's *Musicke of Sundrie Kindes* (1607). Windet worked with type, and his printing was always of a high standard, distinguished by spacious layout and a clean, sharp impression. His skill must have been stretched to its limits by the eccentric demands of Tobias Hume's *The First Part of Ayres* (1605) and *Poeticall Musicke* (1607), both of which he printed. His secular music bears the imprint of 'the Crosse Keys at Powles Wharfe' where he carried on his business from about 1594 until 1611. After his death, most of his copyrights passed to William Stansby, his former apprentice and partner.

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MIRIAM MILLER

Windgassen, Wolfgang (*b* Annemasse, Switzerland, 26 June 1914; *d* Stuttgart, 5 or 8 Sept 1974). German tenor and director. He studied in Stuttgart with his father, the tenor Fritz Windgassen, and Alfons Fischer. In 1941 he made his début at Pforzheim as Don Alvaro (*La forza del destino*). He was a member of the Stuttgart Staatsoper (1945–72), singing first in the Italian repertory and in such parts as Tamino, Max, Hoffmann and Florestan; he then began to prepare Wagnerian roles and in 1950 sang his first Siegmund. In 1951 he sang Parsifal at Bayreuth to acclaim; he appeared there each year until 1970, as Froh, Siegmund, Siegfried, Lohengrin, Tannhäuser, Walther, Erik, Loge and Tristan, establishing himself as the leading postwar Heldentenor. In 1972 he was appointed director of the Stuttgart Staatsoper, where his productions included *Boris Godunov* (1972). He appeared regularly in the Wagnerian repertory at Covent Garden (1955–66). His roles included Adolar (*Euryanthe*), Rienzi, the Emperor (*Die Frau ohne Schatten*) and Otello. He made his American début at the Metropolitan as Siegmund in 1957 and sang Tristan at San Francisco in 1970. Windgassen's musicality and vocal intensity can be heard in his Siegfried on several Bayreuth *Ring* recordings and under Solti, and in his searing Tristan under Böhm.

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HAROLD ROSENTHAL/ALAN BLYTH

Wind gauge. A device for measuring wind pressure, usually that of organs, at the pipe chest, in the trunks, etc. According to German authors (Werckmeister, Adlung, Töpfer) a gauge was first invented by Christian Förner in 1667, but he may only have been publicizing a perfected example. The device had a single column of water which was raised a measurable extent when placed above any air vent (e.g. a pipe-hole in the chest). Töpfer (*Die Orgelbaukunst*, 1833) improved its reliability by giving it a double column. The water-manometer (E.J. Hopkins's 'anemometer') has an S-shaped transparent tube placed on its side; in a bend of this the water rests until moved by the pressurized air admitted at one end of the tube. The pressure of air is measured as the difference between the lower and upper surfaces of water in the bent tube. Thus '2½″ wind' (i.e. about 6 cm) indicates that the surface pushed by the air fell 1¼″, the other surface beyond the bend raised 1¼″ (3 cm).

PETER WILLIAMS

Windha, I Nyoman (*b* Kutri, nr Singapadu, Bali, 1954). Balinese composer and performer. With Ketut Gdé Asnawa he was the chief innovator and exponent of new Balinese gamelan composition in the 1980s and 90s. Windha studied at the government music high school then at the Indonesian Academy for the Performing Arts in Surakarta, joining its faculty in 1985. At first known as a charismatic and skilled performer on the *ugal*, he began composing in 1983. His early music extended and enriched the instrumental *tabuh kreasi* form, which had been codified a generation earlier by his mentor Beratha. With a distinctive melodic gift and the ability to compose complex music extremely fluidly, he enjoyed what for Bali was unprecedented fame as a composer. The performance of many of his works at the annual Festival Gong gamelan competitions gave him a level of exposure that ensured his music was in demand throughout Indonesia and in international gamelan organizations. Windha also composed for dance in the experimental *kontemporer* genre, for Javanese gamelan, and for many unconventional instrumental combinations. He also worked as a teacher and composer for gamelan groups in Germany and the USA.

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(*selective list*)

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Gerehing Kawulu, 1988; Prawireng Stri, with dance, 1988; Kembang Adnyani, 1989; Puspanjali, with dance, 1989; Jagat Anyar, 1990; Jagra Parwata, 1991; Gora Merdawa, 1991; Gadung Kasturi, 1993; Gita Giri Jaya, with voice, 1994; Gerincing Wesi, 1995; Sri Kembang, 1996; Candra Baskara, 1998; Kali Sengara, with voice, 1999

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Music of the Gamelan Gong Kebyar, ii: *Works of Nyoman Windha*, Vital Records CD402 (1996)

MICHAEL TENZER

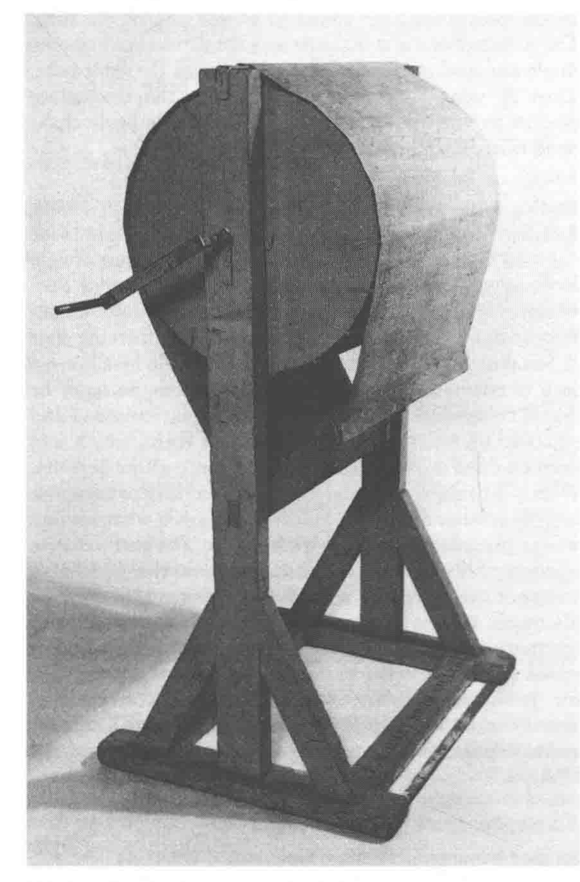
Windharfe (Ger.). *See* AEOLIAN HARP.

Wind hole [bore]. *See* TOE-HOLE.

Windkanal (Ger.). *See* WIND-TRUNK.

Windlade (Ger.). *See* WIND-CHEST.

Wind machine [aeoliphone]. A friction idiophone. It is used on the stage and elsewhere to produce the sound of the wind. It consists of either a barrel framework covered with silk or coarse canvas which rubs against the slats as the barrel is rotated, or an electric fan in which the blades are replaced by lengths of cane. In each case a rise and fall in volume and pitch is gained by a rise and fall in the speed of rotation, and in the case of the barrel by a tightening and loosening of the fabric. The same subtleties of sound are not available with an electric wind machine, which has the further disadvantage of producing a low-pitched but discernible hum when the machine is turned on but not in use: the hum may be audible when the orchestra is playing *pianissimo*.



Wind machine by the L.W. Hunt Drum Co., London

A wind machine is occasionally requested in orchestral scores, for example Strauss's *Don Quixote* (1896–7), Ravel's *Daphnis et Chloé* (1909–12; as 'eoliphone'), Milhaud's *Les choëphores* (1915), Schoenberg's *Die Jakobsleiter* (1917–22), and Vaughan Williams's *Sinfonia antartica* (1949–52), in which there is an instruction that the instrument be 'out of sight'.

JAMES BLADES/JAMES HOLLAND

Wind quintet. A composition for five wind instruments. Although there are many exceptions the usual combination, which became established around 1800, is flute, oboe, clarinet, bassoon and horn. This grouping evolved from the imperial HARMONIEMUSIK as used at the Vienna court of Joseph II from 1782 (two oboes, two clarinets, two horns and two bassoons). The new quintet combination with its solo voices took advantage of the technical improvements being made to wind instruments during this period, and allowed some of the principles of Haydn's writing for string quartet to be transferred to chamber music for wind instruments. Antonio Rosetti (*c*1750–1792), Nikolaus Schmitt and G.M. Cambini (1764–1825) were among the first to compose for the new combination, but the wind quintet became a firmly established musical genre only with Antoine Reicha's 24 quintets written from 1811 (six each in opp.88, 91, 99, 100) and Franz Danzi's nine quintets written in 1820–24 (three each in opp.56, 67, 68). For the rest of the 19th century, with the exception of Georges Onslow's three quintets op.81 (1852), there was less interest in the wind quintet. However, with Paul Hindemith (*Kleine Kammermusik* for five wind instruments op.24 no.2, 1922), Carl Nielsen (op.43, 1922) and Arnold Schoenberg (op.26, 1923–4), the tonal and contrapuntal possibilities of writing for wind were rediscovered. Other leading composers of the 20th century who wrote for wind quintet were Jacques Ibert, Florent Schmitt, Jean Françaix, Darius Milhaud, Eugène Bozza, Samuel Barber, Henk Badings, Malcolm Arnold, Karlheinz Stockhausen and György Ligeti. Since the 1950s the increase in wind playing in schools and by amateurs has led to the composition of pedagogic wind chamber music for all kinds of wind ensembles including quintets.

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WOLFGANG SUPPAN

Windsheim Fragment (*D-Bsb* theol.q.290). *See* SOURCES OF KEYBOARD MUSIC TO 1660, §2(iii).

Windsperger, Lothar (*b* Ampfing, Upper Bavaria, 22 Oct 1885; *d* Frankfurt, 30 May 1935). German composer and editor. The son of a school teacher and organist, he attended the Munich Academy of Music where he studied with Rudolf Louis, Joseph Rheinberger and others. From 1913 he was an editor and adviser with Schott of Mainz, for whom he compiled *Das Buch der Motive* (Maine,

1921), which became a standard source for identifying Wagner's leitmotifs. After military service, he taught theory and piano in Wiesbaden; two years before his death he was appointed director of the Mainz Music School. His music is in the late-Romantic tradition. In addition to orchestral works in conventional genres, he wrote two grandiloquent sacred works: the *Missa symphonica* (1926) and the Requiem (1929). His small piano pieces (op.37) adopt certain modern trends, inviting comparison with Bartók's *Mikrokosmos*.

WORKS
(*selective list*)

Orch: Konzert-Ouvertüre, G, op.17, *c*1918; Sym., a, op.22 (1920); Pf Conc., f, op.30, 1925; Vorspiel zu einem Drama, op.29, 1925; Vn Conc., op.39, 1928; Lützow-Ouvertüre, 1933

Vocal: Missa symphonica, op.36, solo vv, chorus, orch, org (1926); Requiem, op.47, solo vv, chorus, orch, org (1929); *c*40 songs, unacc. choruses

Chbr and solo inst: Lumen amoris, op.4, pf; Sonata, c♯, op.6, pf; 2: Sonatas, op.11, 1; f♯, vn, org; 2, E, vc, org; Sonata, D, and Little Concert Suite, op.15, vc, pf; Pf Trio, b, op.18 (1920); Str Qt, g, op.21, 1920; Sonata, d, op.26, vn, pf; Sonata, C, op.28, pf; Turm-, Wald- und Abendsmusik, op.31, 4 hn; other sonatas, small pieces

Edn: R. Schumann: Skizzenbuch zu dem Album für die Jugend, op.68 (Mainz, 1924)

Principal publisher: Schott

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MGG1 (A. Würz)

L. Windsperger: *Das Buch der Motive aus sämtlichen Opern und Musikdramen Richard Wagner's* (Mainz, *c*1921)

K. Laux: 'Lothar Windsperger', *Der Weihergarten*, iii–iv (1934)

WILLIAM D. GUDGER/ANDREW D. McCREDIE

Wind-trunk (Fr. *porte vent*; Ger. *Windkanal*). A large wooden or metal tube for conveying the wind of an organ from the bellows to the WIND-CHEST. In medieval organs the one central wind-trunk was called *fistula maxima*.

Windway. An ambiguous term which, taken literally, may refer to any passage conveying air in a musical instrument. There are, however, two recognized special connotations.

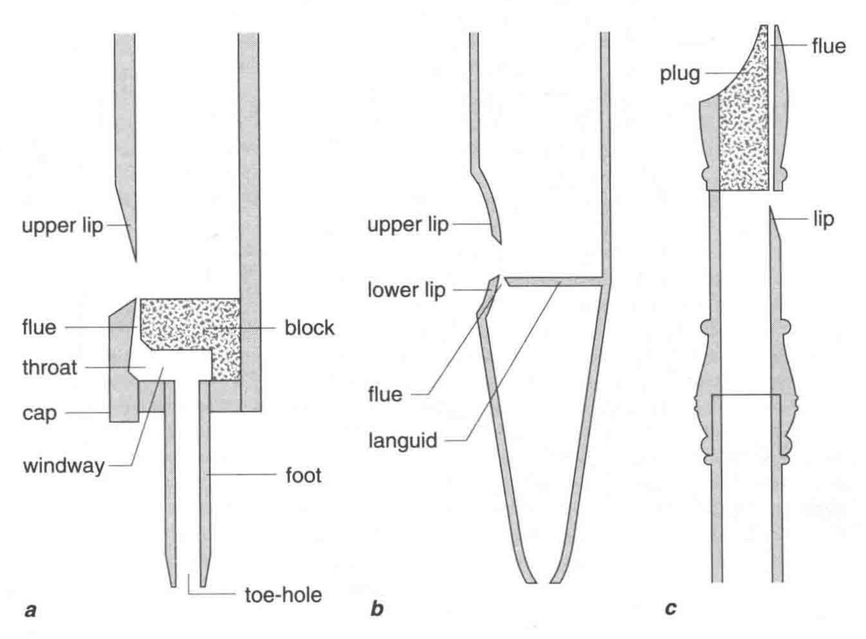
(1) In a wooden flue-pipe of an organ the windway is the passage between the opening of the pipe foot and the flue, which is the slot between the face of the block and the inner side of the cap or lower lip (fig.1*a*). The form of the windway determines the size and shape of the air jet impinging on the upper lip, and through the formation of edge-tones energizes the air column. The throat is that part of the windway hollowed out of the block; its conformation influences the timbre of the pipe. In metal pipes the flue is formed between the edge of the languid and the lower lip derived from the wall of the pipe foot (fig.1*b*).

(2) The windway of a recorder is itself the flue and is a simple passage formed by working a flat on the plug of the instrument and a corresponding groove in the head (fig.1*c*). In certain sophisticated flageolets the windway is sometimes enlarged above the flue proper forming a receptacle for a piece of sponge to absorb the moisture of the breath.

PHILIP BATE

Wineberger [Winneberger], **Paul Anton** (*b* Mergentheim, 7 Oct 1758; *d* Hamburg, 8 Feb 1822). German cellist and composer. He began his musical career at the age of nine as an alto in the Mergentheim Hofkapelle, and five years later he was appointed organist at the Dominican church. After studying theology at the universities in Würzburg and Heidelberg, 1775–8, he moved to Mannheim, where he taught at the Jesuit seminary and served as church organist; he studied composition with G.J. Vogler and Ignaz Holzbauer and violin with Georg Zarth and Ignaz Fränzl, who encouraged him to switch from the violin to the cello.

In 1780 Wineberger joined the Hofkapelle of Prince (Fürst) Kraft Ernst von Oettingen-Wallerstein, and five years later he was appointed principal cellist and first Konzertmeister. During the 1780s and 90s he produced a steady stream of music for court ensembles at Wallerstein: his earliest dated composition is a symphonie concertante for two horns and orchestra in E♭ major, composed in January 1782 for Franz Zwierzina and Joseph Nagel, who were two Bohemian virtuosos who had just joined the Kapelle, and he wrote 20 wind partitas for the Wallerstein Harmonie, which was also under his direction



1. *Diagrams to show the windway in (a) a wooden organ pipe, (b) a metal organ pipe, (c) a recorder*

(*Musikalische Realzeitung*, 13 Aug 1788). Wineberger served as cello teacher to the prince's younger brother, Franz Ludwig, and it is likely that the second cello part that replaces the viola in several of his string quartets (lost) was intended for his aristocratic pupil. In 1798 Wineberger moved to Hamburg, where he found employment with several orchestras but devoted his energies increasingly to teaching. He suffered from poor health in his final years. Although Wineberger's compositions are uneven in quality, the best of them are distinguished by thematic economy, melodic chromaticism, formal experimentation, skilful orchestration and a competent control of counterpoint.

WORKS

VOCAL

MSS in D-HR (see Haberkamp) unless otherwise stated

Der Sieg des Licth (orat, D.E. Beyschlag), 1794
An das biedere Hamburg (New Year cant.), 1802
Die Alpenhütte (op, 1, A. von Kotzebue), perf. Hamburg, 1814
Other vocal: 2 masses, g, 1785, d, 1789; Mass, A, 1792, *BAR*; Requiem, c, 1791; Ave Maria, *BAR*; songs, 1v, pf, some pubd

INSTRUMENTAL

Thematic index of symphonies and symphonies concertantes in The Symphony 1720–1840, ser. C, vi (New York, 1981)
Orch: 5 syms., incl. 'La chasse', *BAR*; 5 syms., 1 ed. in The Symphony 1720–1840, ser. C, vi (New York, 1981); 2 vc concs., both (Mainz, 1797); ob conc., also *Rtt*; 2 cl concs., *Rtt*; 2 symphonies concertantes, 1 for 2 cl, *Rtt*, 1 for 2 hn
Chbr: 3 str qts, op.1 (Offenbach, 1800), no.2 ed. in Little; 3 sonates, pf, fl/vn and vc ad lib, op.7 (Hamburg, before 1816); 12 str qts, *CZ-K*
Other inst: 20 partitas, wind insts; Serenata, wind insts; pf pieces, *DO*; other pf works, some for 4 hands, pubd Hamburg

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FétisB; GerberL; GerberNL; MCL
D. Trummer: 'Paul Wineberger: eine biographische Skizze', *Abend-Zeitung* [Dresden] (17–18 April 1822)
L. Schiedermair: 'Die Blütezeit der Öttingen-Wallerstein'schen Hofkapelle', *SIMG*, ix (1907–8), 83–130
E. Forbes, ed.: *Thayer's Life of Beethoven* (Princeton, NJ, 1964, 2/1967), 104
J. Piersol: *The Oettingen-Wallerstein Hofkapelle and Its Wind Music* (diss., U. of Iowa, 1972)
G. Haberkamp, ed.: *Thematischer Katalog der Musikhandschriften der Fürstlich Oettingen-Wallerstein'schen Bibliothek Schloss Harburg* (Munich, 1976)
F. Little: *The String Quartet at the Oettingen-Wallerstein Court Ignaz von Beecke and his Contemporaries* (New York, 1989)

STERLING E. MURRAY

Winkel, Diederich Nikolaus [Nicolaus] (*b* Lippstadt, 24 Aug 1777; *d* Amsterdam, 28 Sept 1826). German builder of mechanical organs, clock-maker and inventor. He was the son of a master watch- and clock-maker but was orphaned before he was three years old. He became a clock-maker, gaining the freedom of Lippstadt in 1816. In November 1814 he completed a musical time-indicator or metronome (*see* METRONOME (i)) using a balanced, double-ended pendulum. The following year he showed this to J.N. Maelzel, who modified and patented it under his own name. Over the ensuing years the ownership of the concept was hotly disputed by the two men. Winkel's original metronome survives in the Gemeentemuseum, The Hague. Having moved to Amsterdam in 1816, Winkel set about creating an ORCHESTRION organ to rival Maelzel's Panharmonicon. Besides playing music in the ordinary manner, however, his would compose its own music. The outcome was the Componium which, it was claimed, could create an almost endless series of variations once presented with a theme. Winkel completed it on 14 December 1821 and exhibited it all over Europe for some years. In addition to its variations, it played music by Spohr, Mozart and Moscheles. Winkel also built a number of other mechanical organs of extremely high quality. At least four survive and each has a unique mechanism. One organ, for example, is weight-driven by a clockwork mechanism which has only one wheel; another has a system of 'expression' using direct wind pressure without reservoir (as used with the expression stop in a reed organ) in order to over- or under-blow the pipes. He also used a one-key stop changing system which latched and unlatched from a special pin in the surface of the organ barrel.

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FétisB
A.W.J.G. Ord-Hume: *Barrel Organ: the Story of the Mechanical Organ and its Repair* (London, 1978)
P.J. van Tiggelen: *Componium: the Mechanical Musical Improvisor* (Leuven, 1987)

ARTHUR W.J.G. ORD-HUME

Winkelmann [Winckelmann], **Hermann** (*b* Brunswick, 8 March 1849; *d* Vienna, 18 Jan 1912). German tenor. The son of a piano maker, he studied singing in Paris and with Koch in Hanover before making his début in *Il trovatore* at Sondershausen in 1875. After appearances at Altenburg, Darmstadt and Leipzig, in 1878 he settled in Hamburg where he took part in the local premières of *Das Rheingold* (as Loge, 1878), *Götterdämmerung* (1879), Rubinstein's *Nero* (1879) and *Tristan und Isolde* (1882). He sang in London in 1882 with the Hamburg company under Hans Richter at Drury Lane, his roles including Wagner's Lohengrin, Tannhäuser and Tristan. Following Richter's recommendation, Wagner chose Winkelmann to create the role of Parsifal at Bayreuth (26 July 1882). The next year he was engaged by the Vienna Hofoper, where he became the city's first Tristan (on 4 October) and remained a favourite until his retirement in 1906. During this period he continued to sing at Bayreuth, and in 1884 appeared at the Wagner festivals given by Theodore Thomas in New York, Boston, Philadelphia, Cincinnati and Chicago. Apart from Wagner's operas his repertory included Gluck's *Alceste* and *Armide*, *Fidelio*, Auber's *La muette de Portici*, Verdi's *Otello*, Marschner's *Der Vampyr* and, in 1897, Smetana's *Dalibor* under Mahler's direction.

Winkelmann was a leading figure in the first generation of Wagner singers, and was coached by the composer. Although he possessed the ample, sonorous voice of a true heroic tenor, his fluid lyrical delivery stood in marked contrast to the declamatory style of many Bayreuth performers during the era of Cosima Wagner's hegemony. (*ES*; L. Riemans)

□

Winkler, Carl Gottfried Theodor [Hell, Theodor] (*b* Waldenburg, 9 Feb 1775; *d* Dresden, 24 Sept 1856). German poet, impresario and journalist. The son of Gottfried Winkler (archdeacon at Waldenburg and from 1779 deacon at the Dresden Kreuzkirche), he displayed a versatility and diligence in Dresden as lawyer, author and critic, translator and editor, and musical and theatrical organizer. He was the mentor of Friedrich Kind's Liederkreis, assistant director of the court theatre and founder-editor of the *Dresdner Abendzeitung*. He was a friend of Weber and a trustee of his orphaned children. Although his translation of the libretto of *Oberon* is not of high quality, he wrote an excellent text for *Die drei Pintos* and was responsible for the first collection of

Weber's writings (*Hinterlassene Schriften von C.M. von Weber*, Dresden, 1828). Winkler was also among the first Germans to recognize and appreciate the operas of Meyerbeer. He wrote under the pen name Theodor Hell.

WORKS SET TO MUSIC

Die drei Pintos, comic op, partly composed by Weber, 1820, completed by Mahler, Leipzig, 1888; Das Haus Anglade (play), partly incorporated in Weber's Preciosa, Berlin, 1821; Die beiden Galeerensklaven (play), music by F.A. Schubert

Trans. of J.R. Planché's Oberon, romantic op by Weber

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F. Rassmann: *Pantheon der Tonkünstler* (Quedlinburg and Leipzig, 1831)
E. Eckardt: *Chronik von Glauchau* (Glauchau, 1882)
F. Nagler: *Das klingende Land* (Leipzig, 1936)
P. Raabe: *Wege zu Weber* (Regensburg, 1942)
H. Schnoor: *Weber auf dem Welttheater: ein Freischützbuch* (Dresden, 1942, 5/1985)
H. Schnoor: *Weber: Gestalt und Schöpfung* (Dresden, 1953)
K. Laux: *Carl Maria von Weber* (Leipzig, 1966, 2/1986)
J. Warrack: *Carl Maria von Weber* (London, 1968, 2/1976)
W. Hüttel: *Musikgeschichte von Glauchau und Umgebung* (Glauchau, 1995), 132f, 242f

WALTER HÜTTEL

Winkler, Gerhard E. (*b* Salzburg, 14 Oct 1959). Austrian composer. He studied at the Salzburg Mozarteum (1974–80) with Helmut Eder, among others, and at the Vienna Musikhochschule, where his teachers included Erich Urbanner; he also studied musicology, philosophy and psychology at the universities of Vienna and Salzburg (doctorate 1986). He has worked as a freelance recording director and programme planner for Austrian Radio (ÖRF) and taught at the universities of Salzburg and Innsbruck. In 1987 he began an intensive involvement with live electronic and computer music. He has lectured at the Darmstadt summer courses (1992–4) and at IRCAM in Paris (1995–6). His honours include a prize in the Vienna Konzerthausgesellschaft composition competition (1987) and commissions from IRCAM, the Donaueschingen Festival, the Salzburg Festival, Wien modern, and other institutions, festivals and ensembles.

Winkler's compositional technique is based on theories of complex dynamic systems and the spatial projection of sound. His 'growth projects' take the form of complexes of compositions, crossing boundaries between individual works and employing multimedia (video, choreography, lighting, etc). Beginning in 1994, he began to create interactive works for computer and live performers. By tracing contradiction on all levels of musical reality he has aimed to create art neither isolated from, nor entirely absorbed by, the problems of contemporary society.

WORKS
(*selective list*)

Bewegungsetüden, solo inst, 1973–4, rev. 1991; Al-kimiya, str qt, 1986; Kassandra-Frag. (C. Wolf), A, ob, vc, 3 perc, timp, 1987–8; ... in den Tag ... (E.W. Skwara), S, fl, 1988; Grauzone (P. Huchel, D. Alighieri and others), 2vv, 7 choruses, 4 perc, ens, live elecs, 1990; Das Grosse Tor, orch, sound environment, 1992; Ort I–XXXIII, elecs, 1992–3; Schutzräume, fl, cl, sax, vn, va, vc, db, 1994; Koma, str qt, live eles, 1995–6; Vestige, interactive installation, 1997–

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LZMÖ [incl. further bibliography]
S. Pflicht: *Gerhard Winkler: ein Komponisten Porträt* (Lochham, 1986)
C. Scheib: 'Gerhard E. Winkler: nicht vollendbare Projekte: die Kraft des Widerstands im konzentriert Leisen', *Wien modern ... ein internationales Festival mit Musik des 20. Jahrhunderts*, Vienna, 27 Oct–9 Dec 1990 (Vienna, 1990), 107–116

SIGRID WIESMANN

Winkler, Michael-Christfried (*b* Gerstewitz, nr Weissenfels, 18 March 1946). German organist and composer. He studied at the Halle college of church music, the Leipzig Musikhochschule, the Prague Academy of Arts and privately in Berlin with Paul-Heinz Dittrich (from 1970). He also participated in organ masterclasses with Gerd Zacher, Guy Bovet and Jean Guillou. From 1970 to 1982 he served as organist of St Jakob, Köthen, where he was appointed director of sacred music in 1980. In 1983 he became organist of the Kreuzkirche, Dresden. His recital programmes have often featured his own works and compositions especially written for him. Among his honours are the Boswil prize (1977) and the Dresden art prize (1994).

Winkler does not separate his role as an organist from his role as a composer. His chorale settings and particularly his organ improvisations express his enthusiasm for new realms of sound. Finely differentiated tone colours and powerful contrasts are characteristic of his style. In the sphere of church music, his modernity has been controversial. Many of his works are influenced by serial and aleatory models that were severely criticized in the DDR. His output also includes electronic compositions.

WORKS

Dramatic: Komposition einer Orgel (film score), 1984

Vocal: Auf den Tod eines Kindes (D. Enrigth), motet, chorus, 1968; Entbrannter Stern (cant., J. Keats), T, cl, vc, pf, 1970; Trakl-Zyklus (G. Trakl), 1v, pf, 1982–98, unfinished; Der du bist drei in Ewigkeit, 4–12vv, 1988; Ps xc, 1995; Agnus Dei, 14vv, 1996; 3 Motetten im Gedenken un Heinrich Schütz (Geistliche Chormusik, 1648) S, 7 Tr, 3 choruses, 1998

Orch: Vermessenheit I, 1973

Chbr and solo inst: Chènevière, va, 1976; Hymnus-Cadenzen, hn, org, 1976; Str Trio, 1977–8; Solo für Gruppen, wind qnt, pf, 1978; Flaute, fl, 1979–80; Str Qt, 1987–8; DAGE: gefangen im Käfig von vier Saiten, vn, 1988; Kammermusik I, 7 insts, 1993–4; Pour U.[-II-] A., vc, 1994; Lamento pour Bela, ob, t sax, va, org 1995; Adieu et retour, va, 1996

Kbd (org, unless otherwise stated): Orgelblatt no.1, 1975; Provisoria, 1976; December 1952, 1976–97; [after Earle Brown]; Klaviervariationen über ein Thema von Béla Bartók, pf, *c*1976; Du grosser Schmerzensmann, 1984–7; Alles gewürfelt, pf, *c*1988, collab. W. Heisig, C. Münch, A. Schlünz, S. Freikin; For John Cage, 1992; Ostersequenzen, 1992; Timbres, durées et couleurs des années, oder Die Schatten der Jahre und die Farben des Seins, 1996; resonanzen, pf, 1999; chorale preludes; other org works

El-ac: Improvokationes, actors, org, tape, 1970; Canticum negativum, tape, 1971

Principal recording companies: Berlin Classics, Eterna

BEATE SCHRÖDER-NAUENBURG

Winkler, Peter K(enton) (*b* Los Angeles, 26 Jan 1943). American composer. After studying with Seymour Shifrin at the University of California, Berkeley (BA 1964), he attended Princeton University (MFA 1968), where his teachers were Babbitt and Kim. From 1968 to 1971 he was a Junior Fellow at Harvard; he then joined the faculty of SUNY, Stony Brook. In 1976 Winkler won a League of Composers-ISCM prize for *Humoresque* and in 1978 received a MacDowell Colony Fellowship. He has also been active as a musical director for theatrical productions.

Winkler's compositions are either formal and cultivated or popular and vernacular, with each style influencing the other one. A strong sense of rhythm pervades his work (one important exception being the experimental String

Quartet, 1967). Conspicuous also are a controlled sense of humour, as in *Piano Rags* (1971) and *No Condition is Permanent* (1980–89), and dramatic gestures, as in the final movement of the Symphony (1976–8) and *Recitativo e terzetto* (1980). Dramatic considerations become more prominent in Winkler's later works such as *Clarinet Bouquet*, used by the Joan Lomardi dance company for *Mnemosyne*, 1981–2, and *Out!* (1996–7), commissioned by the Connecticut Gay Men's Chorus, as well as in his incidental music. As a writer and theorist, Winkler has concentrated on the analysis of popular music.

WORKS
(*selective list*)

Stage: Out! (music theatre, 2, W. Clark), 1996–7; incid. music for plays, radio, and television

Orch: Praise of Silence, STB, tape, orch, 1969; Sym., 1976–8

Chbr and solo inst: Str Qt, 1967; Humoresque, pf, 1968–70; Pf Rags, 1971; Recitativo e terzetto, ob, cl, bn, 1980; Cl Bouquet, cl, pf, db, 1980; No Condition is Permanent, fl, cl, vn, vc, pf, perc, 1980–89; Yaa Amponsah: Fantasy on a Ghanaian Popular Song, vn, pf, 1988; Gospel Hymn, vn, pf, 1990; Waterborne, vn, tape, 1991; Saboreando el gusto cubano, vn, pf, tape, 1994; 9 Waltzes, pf trio, 1997

Vocal: Sing Out the Old, Sing In the New (W. Clark), TTBB, tuba, vn obbl, 1992; One Light (W. Clark), TTBB, pf, perc, 1994; over 25 songs

WRITINGS

'Toward a Theory of Popular Harmony', *In Theory Only*, iv/2 (1978), 3–26

'Randy Newman's Americana', *Popular Music*, vii (1987), 1–26

MICHAEL MECKNA

Winneberger, Paul Anton. *See* WINEBERGER, PAUL ANTON.

Winner, Septimus (*b* Philadelphia, 11 May 1827; *d* Philadelphia, 22 Nov 1902). American composer, teacher and publisher. His parents were Joseph Eastburn Winner, a violin maker, and Mary Ann Winner (née Hawthorne), a relative of Nathaniel Hawthorne. Largely self-educated in music, he played and taught several instruments. Around 1845 Winner became a music publisher and opened a music store with his brother Joseph. He was active in Philadelphia's music circle and was a member of the Musical Fund Society, in whose orchestra he played for five years, the Cecillian Musical Society, and the Philadelphia Brass Band.

Winner wrote many simple and highly popular pieces, arrangements and instruction methods for different instruments. He is best known for his songs issued under the pseudonym Alice Hawthorne, which spawned the genre known as 'Hawthorne Ballads'. Other pseudonyms were Percy Guyer, Mark Mason and Paul Stenton. Recognition came with *How sweet are the roses* (1850), followed by *What is home without a mother?* (1854). *Listen to the mocking bird* (1855) was an enormous success: within 50 years Americans and Europeans bought around 20 million copies. The tune came from Dick Milburn, a black youth who ran errands at Winner's store.

In 1862, after General George B. McClellan was discharged as commander of the Army of the Potomac, Winner composed *Give us back our old commander: Little Mac, the people's pride*. Winning wide approval, it so provoked Edwin M. Stanton, Secretary of War, that Union soldiers were forbidden to sing it. Stanton made Winner destroy all unsold copies. When McClellan became the Democratic candidate for president in 1864, the piece was his campaign song. Other favourite songs by Winner include *Der Deitcher's Dog* ('Oh where, oh where ish mine little dog gone', 1864), *Whispering Hope* (1868) and *Ten Little Injuns* (1868). (A number of Winner's songs appear in R. Jackson, ed.: *Popular Songs of Nineteenth-Century America*, 1976.)

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D. Ewen: *All the Years of American Popular Music* (Englewood Cliffs, NJ, 1977), 54, 74, 326

NICHOLAS E. TAWA

Winnipeg. City in Canada, capital of Manitoba. Its geographical isolation has been a disadvantage in that more expensive and complicated types of music-making, such as opera, have not become established. However, the Royal Winnipeg Ballet grew from its foundation in the 1930s to a position as one of the leading international travelling companies. The first 40 years of the city's musical life (1874–1914) consisted mostly of sporadic concerts by amateur or visiting artists and private musical enterprise. A long series of British organists and choirmasters, along with the rapidly expanding activities of the Men's Musical Club (founded 1915), established a tradition of respect for English music that was not challenged by other music until the mid-20th century. The Winnipeg Male Voice Choir (1916) made several American tours in the 1920s, and the mixed Philharmonic Society (1922), taken over by the Men's Musical Club in 1929 to form the Philharmonic Choir, helped to make the interwar period particularly notable in terms of public musical participation. This growing involvement of the public was enormously increased by the club's sponsorship of the Manitoba Musical Competition Festival (from 1919), which subsequently became the largest of its kind in the world. In 1983 it was renamed the Winnipeg Music Competition Festival. Many of its leading competitors have achieved international fame.

An important postwar development was the foundation (1948) of the Winnipeg SO, which developed on a regular subscription basis and cooperated with the Philharmonic Choir in large-scale choral works. The orchestra's conductors have included Walter Kaufmann (1949–56), Victor Feldbrill (1958–68), Piero Gamba (1970–80) and Bramwell Tovey (from 1989). In 1969 the Manitoba Opera Association was founded and has become Winnipeg's permanent opera-producing organization, mounting productions of the standard repertory. The Manitoba Chamber Orchestra was founded in 1972 and several chamber groups, the most notable of which is the Festival String Quartet (1968), have become established. Other contributors to musical life are the Women's Musical Club, active as a concert agency, the University of Manitoba School of Music (1964), the Winnipeg Chamber Music Society, the Winnipeg Singers, MusikBarock (1989) and the CBC's annual Spring Radio Festival. The annual summer Winnipeg Folk Festival, founded in 1974, features Canadian and international folksingers and folk groups.

Winsem Fragment (*D-Bsb* theol.q.290). *See* SOURCES OF KEYBOARD MUSIC TO 1660, §2(iii).

Winslade [Winslate], **Richard.** *See* WYNSLATE, RICHARD.

Winter, Georg Ludwig (*d* Berlin, before 1772). German music printer and publisher. He founded his firm in Berlin

in 1750 and introduced Breitkopf's improved typeface there. He published primarily works by Berlin composers (Quantz, Agricola, C.P.E. Bach) and collections such as *Musicalisches Mancherley* (1762–3) and *Lieder der Deutschen mit Melodien* (1767). From June 1772 his widow continued the business; in 1787 J.C.F. Rellstab took over the printed music and Winter's firm ceased business.

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R. Elvers: 'Musikdrucker, Musikalienhändler und Musikverleger in Berlin 1750 bis 1850, eine Übersicht', *Festschrift Walter Gerstenberg*, ed. G. von Dadelsen and A. Holschneider (Wolfenbüttel, 1964), 37–44

RUDOLF ELVERS

Winter [von Winter], **Peter** (*b* Mannheim, bap. 28 Aug 1754; *d* Munich, 17 Oct 1825). German composer.

1. LIFE. He was a pupil of several of the Mannheim court musicians, including the elder Thomas Hampel, and as a boy showed outstanding gifts as a violinist; at the age of ten he was playing in the court orchestra, and subsequently his services were employed on the double bass as well as the violin. In 1776 he had a permanent post as a violinist. Although he had no lessons in composition, he seems at this early stage of his career to have been active as a composer of instrumental music. He was briefly a pupil of the vice-Kapellmeister at Mannheim, G.J. Vogler (who later founded the Mannheim Tonschule), but later dissociated himself from him. Winter's work in the orchestra also brought him into contact with contemporary opera, particularly *opere serie* by J.C. Bach and also Anton Schweitzer's *Alceste* and Ignaz Holzbauer's *Günther von Schwarzburg*, and with the melodramas of Georg Benda, which were exciting much attention. In 1778 the electoral court, with all its musical personnel, moved to Munich, where Winter became director of the orchestra. In this capacity he was responsible, in particular, for conducting the *opéras comiques* that the Marchand troupe performed in German translation at the 'deutsche Schaubühne'. The lively cultural atmosphere of Munich was a stimulus to his general outlook as well as to his musical development; and at this time he first met Mozart, whose *Idomeneo* was given in Munich in 1781. He began to compose for the stage, writing ballets, and melodramas modelled on Benda. A concert tour with the clarinettist Franz Tausch took him to Vienna (1780–81), where he learned from Salieri the Italian bel canto manner, a style whose flowing cantabile he mastered to perfection. In Vienna he also made contact again with Mozart – though evidently in somewhat strained circumstances (see Mozart's letter to his father, 22 December 1781).

Soon after his return to Munich, in 1782, he made his début as an opera composer with *Helena und Paris*, but this work was unsuccessful, as was *Bellerophon* (1785). He was appointed vice-Kapellmeister in 1787, and in 1798 became court Kapellmeister, a post he held until his death. Despite his initial lack of success he continued to compose operas, and several times took extended leave from Munich in an attempt to make a name for himself in various centres as an opera composer. He visited Naples and Venice between 1791 and 1794 and Prague and Vienna from 1795 to 1798, and it was in Vienna that he achieved his first decisive success with *Das unterbrochene Opferfest* (1796). From then on he enjoyed a high reputation well beyond Munich, though the next operas he wrote for Munich were received with little enthusiasm. He was particularly pained by the failure of the heroic opera *Colmal* (1809), which he regarded as his most successful work. In 1804 and 1805 three new operas (all settings of texts by Da Ponte) were well received in London, but *Tamerlan* (1802) and *Castor et Pollux* (1806; a translation of *Il trionfo dell'amor fraterno*) met with cool receptions in Paris. In his later years Winter devoted himself increasingly to composing church music and to teaching singing, and in 1825 he recorded his teaching method in the *Vollständige Singschule*. To mark his completion of 50 years in court service in 1814 he was decorated and granted a personal title of nobility. In 1816 he embarked on a concert tour of northern Germany and Italy with his pupil Clara Metzger-Vespermann, later a celebrated singer, during the course of which he directed three of his operas in Milan in 1817 and 1818. His last opera for Munich was the Singspiel *Der Sänger und der Schneider* (1820), but he remained active until his last years as a composer of church music.

2. WORKS. As Kapellmeister of a court with the high musical reputation that Munich enjoyed at the time, Winter was a well-known figure and, particularly after the success of *Das unterbrochene Opferfest*, a highly esteemed one. Among his collaborators were Schikaneder in Vienna and Da Ponte in London. The unfavourable opinions of such contemporaries as Mozart, Spohr, Meyerbeer and Weber, however, point to a personal character that was unstable and difficult. In his youth he had a good name as a violinist, but his international reputation rests on his operas. His instrumental works (symphonies, concertos for various instruments, several different genres of chamber music) date for the most part from his early years, and are of no particular significance. The instrumental compositions of his maturity are characterized, like all his music, by a smooth cantabile melodic style and generally simple texture. His Battle Symphony of 1814, a typical patriotic work of its time, reveals his liking for colourful orchestration, a taste that perhaps owed something to Abbé Vogler.

Winter's church music is notable for its calm gravity and noble simplicity. Never having undergone systematic instruction in counterpoint, he was only too ready to avoid extended fugues even in his sacred works, though there are exceptions such as the Kyrie of the C minor Requiem. The emphasis, both in the predominantly homophonic choruses and in the solo movements, is rather on the finely balanced expressive simplicity of the melodic writing, which always reflects the words in a subdued manner. In accordance with the effect of dignity that Winter aimed at in his church music, the orchestration is more restrained than it is in the operas and secular cantatas. Of the latter, a particular favourite with his contemporaries was *Timoteo, o Gli effetti della musica*, an extended piece with loose-textured choruses and ensembles and demanding bravura arias.

Winter's operatic output provides an accurate reflection of the situation around the turn of the 19th century, when German opera constituted a meeting-point of all the current operatic genres, either in their original forms or intermingled. Winter was a composer of great facility; tunes flowed easily from his pen. But he did not have the ability of genius to select what he needed from the various

operatic types, and then to impress on his chosen material the stamp of his own personality. He wrote examples of Italian *opera seria* and *opera buffa*, French *tragédie lyrique*, German Singspiel, and works in the post-Gluckian and post-Mozartian traditions, but in every case was content to adhere to the conventional pattern. At the beginning of his career as a composer for the stage he also composed dramatic ballets of the Noverre type, and in his melodramas he relied heavily on the model of Georg Benda's *Ariadne auf Naxos* and *Medea*. This eclectic disposition was the fate of Winter's generation: German composers, having no native tradition to build on like the Italians and the French, were inevitably cosmopolitan in outlook and their individuality was stifled by the weight of foreign influences. Winter thus worked as it were on foreign territory, and he did so with great expertise. In *La grotta di Calipso*, for instance, he spoke the language of *opera seria* with complete conviction, as he did that of *buffa* in *Ogus, ossia Il trionfo del bel sesso*; his gifts as a melodist were put to full use in the extended arias of the former, and his meticulous word-setting stood him in good stead in the rapid chatter of the *buffo* ensemble. Michael Kelly claimed that Winter wrote *Il ratto di Proserpina* in only three weeks. His adoption of the style of *tragédie lyrique* was evidently less successful, to judge from the failure of *Tamerlan* and *Castor et Pollux* in Paris. A typical example of his contribution to the German Singspiel is *Der Bettelstudent, oder Das Donnerwetter*, with its spoken dialogue and mixture of musical styles, including German strophic songs in a popular vein, italianate arias, and a French vaudeville. But his first opera, *Helena und Paris*, as Winter himself wrote in his preface, sought to take up the threads of the serious German opera of Holzbauer; this work, which seems to be based on a German adaptation of Calzabigi's libretto for Gluck, shows Italian and French influence, including ballets, extensive choruses and arias with concertante writing. *Das Labyrinth*, on the other hand, was written as a sequel to *Die Zauberflöte*, but for all the instances of correspondence between the two operas in libretto and music, Winter's has not a trace of the genius of Mozart's work.

Nevertheless, Winter could scarcely have acquired such a reputation merely by imitating the work of others. His importance lies in the skill with which he fused his various stylistic ingredients, especially in *Das unterbrochene Opferfest* and in some of the subsequent German operas such as *Der Sturm*, *Marie von Montalban* and *Colmal*. There are constant reminders of Mozart, and in the choruses Gluck's idiom is found alongside features of the German, Italian and French operatic traditions. But everything is held together by the consistently attractive melodic style that Winter's long experience had taught him, whether he was writing in a pathetic, aria-like vein or in a songlike popular manner. Increasingly he wrote large-scale, through-composed complexes of scenes in a bold, chromatic harmonic style, and with a fine sense of sonority that depends for its effect on varied instrumentation and dynamic contrast. In these respects Winter, the follower of Mozart, heralds the beginnings of German Romantic opera.

WORKS

STAGE

Cora und Alonzo (melodrama, 4, J.M. von Babo), Munich, 1778, *D-MHrm* (lost; copy in *US-Wc*)

Lenardo und Blandine (melodrama, 2, J.F. von Göz, after G.A. Bürger), Munich, National, 25 June 1779, *D-Mbs* (facs. in GOB, x, 1986), *US-Wc*

Reinhold und Armida (melodrama, 3, Babo, after T. Tasso: *Gerusalemme liberata*), Munich, Salvator, 30 March 1780, *D-DS* (lost)

Helena und Paris (ernsthaftes Spl, 3, K.J. Förg, ?after R. de' Calzabigi), Munich, National, 5 Feb 1782, *Mbs*

Das Hirtenmädchen (Spl, 1, H. Braun), Munich, National, 26 March 1784

Der Bettelstudent, oder Das Donnerwetter (Spl, 2, P. Weidmann, after M. de Cervantes: *La cueva de Salamanca*), Munich, National, 2 Feb 1785, *Bsb*, *DS* (lost), *Mbs*, *US-Cn*, vs (1789)

Bellerophon (ernsthaftes Spl, 3, J.F. Binder von Krieglstein), Munich, Hof, 29 July 1785, *D-DS* (lost), *D-DO* (vocal score only)

Circe (os, 2, D. Perelli), composed for Munich, Hof, carn. 1788, but not perf.

Medea und Jason (melodrama, A.C. von Törring-Seefeld), ?Munich, Schloss Seefeld, 1789

Psyche (heroisches Spl, 2, K.F. Müchler), Munich, Hof, Oct 1790, *A-Wn*

Jery und Bäteli (Spl, 1, J.W. von Goethe), ? Munich, Schloss Seefeld, 1790

Das Lindenfest, oder Das Fest der Freundschaft, 1790 (operetta, 2), ?unperf.

Scherz, List und Rache (Scapin und Scapine) (Spl, 4, Goethe), Munich, Schloss Seefeld, 1790, *Wgm*

Catone in Utica (dramma per musica, 3, P. Metastasio), Venice, S Benedetto, May 1791, scena and aria with coro in *US-Bp*

Antigona (os, 2, M. Coltellini), Naples, S Carlo, 4 Nov 1791, ? *I-Nc*

Il sacrifizio di Creta, ossia Arianna e Teseo (dramma per musica, 2, P. Pariati), Venice, S Benedetto, 13 Feb 1792

I fratelli rivali (dg, 2, M. Botturini), Venice, S Benedetto, Nov 1793, *A-Wn*, *B-Bc*, *D-DS* (lost), *Mbs*, *US-Wc*, vs (Bonn, n.d.), Ger. trans. as Die Brüder als Nebenbühler

Belisa, ossia La fedeltà riconosciuta (dramma tragicomico, 2, A. Pepoli), Venice, S Benedetto, 5 Feb 1794, *A-Wgm*; as Elise, Gräfin von Hilburg (trans. and arr. K.L. Gieseke), Vienna, Wieden, 30 Jan 1798, *B-Bc*, *D-DS* (lost)

Die Thomasnacht (komische Oper, 2), Bayreuth, 1 July 1795

Ogus, ossia Il trionfo del bel sesso (Il tartaro convinto in amore) (dg, 2, G. Bertati), Prague, National, 1795, *Bsb*, *Mbs*, vs (Leipzig, n.d.)

I due vedovi (2, G. De Gamerra), Vienna, Burg, 13 Jan 1796, *A-Wgm*, *Wn*

Das unterbrochene Opferfest [Il sacrifizio interrotto; Le sacrifice interromptu; The Oracle, or The Interrupted Sacrifice] (heroisch-komische Oper, 2, F.X. Huber), Vienna, Kärntnertor, 14 June 1796, *Wgm*, *D-Bsb*, *Mbs*, *Us-Bp*, *NYps*, vs (Bonn and Leipzig, 1798)

Babylons Pyramiden (heroisch-komische Oper, 2, E. Schikaneder), Vienna, Wieden, 25 Oct 1797, *A-Wgm*, *Wn*, *D-Bsb*, *Mbs*, *US-Wc*, vs (Vienna, 1797), collab. J. Mederitsch

Pigmalione (dramma semiserio, 1), ? Munich, 1797, lib in *D-Mbs*

Das Labyrinth, oder Der Kampf mit den Elementen (Die Zauberflöte, zweiter Theil) (heroisch-komische Oper, 2, Schikaneder), Vienna, Wieden, 12 June 1798, *D-Bsb*, *DT*, *F*, *Hs*, *Sl*, *I-Fc*, vs (Offenbach and Bonn, n.d.)

Der Sturm (grosse Oper, 2, F.X. Kaspar, after W. Shakespeare: *The Tempest*), Munich, Hof, Oct 1798, *D-DS* (lost), *Mbs*

Marie von Montalban (ernsthaftes Spl, 4, K. Reger, after J.N. Komarek), Munich, Hof, 28 Jan 1800, *A-Wgm*, *Wn*, *D-Bsb*, *F*, *Mbs*, *Sl*, *US-Wc*, *Bp*, vs (Mainz, 1798)

Tamerlan (4, E. Morel de Chédeville, after Voltaire: *L'orphelin de la Chine*), Paris, Opéra, 14 Sept 1802, *F-Pc*, *Po*, *A-Wn* (Ger.), *US-Su* (It.); (Paris, 1802)

La grotta di Calipso (os, 2, L. da Ponte), London, Haymarket, 31 May 1803, *A-Wgm*, *Wn*, *D-Bsb*, vs (Leipzig, n.d.); in Ger., as Calypso, Munich, Hof, 17 Jan 1807, *Mbs*

Il trionfo dell'amor fraterno (os, 3, Da Ponte), London, Haymarket, 22 March 1804; as Castor et Pollux (5, P.-J. Bernard and Morel de Chédeville), Paris, Opéra, 19 Aug 1806, *A-Wgm*, *Wn*, *F-Po*

Il ratto di Proserpina (os, 3, Da Ponte), London, Haymarket, 3 May 1804, *A-Wgm*, *Wn*, *B-Bc*, *D-Bsb*, *Us-Wc*, vs (London, ?1815)

Zaire (2, Da Ponte, after Voltaire), London, Haymarket, 29 Jan 1805, *A-Wgm*, *Wn*, *B-Bc*, *D-Mbs*

Der Frauenbund (komische Oper, 3, Babo), Munich, Hof, 17 March 1805

Die beiden Blinden, 1807–10 (Spl, 3, F. von Holbein), ? Munich, Hof, spr. 1810 [cited in Manferrari]

Salomons Urtheil (3), ? Munich, Hof, 1808, *Mbs*
Colmal (heroische Oper, 2, M. von Collin, after Ossian), Munich, Hof, 15 Sept 1809, *DS* (lost), *Mbs*
Die Pantoffeln (Spl, J.F. Schink), Hamburg, April 1811
Maometto II [Mahomed] (tragedy, 2, F. Romani, after Voltaire), Milan, Scala, 28 Jan 1817, *B-Bc, D-Bsb, Mbs, US-Wc* (Ger.)
I due Valdomiri (os, 2, Romani), Milan, Scala, 26 Dec 1817
Etelinda (opera semiseria, 2, G. Rossi), Milan, Scala, 23 March 1818
Der Sänger und der Schneider (Spl, 1, F. von Drieberg), Munich, Hof- und National, 20 Jan 1820, *D-Mbs*
Ballets, perf. Munich: Pyramus und Tisbe (C. Legrand), 1779; La mort d'Hector (Legrand), 1779, *Mbs*; Die Liebe Heinrichs IV. und der Gabriele oder Die Belagerung von Paris (P. Crux), 1779, *Mbs*; Der französische Lustgarten (E. Lauchery), 1779; Baierische Lustbarkeiten oder Die Heirat durch Gelegenheit (Lauchery), 1779; Ines de Castro (Legrand), 30 July 1780, *Mbs*; Vologesus [Il trionfo della verità] (pantomime ballet, S.V. Gellet), excerpts arr. (Vienna, 1786); La mort d'Orphée et d'Euridice (pantomime, 4, Crux), 1792; 5 others, doubtful

VOCAL

Masses: Missa brevis, Missa solemnis, Missa, 1799, Pastoralmesse, 1805, 4 others: all 4vv, orch; 18 other masses; Requiem for Joseph II, c, 19 March 1790, 4vv, orch, *D-Bsb*; Missa di Requiem, 4vv, *A-Wgm, KR, D-Bsb, Mbs*
Other sacred: Psalme, solo vv, chorus, orch, *Dl*; 2 TeD; Stabat Mater (Die Erlösung des Menschen) (Leipzig); numerous mass sections, offs, hymns, resps, pss, motets, *A-Wgm, D-Bsb, Mbs, I-Mc*
Secular: Timoteo o Gli effetti della musica [Die Macht der Töne] (cant.), Lucerne, 1810 (Leipzig); Die vier Tageszeiten (orat, Zabuesnig), Munich, Dec 1811, *A-Wgm*; Germania (cant.), Munich, 1815; Elysium (F. von Schiller), 4vv, vs (Leipzig); Fantasie der Liebe, S, chorus (Leipzig); Triumph der Liebe (Schiller), 4vv, kbd (Leipzig); Das Waldhorn, 4vv, 2 vn, va, 2 fl, 3 hn (Leipzig); 9 canzonetten, op.16 (Leipzig); 6 airs italiens avec paroles allemandes, with str qt (Bonn); numerous choral works, duets, lieder, canzonets

ORCHESTRAL

Solo inst, orch: Rondo con variazioni, bn, 1810; 1 fl conc., 1813; 2 ob concs., 1814; vn conc.; bn conc.; Concert-Potpourri, vn; Concertino, d; Concertino, bn (Leipzig); rondo, bn
Other orch: 3 syms. (Offenbach); Schlacht-Sinfonie, with chorus, 1814 (Leipzig), ed. in The Symphony 1720–1840, ser. C, xi (New York, 1982); Sinfonie concertante, vn, cl, bn, hn, orch, *D-Bsb*; Concertante, vn, ob, cl, va, bn, vc, orch, ed. in The Symphony 1720–1840, ser. C, xi (New York, 1982); Concertante, 2 tpt, 2 hn, 2 fl, 2 ob, 2 vn, 2 va, vc, b, timp, *SWl*; rondo, cl, vc, orch

CHAMBER

thematic catalogue in DTB, xxviii, Jg.xvi (1915)

13 divertimentos: 12 for 2 vn, va, vc (Mannheim), 10 ed. R. Münster (Zürich, 1965); 1 for 2 vn, va, vc, 2 hn, *Mbs*
3 sonatas: 1 for vn, vc/bn, kbd (Munich); 1 for vn, kbd, *A-Wgm*; 1 for pf
Other chbr: 5 str qts (Paris); str qt, op.5 (Munich, 1800); qt for cl, vn, va, vc (Munich); 3 qnts, 2 vn, 2 va, vc, op.6 (Munich, 1802); sextet, 2 vn, va, 2 hn, b, op.9 (Leipzig, 1803); sextet, 2 vn, va, ob, 2 hn, b (Paris); septet, 2 vn, ob/cl, 2 hn, va, vc, op.10 (Paris and Leipzig); octet, vn, va, vc, fl, cl, bn, 2 hn (Leipzig); partita, 2 ob, 2 cl, 2 hn, 2 bn (Vienna); trio, kbd, vn, bn, *D-Mbs*; 2 pieces, wind insts, a 6, a 9, *LEm*

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L. Schiedermair: *Die deutsche Oper* (Leipzig, 1930, 2/1940)
U. Manferrari: *Dizionario universale delle opere melodrammatiche* (Florence, 1954–5)
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ANNA AMALIE ABERT/PAUL CORNEILSON

Winterfeld, Carl Georg Vivigens von (*b* Berlin, 28 Jan 1784; *d* Berlin, 19 Feb 1852). German musicologist. He studied law at the University of Halle and was appointed a judge in Breslau in 1816. He returned to Berlin in 1832, and was made an honorary member of the Prussian Academy of the Arts in 1839. He was a corresponding member of the Maatschappij tot Bevordering der Toonkunst and one of the founders of the Bach-Gesellschaft.

During a journey he made to Italy in 1812, of which he kept a diary, Winterfeld transcribed compositions of the 16th, 17th and 18th centuries; the collection he left is now in the Staatsbibliothekzu Berlin. His work *Johannes Gabrieli und sein Zeitalter* (1834) is not only a biography of the composer but also a history of music of the city of Venice. In his study of Lutheran church music he regarded the song settings of Johannes Eccard as the most valuable works in that field, as they conform to the chorale; the works of Schütz and Bach, in his view, maintain their position as sacred music, though not as music for the church.

WRITINGS

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Johannes Gabrieli und sein Zeitalter (Berlin, 1834/*R*)
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BERNHARD STOCKMANN

Winterhalter, Hugo (*b* Wilkes-Barre, PA, 15 Aug 1910; *d* Greenwich, CT, 17 Sept 1973). American arranger, conductor and composer. He started playing the violin at the age of six, later studied reed instruments, and was playing professionally by the time he was in high school. He taught music and led the school orchestra while a student at St Mary's College in Emmitsburg, Maryland,

and graduated from the New England Conservatory. After teaching music in high school he began to play the saxophone in club bands in New York; during the 1930s and 40s he played with various dance orchestras, including those of Larry Clinton, Raymond Scott, the Dorsey brothers, Count Basie, Vaughn Monroe and Benny Goodman. Winterhalter turned to arranging in 1944, and eventually arranged music for many of these bands, and also for such singers as Billy Eckstine, Kate Smith, Dinah Shore, Eddie Fisher, Kay Starr, Perry Como, Doris Day, Frank Sinatra, the Ames Brothers and Mario Lanza. In 1948 he joined MGM as music director, and held similar positions at Columbia (1949–50), RCA Victor (1950–63) and Kapp. While with RCA he was a key studio arranger and conductor; his large, lush string orchestra backed many popular singers, and 11 of the recordings he made became gold records. Winterhalter was also a composer, and wrote such hits as *How do I love thee?* (1951), *Hesitation* (1952), and *Melody of Spain* (1962); his biggest hit was his arrangement of Eddie Heywood's instrumental piece *Canadian Sunset* (1956), which sold 1,500,000 copies during the 1950s. He appeared as a conductor with the Hollywood Bowl Orchestra, the Milwaukee SO and the National SO in Washington, DC.

KATHERINE K. PRESTON

Winter-Hjelm, Otto (*b* Christiania [now Oslo], 8 Oct 1837; *d* Christiania, 3 May 1931). Norwegian composer and writer on music. He studied at the Leipzig Conservatory (1857–8) and was later a pupil of Kullak and Wüerst in Berlin. From 1863 to 1871 he was director of the Philharmonic Society and in 1864, with Grieg, he founded the first Norwegian music academy, which opened in 1867. He was also organist at the Trefoldighetskirke, Christiania (1874–1921), and music critic for *Aftenposten* (1887–1913). He wrote two symphonies (1861, 1862) and much vocal music, especially male-voice choruses, as well as chamber music and piano and organ pieces. (H.-M. Weydahl: 'Otto Winter-Hjelm', *Norsk musikktidskrift*, xi (1974), 155–60)

□

Winternitz, Emanuel (*b* Vienna, 4 Aug 1898; *d* New York, 22 Aug 1983). American musicologist of Austrian birth. He gained an LlD at the University of Vienna in 1922 and taught philosophy of law at the University of Hamburg. After studies in music and musical instruments with various teachers he emigrated in 1939 to the USA, where he was first a lecturer at the Fogg Museum of Harvard University (1938–41) and then lecturer and keeper of the collection of musical instruments at the Metropolitan Museum of Art, New York (1941–9). In 1949 he became curator of musical instruments as the Metropolitan Museum made the collection an official department of the museum. He held this post until his retirement in 1973. He was also a lecturer at Columbia University (1947–8) and was a visiting professor at Yale, Rutgers, CUNY and the State University of New York at Binghamton.

As a specialist in musical instruments, Winternitz explored several areas of his field including the history of instruments, instruments as works of art, musical iconography and musical archaeology of the Renaissance. His *Musical Instruments of the Western World* (1966) is a splendid collection of photographs with descriptive comments and an introductory essay placing the instruments in their social and artistic context. His monograph on Gaudenzio Ferrari shows what contributions iconography can make to historical musicology, in this case to the question of the origins of the violin. At the Metropolitan Museum Winternitz aimed to bring the instruments in the collection to playing condition, believing that they would not survive if they were not played. He was responsible for the reorganization of the Crosby Brown Collection of Musical Instruments of All Nations.

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PAULA MORGAN/R

Winterthur. Town in Switzerland. Its active musical life is promoted chiefly by the Musikkollegium Winterthur (founded in 1629 and maintained by private and public patronage), whose traditions have not prevented it from giving the town a reputation as a bastion of modern music, thanks particularly to the patronage of the merchant Werner Reinhart (1884–1951), whose manuscript collection is preserved in *CH-W*. The Musikkollegium

administers the Orchester Musikkollegium Winterthur (formerly the Winterthur Stadtorchester, founded 1875) and the school of music (founded 1873), since 1999 called Musikschule und Konservatorium. In 1999 the former conservatory merged with its Zürich counterpart to become the Musikhochschule Winterthur Zürich. The Musikkollegium arranges many of the concerts which are the basis of local musical life including conventional symphony concerts and also free popular concerts and chamber concerts. Conductors have included Georg Rauchenecker, Hermann Scherchen, Joseph Keilberth, Victor Desarzens, Franz Welser-Möst, Heinz Holliger and Heinrich Schiff.

The Winterthur String Quartet was founded in 1920. There is a strong tradition of vocal music, with several choirs. An organ in the Stadtkirche was first mentioned in 1482 but was removed by 1529; it was not replaced until 1809, when the Riepp organ built in 1768 for the abbey of Salem in south Germany was purchased. Notable organists of the Stadtkirche have included Theodor Kirchner, Hermann Goetz, Karl Matthaei and (since 1976) Rudolf Meyer. The music publisher J.M. Rieter-Biedermann (1811–76) founded his firm in 1848, and was host to Clara Schumann, Liszt and Brahms, who wrote part of the *German Requiem* in Rieter's home. In 1973 the Amadeus Verlag was established by Bernhard Päuler. The Swiss Viola da Gamba-Gesellschaft was founded in Winterthur in 1992. Since 1978 a popular music festival has been held annually in late summer.

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HANS EHINGER/JÜRG STENZL/HARRY JOELSON-STROHBACH

Winther, H.T. Norwegian firm of music publishers. It was opened in Christiania in 1822 by the Dane Hans Thøger Winther (1786–1851). He traded in books, sheet music and instruments and also published books on music. In 1823 he set up the first music lending library in Norway. His firm was the most important music shop and publishing house in the country for the first half of the 19th century; it issued almost 200 light musical titles, some through the periodical *Amphion*. After Winther's death in 1851 the business was sold by auction.

Winther's son Edvard ran his own publishing and printing business from 1841. He published three music periodicals, *Lyra*, *Musikalsk Løverdagsmagazin* and *Musikalsk Album*, in which many Norwegian compositions appeared for the first time. Other Norwegian music publishers made much use of his printing firm. The business was taken over by Carl Warmuth in 1878.

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KARI MICHELSEN

Wintonia, W. de (*fl* 1270–1316). English cleric. His name signifies that he was from Winchester. In the 1270s and 1280s he was a member and, by 1281, sub-prior of Leominster Priory in Herefordshire. In the 1280s he carried out at least two assignments at its parent house in Reading, where he had probably begun his monastic career, and to which he may well have returned for an unknown period. He owned a music book probably written about 1290, which contained 164 polyphonic compositions, providing a generous cross-section of English polyphony of the later 13th century. Unfortunately the manuscript itself is lost, but there exists a detailed list of its contents, written by a late 13th-century hand and headed 'Ordo li[bri] W. de Wint', on ff.160*v*–161 of the manuscript that contains the rota SUMER IS ICUMEN IN (*GB-Lbl* Harl.978). In 1316 he was in service as apparitor at the deanery in Pontesbury, Shropshire. (*See also* WYCOMBE, W. DE and BURGATE, R. DE.)

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ERNEST H. SANDERS

Wintz, Georg. *See* VINTZ, GEORG.

Winwood, Steve (*b* Birmingham, 12 May 1948). English rock singer, guitarist and keyboard player. Emerging from the mid-1960s British electric blues revival as a member of the Spencer Davis Group, he first made his mark in the UK with singles such as *Keep on runnin'* (1965) and *Somebody help me* (1966). The group had hits in the USA with *Gimme some lovin'* (1967) and *I'm a man* (1967); Winwood's husky vocals and Hammond organ playing provided the most authentic-sounding rhythm and blues of the British scene in the 1960s. In 1967 he formed Traffic, whose lyrical, psychedelic pop style can best be heard on the song *Paper Sun* (1967). After one album with Eric Clapton (*Blind Faith*, Polydor, 1969), Winwood reformed Traffic. This second version of the band blended rock, pop and rhythm and blues with modal jazz improvisation to produce a series of albums that became staples of 1970s FM radio in the USA, especially *John Barleycorn Must Die* (Isl., 1970), *The Low Spark of High Heeled Boys* (Isl., 1971) and *Shoot Out at the Fantasy Factory* (Isl., 1973). With the breakup of Traffic in 1975, Winwood began a solo career. His 1980 album *Arc of a Diver* (Isl.) featured him singing and playing all parts, and its single 'While You See a Chance' was a US top ten hit. His album, *Back in the High Life* (Isl., 1986) generated the hit singles 'Higher Love', 'Back in the High Life Again' and 'The Finer Things', while *Roll with It* (Virgin, 1988) marked the peak of Winwood's popularity.

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JOHN COVACH

Wiora, Walter (*b* Kattowitz [now Katowice, Poland], 30 Dec 1906; *d* Tutzing, 9 Feb 1997). German musicologist. He studied at the Hochschule für Musik, Berlin (1925–7), and read musicology at Berlin under Abert, Blume, Hornbostel, Sachs, Schering and Schünemann and at Freiburg under Gurlitt (1926–36). There he took the doctorate in 1937 with a dissertation on the development

of folksong and became an assistant at the Deutsches Volksliedarchiv, Freiburg (1936–41). In 1941 he completed the *Habilitation* in musicology with a work on Kretschmer's and Zuccalmaglio's collection. Subsequently he was appointed reader in musicology at Posen (Poznań; 1942), archivist at the Deutsches Volksliedarchiv, Freiburg (1946–58) and professor of musicology in succession to Blume at Kiel (1958). There he founded and directed the Herder-Institut für Musikgeschichte and was also a member of the German UNESCO Commission. From 1964 until his retirement in 1972 he was professor of musicology at Saarbrücken. He was a member of the governing body of the Deutscher Musikrat (1956–65), on whose behalf he edited the *Musikalische Zeitfragen*, and of the International Folk Music Council Committee (from 1955).

Wiora worked in many areas of research: folksong and folk music; music aesthetics and the history of the concept of music; individual periods and countries; genres (especially the lied); species of music (e.g. absolute music, programme music); and composers (Josquin, Brahms). His work was characterized by thoughtful consideration of the aims and methods of musicology and of every aspect of the material under debate. As a basic method he developed a system of 'essential research' which takes into account the traditional processes as well as the constant factors and principles of development in the historical evolution of music. This attempts to bring systematic and historical musicology together and to give a universal perspective to music history, relating folk music and art music and abolishing European centrality: Western art music is merely one 'age of music'. In his *Die vier Weltalter der Musik* (1961) Wiora described this age in connection with prehistory and early times as well as with the music of the highly developed cultures of antiquity and of the orient and with the 'age of technology and global industrial culture'.

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HANS HEINRICH EGGEBRECHT

Wipo [Wigbert] (*b* ?Solothurn, *c*995; *d c*1050). Priest, poet and chronicler. He studied at Solothurn, became chaplain to the Emperor Conrad II (*d* 1039) some time before 1020, and then teacher and confessor to Emperor Henry II (*d* 1056). In 1045 he went into seclusion as a hermit, when he wrote his biography of Conrad.

His musical importance lies in the attribution to him of *Victimae paschali laudes* by Schubiger on the basis of an Einsiedeln manuscript of the late 11th century (facsimile in Schubiger), which places the name 'Wipo' at the head of the sequence. Julian cited as evidence against this the appearance of the sequence in two manuscripts possibly dated too early in the 11th century for Wipo to have written the work (*CH-SGs* 340, to which the sequence is apparently added, and *F-Pn* lat.10510, from Echternacht). The Einsiedeln manuscript, however, may be one of those medieval sources that ascribes items, sometimes on less than good authority, to eminent persons; at least, the other items from this manuscript reproduced by Schubiger are also ascribed, including a Gloria ascribed to 'Leonis pape'. In all, the attribution remains uncertain.

The sequence is generally taken to be representative of the transition from the early prose type to the later rhyming, scanning type. Beyond that, it is short, clearly focussed, and sets the dialogue with Mary to an 'over-couplet' phrase structure ($AB^1B^2C^1D^1C^2D^2E^1E^2$). Phrase E^1, referring to the Jews, is omitted in modern performing editions. (Derivation of the incipit of the melody from the Alleluia *Christus resurgens* is speculative.) The work became incorporated into Easter dramas, and was popular; it was one of the five sequences to survive into the 20th-century Roman gradual.

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For further bibliography *see* SEQUENCE (i)

RICHARD L. CROCKER

Wiquardus. Another name for the composer Biquardus. *See* PICARD, (2).

Wirbel (i) (Ger.). The peg of a string instrument. A *Wirbelkasten* is a PEGBOX.

Wirbel (ii) (Ger.). A drumroll. *See* DRUM, §II.

Wircker [Würker, Testorius, Hymaturgus, ?Weber], **Johann** [Johannes] (*b* Oschatz, Saxony; *fl* 1548–72). German composer, singer, copyist and teacher. In 1548 he was in the choir of the electoral Hofkapelle at Dresden. He attended the St Afra Fürstenschule at Meissen from 1551 to 1554, when on 16 April he entered the University of Wittenberg. In 1557 he is described as Rektor of the school at Borna, Saxony, in 1561 as a Kantor and musician at the Saxon electoral court and in 1563–5 as a copyist in the service of King Maximilian of Bohemia at Breslau. In 1565 he is referred to by the name Testorius, in 1571 as a musician at Oschatz with the name Hymaturgus and in 1572, as Johann Würker, as a singer. He may be the Johann Weber referred to in 1562 as 'composer from Oschatz'. As a composer he is known by the *Missa super 'Castigans castigavit'* and the wedding motet *Viri diligite*, both for four voices (and both in autograph copies in *D-Mbs*), and a six-part *Te Deum* (in *D-Dl* and *LEu* [inc.]). In a letter of 1 November 1563 to Duke Albrecht of Prussia he stated that he was the composer of two six-part motets, *Domine, dirige* and *Puer natus est nobis*, both now lost (formerly in *RUS-KA*). Motets that he apparently composed for Dukes Christoph and Ludwig of Württemberg are also no longer extant. Of other works stated in Eitner to be by him, the *Missa super 'Ave praeclara'* is now known to be by Finck, the *Missa super 'Aspice'* by Monte and the motet *Cantemus nunc unanimes* by Ruffo; the 'Patrem omnipotentem' and 'Pleni sunt coeli' mentioned by Kade are from the *Missa super 'Ave praeclara'*, and *Lauda anima* is simply a motto copied into various choirbooks.

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LIESBETH WEINHOLD

Wirén, Dag (Ivar) (*b* Striberg, Närke, 15 Oct 1905; *d* Stockholm, 19 April 1986). Swedish composer. He studied composition with Ellberg at the Swedish Royal Academy of Music (1926–31), and in 1929 he passed the organist's examination. In 1931 he went to Paris, where he studied composition and orchestration with Sabaneyev (1932–4), came into contact with the music of Stravinsky and Prokofiev and became a neo-classicist himself. He was librarian of the Swedish Composers' Association (1935–8). Later appointments included the post of music critic of the *Svenska morgonbladet* (1938–46), membership of the executive committee of the Swedish Composers' International Music Agency (STIM, 1939–68) and the vice-chairmanship of the Swedish Composers' Association (1947–63).

Wirén's early neo-classical pieces, such as the Piano Trio (1933) and the Sinfonietta (1933–4), are apt and entertaining, with an individual marked rhythmic and melodic outline. Another example is his most popular work, the Serenade for strings (1937), whose well-known last movement parodies military music in imitating drums. Even during the war he continued to write diverting pieces (e.g. the Little Suite op.17 and the two radio operettas) as a sort of desperate protest; but with peace his music began to change, and problems of form became increasingly important to him. The metamorphosis technique of his later work appeared initially in the Third Quartet, the first three movements of which were composed in 1941. In 1945 Wirén added a fourth movement in response to the view of friends and colleagues that the work was too short; this last movement uses only variants of earlier

themes. The technique was developed in subsequent works into a principle of gradual thematic development, with a minimal use of repetition.

The attempt to create 'a special form for each work' can be noted from the Symphony no.3 (1943–4) onwards; here, as in the Fourth and Fifth Quartets, Wirén's style is clear and well-honed. The Fourth Symphony is an outstanding example of an ability to create intensely expressive music without sacrifice of taut control. In the Symphony no.5 and the Fifth Quartet expression is more restrained, and strengthened by the laconic style. Wirén sometimes in later years composed light pieces, among them *Annorstädes vals* ('Waltz from Somewhere Else'), the Swedish entry for the 1965 Eurovision Song Contest, to which its delicate nuances were scarcely suited.

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Other orch: Conc. Ov., op.2, 1931; Sinfonietta, C, op.7a, 1933–4; 2 Pieces, op.7b: Gavotte, Scherzo, 1934; Vc Conc., op.10, 1936; Serenade, op.11, str, 1937; Conc. Ov., op.16, 1940; Little Suite, op.17, 1941; Lustspelsuvertyr, op.21; Romantisk svit 'Köpmannen i Venedig' [The Merchant of Venice], op.22, 1943; Vn Conc., op.23, 1945–6; Ballet-suite, op.24a; Pf Conc., op.26, 1947–50; Divertimento, op.29, 1954–7; Triptyk, op.33, small orch, 1958; Music for str orch, op.40, 1966–7; Concertino, op.44, fl, small orch, 1972

CHAMBER AND INSTRUMENTAL

5 str qts: n.d., op.9, 1935, op.18, 1941–5, op.28, 1952–3, op.41, 1968–70

2 sonatinas, vc, pf, op.1, 1931, op.4, 1933; Theme with Variations, op.5, pf, 1933; Pf Trio, op.6, 1933; Preludium, op.8, vc, pf, 1932; Suite miniature, op.8b, 2 vn, vc, db, pf, 1934; Chaconne, op.12, vn, pf, 1937; Sonatina, op.15, vn, pf, 1939; Ironiska småstycken [Ironic Small Pieces], op.19, pf, 1942–5; Pf Sonatina, op.25, 1950; Qt, op.31, 3 wind, vc, 1956; Improvisationer, op.35, pf, 1959; Impromptu, op.35b, pf, 1959; Pf Trio, op.36, 1961; Miniatyr, pf, 1962; Little Serenade, op.39, gui, 1964; Wind Qnt, op.42, 1971; Little Pf Suite, op.43, 1971; My Lagan Love (Irish trad.), vc, pf

Principal publishers: Gehrman, Nordiska, Universal

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A. Brandel: 'Eine reife Generation: Larsson – Wirén – de Frumerie - von Koch', *Musikrevy International* (1959), 47–56 [Eng. trans., *Musikrevy International* (1960), 61–9]

P.-A. Hellquist: 'Dag Wirén och Den elaka drottningen', *Nutida musik*, v/1 (1961–2), 1–5

G. Bergendal: 'Dag Wiréns femte synifoni', *Nutida musik*, viii (1964–5), 85–8

H. Connor: *Samtal med tonsättare* [Conversation with composers] (Stockholm, 1971)

J.H. Yoell: *The Nordic Sound* (Boston, 1974)

J.O. Rudén: *Dag Wirén: Life and Works* (Stockholm, 1982) [pubn of the Swedish Music Information Centre]

L. Hedwall: *Den svenska symfonin* (Stockholm, 1983)

G. Bergendal: 'Dag Wirén in memoriam', *Årsskrift K. Musikaliska Akademien* (Stockholm, 1986), 19–23

ROLF HAGLUND

Wirth, Helmut (Richard Adolf Friedrich Karl) (*b* Kiel, 10 Oct 1912; *d* Hamburg, 2 Feb 1989). German musicologist. After private composition study under R. Oppel, he studied musicology under Fritz Stein and Friedrich Blume at Kiel University (1932–7), where he took the doctorate in 1937 with a dissertation on Haydn as a dramatist. He began work for Hamburg radio in 1936, and became chief chamber music editor, and was in charge of the *Lektorat*. He was a visiting lecturer at Hamburg (1949–52) and lecturer in music history at the Schleswig-Holstein Musikakademie, Lübeck (1952–72). A founder-member of the Haydn Institute, Cologne, he edited works for the Haydn-Gesamtausgabe. His research interests concerned the study of individual composers from the 18th century to the 20th, notably Reger. He composed piano music, chamber music and songs.

WRITINGS

Joseph Haydn als Dramatiker: sein Bühnenschaffen als Beitrag zur Geschichte der deutschen Oper (diss., U. of Kiel, 1937; Wolfenbüttel, 1940)

'Max Reger in his Works', *MMR*, lxxviii (1948), 143–52

'J. Chrétien Bach', *La revue internationale de musique*, new ser., no.8 (1950), 132–44

'Mozart et Haydn', *Les influences étrangères dans l'oeuvre de W.A. Mozart: Paris 1956*, 49–57

'Carlo Goldoni und die deutsche Oper', *Hans Albrecht in memoriam*, ed. W. Brennecke and H. Haase (Kassel, 1962), 160–67

'Natur und Märchen in Webers *Oberon*, Mendelssohns *Ein Sommernachtstraum* und Nicolais *Die lustigen Weiber von Windsor*', *Festschrift Friedrich Blume*, ed. A.A. Abert and W. Pfannkuch (Kassel, 1963), 389–97

Max Reger in Selbstzeugnissen und Bilddokumenten (Reinbeck, nr Hamburg, 1973/*R*)

'Gluck, Haydn und Mozart: drei Entführungs-Opern', *Opernstudien: Anna Amalie Abert zum 65. Geburtstag*, ed. K. Hortschansky (Tutzing, 1975), 25–35

EDITIONS

Max Reger: Klavierwerke, Sämtliche Werke, ix (Wiesbaden, 1957)

Joseph Haydn: Werke, xxv/3: *Lo speziale* [*dramma giocoso*] (Munich, 1959); xxv/6: *L'incontro improvviso* [*dramma giocoso*] (Munich, 1962); xxv/13: *Orfeo ed Eurydice* [*dramma per musica*] (Munich, 1973–4)

Franz Schubert: Werke für Klavier und ein Instrument, Neue Ausgabe sämtlicher Werke, vi/5b (Kassel, 1970)

HANS HEINRICH EGGEBRECHT

Wirzbięta [Wierzbięta], **Maciej** (*b* Kraków, 1523; *d* Kraków, 15–17 June 1605). Polish printer and bookseller active in Kraków. He was probably a pupil of FLORIAN UNGLER. For the high standards of his publications (which equal those of Januszowski), Wirzbięta received the title 'Sacrae Maiestatis Regiae chalcographus'. A Calvinist, he became the principal printer for the Reformation in Poland. He published much music, almost entirely consisting of songbooks in which Protestant solo songs are well represented. In Walenty z Brzozowa's *Cantional*

(1569), for example, Wirzbięta reproduced the music partly by type and partly by woodblock.

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TERESA CHYLIŃSKA

Wisconsin, University of, School of Music. The state university at Madison, which was founded in 1849, began to offer formal music instruction in 1894; in 1916 a course leading to the BM degree was established. Charles H. Mills was the first chairman. The school was one of the first to broadcast radio performances (1919) and the first to establish its own resident string quartet (the Pro Arte, 1940), which is still active. In the 1990s it had over 400 students, including almost 150 postgraduates, and about 50 instructors. The BA, BM, MA and MM are offered, as well as the MS in composition and the PhD in theory, composition, musicology and ethnomusicology. The University of Wisconsin also has a campus in MILWAUKEE, where undergraduate and postgraduate music degrees are offered through the School of Fine Arts.

The Mills Music Library houses 42,000 scores, books and periodicals, 1000 microfilms and 120,000 recordings, with special collections of 19th- and 20th-century American music, including the Tams-Witmark collection, and field recordings of Wisconsin folk music.

BRUCE CARR

Wisconsin Conservatory of Music. Conservatory founded in 1878 in MILWAUKEE.

Wîse. A term in German metrics, synonymous with *Ton*. *See* TON (i).

Wise, Michael (*b* ?Salisbury, *c*1647; *d* Salisbury, 24 Aug 1687). English composer. He was one of the earliest group of choristers of the Chapel Royal following the Restoration of Charles II in 1660. He left the choir on the changing of his voice in September 1663, and from 1665 to 1668 he was a lay clerk of both St George's Chapel, Windsor, and Eton College. On 29 April 1668 he was admitted as organist, lay vicar and instructor of the choristers of Salisbury Cathedral. He rejoined the Chapel Royal as a Gentleman in January 1676, while retaining his Salisbury appointments. When, following the interruption caused by the Fire of London, the musical establishment of St Paul's Cathedral began to be set up once more, Wise, on the direct recommendation of James II, was appointed almoner and Master of the Choristers there in January 1687. This would no doubt have eventually involved his resignation from Salisbury, but it seems he lingered on there, since Anthony Wood recorded how a few months later 'he was knock'd on the head and kill'd downright by the Night watch at Salisbury for giving stubborne and refractory language to them' on St Bartholomew's night 1687. His successor at Salisbury, Peter Isaacke, was appointed on 13 September 1687, and his successor at St Paul's, John Blow, on 19 September. He was buried at St Thomas's Church, Salisbury.

The violence of Wise's death is in keeping with an evidently awkward personality. In the first months of his time at Salisbury there was trouble between him and one of the lay vicars, and in 1674 he made a sweeping accusation, which he was unable to sustain, that the dean and chapter had wrongly deflected cathedral monies. From the time of his appointment as a Gentleman of the Chapel Royal accusations of his neglect of duty at Salisbury are fairly common, though the cathedral paid for a deputy organist and a substitute instructor of the choristers, while Wise, specifically on account of his skill and compositions, was allowed to retain all his stipend. At the episcopal visitation of 1683 not only negligence was alleged against him but also profanity, drunkenness 'and other excesses in his life and conversation'. There was some trouble at the Chapel Royal too, for at the coronation of James II in 1685 he was under a suspension and did not take part.

There is only a small amount of secular music by Wise and no instrumental music at all. His significance rests exclusively on his church music. It is known that by 1676 a service and 11 anthems by him were in the Chapel Royal repertory, but despite statements to the contrary there is no example by him of the characteristic Chapel Royal anthem of the period with string symphonies and ritornellos. This is no doubt because his professional life was largely based on the provinces and he held no court appointment as a composer. Nor, unlike Blow, did he cultivate a *stile antico* as well as a contemporary manner. His verse anthems with organ have a distinct individuality. To a much greater degree than his Chapel Royal contemporaries he wrote for the treble voice, either alone or in ensembles of solo voices, not infrequently in duets with a bass voice. His verse passages, though expressive of the words and displaying a true sense of accent, are truly melodic in their phrasing and are rarely restricted simply to declamatory methods. His pathetic and expressive qualities are considerable, and he is also capable of great charm. Yet sometimes the simplicity of his style makes his music lack character, and he is not alone among English church composers in being relatively unsuccessful with jubilant texts. The anthem *Open me the gates of righteousness* and the Evening Service in D minor may be regarded as his finest works.

WORKS

principal sources: IRL-Dcc, Dpc, GB-Cfm, DRc, GL, H, Lbl, Lcm, LF, LI, Lsp, Ob, Och, WB, WO, WRch

Services, all with org: Morning, Communion and Evening Service, d, 2–4vv; Evening Service, E♭, 2–3vv; Communion Service, E, 3vv; Communion Service, f, 3vv

Anthems, all with org, for 3vv unless otherwise stated: Arise, O Lord, inc.; Awake, put on thy strength; Awake up, my glory; Behold, how good and joyful; Behold, I bring you glad tidings, inc.; Blessed is he that considereth the poor; Blessed is the man; By the waters of Babylon, 4vv; Christ rising again, ed. M.J. Smith (Borough Green, 1973); Glory be to God; Have pity upon me, 4vv; Hearken, O daughter, inc.; How are the mighty fallen (adapted by H. Aldrich as Thy beauty, O Israel); How long wilt thou forget me, inc.; I charge you, O daughters, 2vv.; I will arise (The Prodigal); I will sing a new song; My song shall be alway, inc.; O be joyful in the Lord, inc.; O give thanks unto the Lord, inc.; O God, when thou wentest, inc.; Open me the gates of righteousness; O praise God in his holiness; Prepare ye the way, 4vv, ed. J.W. Parker, *Sacred Minstrelsy* (London, 1834); Sing we merrily, 4vv; The days of man, inc.; The Lord is my shepherd, 2vv, ed. M.J. Smith (Borough Green, 1975); The Lord said unto my Lord, inc.; The ways of Sion do mourn, 2vv, ed. C.H. Kitson (London and Glasgow, 1917); Thou, O God, art praised in Sion, 2vv; Thy beauty, O Israel [see How are the mighty fallen]

Songs, catches, etc., in 1685[4], 1686[4]

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M.J. Smith: 'The Church Music of Michael Wise', *MT*, cxiv (1973), 69–73

WATKINS SHAW/MICHAEL SMITH

Wise, Patricia (*b* Wichita, KS, 31 July 1943). American soprano. She studied in Kansas and New York, making her début in 1966 at Kansas City as Susanna, then joined the New York City Opera and sang the Dying Soul in the US première of Schoenberg's *Jakobsleiter* at Santa Fe (1968). She made her Covent Garden début as Rosina (1971) and sang her first Zerbinetta at Glyndebourne (1972). She sang regularly in Vienna in such roles as Pamina, Konstanze, Gilda, Zdenka, Sophie, Lucia, Musetta and Juliet; she also appeared at San Francisco, Berlin, La Scala, where she sang Nannetta (1980), and Salzburg, where she sang the Protagonist in the première of Berio's *Un re in ascolto* (1984). The great flexibility of voice and security of technique that Wise revealed in such roles as Lucia and Zerbinetta were displayed to even more dazzling effect as Berg's Lulu, which she first sang in Geneva (1985) and has also recorded. In 1995 she took up a teaching post at Indiana University, Bloomington.

ELIZABETH FORBES

Wiseman, Debbie [Debra] (*b* London, 10 May 1963). English composer. She graduated from the GSM, London, where she studied composition with Buxton Orr and the piano with James Gibb. Though she also composes concert and electro-acoustic music, she is best known for her television and film scores. She has been nominated for numerous awards and in 1993 won the TRIC TV Theme Music of the Year award for *The Good Guys*. Her work has been featured in radio and television programmes on music for the media, and she has contributed to educational programmes on this subject. In 1995 she was appointed visiting professor of film composition at the RCM.

Wiseman is drawn to writing descriptive music and adept at matching dramatic situations with appropriate sound worlds. Several scores provide an emotional subtext, for instance in the feature films *Tom and Viv* and *Haunted*. Her many memorable themes and signature tunes are the product of a strong sense of melodic line.

WORKS
(*selective list*)

Film scores: Tom and Viv (dir. B. Gilbert), 1994; Haunted (dir. L. Gilbert), 1995; Female Perversions (dir. S. Streitfeld), 1996; Wilde (dir. B. Gilbert), 1997

TV scores: Shrinks, 1991; The Good Guys, 1993; The Dying of the Light, 1994; The Death of Yugoslavia, 1995; The Missing Postman, 1996

Other works (for a combination of cl, sax, pf, vc, perc unless otherwise stated): Inside Looking Out, 1989; Squares and Roundabouts, 1989; Echoes of Istria, 1989; Working, 1989; Fugue; The Golden Hour, SATB, chbr orch

Principal publishers: Music Collection International, BBC

DAVID BURNAND

Wishart, Peter (Charles Arthur) (*b* Crowborough, 25 June 1921; *d* Bath, 14 August 1984). English composer and teacher of Scottish descent. He studied with Hely-Hutchinson at Birmingham University (1938–41) and with Boulanger in Paris (1947–8). Returning to Birmingham, he taught at the Midland Institute and, from 1950, at the University, where he produced his valuable Toveyan monograph *Harmony*. In 1959 he moved to London, teaching at the GSMD from 1961 and becoming a lecturer at King's College in 1972. In 1977 he was appointed professor of music at Reading University. He is buried in Great Elm, near Frome, where he lived for many years.

He first became known as a Midlands composer of choral pieces, especially carols, and elegant chamber music. His Concerto for Orchestra (1957) was a Feeney Trust commission for the CBSO, and the vocal-instrumental suite *Elegies* (1958) was composed for the Barber Institute Concerts in Birmingham; in 1959 and 1960 the Institute also gave the first performances of his one-act operas, the comic *Two in the Bush* and its tragic companion-piece *The Captive*. Wishart's critical reputation has rested mainly on these and his later operas (all to librettos by Don Roberts), but he was equally accomplished in all genres. Various factors impeded the early dissemination and publication of his music. His resolute adherence to tonality and his liking for middle-period Stravinsky brought him into opposition with prevailing critical orthodoxy and hindered his access to patronage; but his self-reliance and discriminating musicianship earned him the respect of the more independent-minded critics and of many distinguished performers. Singers, in particular, have learned to admire his songs, many written for his third wife, the mezzo-soprano Maureen Lehane. His style evinces a mastery of diatonic dissonance and a witty economy of means, blending elements of Stravinskian neo-classicism in rhythm and spacing with a truly classical approach to the control of key, modulation and contrast. His expressive lyrical line, often employing in vocal music a piquant displacement of prosodic and metrical accents, is supported by lucid, terse but unfailingly imaginative textures.

WORKS
(*selective list*)

all dates are of first performance unless otherwise stated

STAGE AND ORCHESTRAL

Two in the Bush, op.26 (ob, 1, D. Roberts), 1956, perf. 1959; The Captive, op.37 (op, 1, Roberts), 1960; The Comedy of Errors, op.43, incid music, 1962; 2 Stories for Movt: Beowulf, op.53, Persephone, op.54, ballets, 1967; As you Like It, op.55, incid music, 1967; The Clandestine Marriage, op.69 (ob, 3, Roberts, after Garrick, Coleman), 1971; Clytemnestra, op.72 (tragic op, 2), 1974; The Lady of the Inn (ob, 3, Roberts after C. Goldoni), 1983

Vn Conc. no.1, op.14, 1952; Sym. no.1, E♭, op.19, 1953; Ecossaises, op.20, 1953, arr. 2vn, pf; Aubade, op.23, fl, str, 1955 [from chbr work, 1955]; Conc. piccolo, op.25, 1955; Conc. for Orch, op.27, 1957; Conc., op.32, pf, small orch, 1958; Divertimento, op.34, brass, 1959; Divisions, op.48, 1965; Serenade, D, op.51, small orch, 1966; 5 Pieces, op.56, str, 1967; Vn Conc. no.2, op.61, 1968; Jubilee, op.67, march, 1970; Some Thoughts on Miss Hudson's Minuet, op. 73, small orch, 1973; Sym. no.2, op.71, 1973; Profane Conc., op.41, small orch, 1974 [from chbr work, 1962]; Summer Music, op.77, small orch, 1979

VOCAL AND CHORAL

7 Songs, op.15, T, small orch, 1952; 4 petits nègres blancs, op.29, 1957; A Sleepe Song, op.30, T, gui, 1958; June Twilight, op.33, song, 1959; 2 Songs, op.36, 1960; Halfway to Sleep, op.40, song cycle, 1961; The Pessimist, op.44, song, 1964; A Barber, op.46, T, gui, 1965; The Jackdaw, op.47, song, 1965; Songs with Vn, op.50, 1967; 5 Psalms, op.60, B, pf/str, 1968; 3 Hymns, op.63, Mez, ob, hpd, 1968; A Book of Beasts, op.66, song cycle, 1969; 6 Miniatures, op.68, song cycle, 1971; To the Holy Spirit, op.70, S, fl, va da gamba, hpd, 1972; 2 Portraits, op.78, 1977; Canzonets, op.80, T, va, 1977

2 Carols for 2 Voices, op.1, 1949; 3 Carols for 3 Voices, op.4, 1949; Nunc dimittis, op.6, 1949; Come Holy Ghost, op.7, cant., C, female vv, str, 1950; Lord Thou hast Searched, op.9, anthem, 1950; Benedicite, op.11, 1951; Te Deum, op.16, chorus, orch, 1953; 3 Carols, op.17, 1952; With Pipe and Drum, op.21, T, male vv, small orch, 1954; Nocturne, op.24, female vv, pf duet/orch, 1955; Elegies, op.31, Mez, Bar, chorus, orch, 1958; Songs and

Satires, op.39, 1961; The Nativity, op.45, Mez, chorus, orch, 1964; 3 Carols, op.49, 1965; The Hevenly Kery, op.57, 1967; Music for Voices, op.58, male 5vv, 1967; Jesu dulcis memoria, op.59, anthem, 1968; Litany for Male Voices, op.62, 1968; Meditations and Mysteries, op.64, Mez, chorus, str, org, 1969; Missa brevis (super Jesu dulcis memoria, op.59), op.75, 1975; Then Out of the Sweet Warm Weather, sym., op.79, Mez, chorus, orch, 1978; No Love to Love of Man and Wife, wedding anthem, op.81, 1978; Tempora sunt nimium, anthem, op.82, 1978

CHAMBER AND SOLO INSTRUMENTAL

Cassation no.1, op.2, vn, va, 1949; 4 Pieces, op.3, vn, pf, 1948; Sonata, op.5, pf duet, 1949; Cassation no.2, F, op.8, vn, va, 1950; Partita, op.10, pf, 1950; Str Qt no.2, F, op.12, 1951; Trio Sonata, op.13, org, 1951; Sonatina, op.18, vn, vc, 1953; Aubade, op.23, fl, str qt, 1955, arr. fl, str, 1955; Str Qt no.3, A, op.22, 1955; Cantilena, op.28, 4 vc, 1957; Opheis kai klimakes [Snakes and Ladders], op.35, pf, 1959; Pastorale and Fughetta, op.38, org, 1961; Profane Conc., op.41, fl, ob, hpd, 1962, arr. small orch, 1974; Round, op.42, rec, 1962 [from T song unknown]; Org Sonata, op.52, 1966; Invention, op.69, hpd, 1969; Trio Sonata, op.74, pf trio, 1974; Trio, op.76, org, 1976; Aquarelles, op.84, 4 sax, 1982; Trio, op.83, cl, vc, pf, 1980

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'Bach's Prelude on "Erbarm Dich"', *ML*, xxxiii (1952), 215–16
Harmony: a Study of the Practice of the Great Masters (London, 1956)
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'Counterpoint', 'Fugue', 'Harmony', *Encyclopaedia Britannica*, ed. W.E. Preece (Chicago, 1970)
Key to Music (London, 1971)
'Wishart's New Symphony', *MT*, cxiv (1973), 31 only
'Messiah' Ornamented (London, 1974)
with H. Dexter, A. Nieman and M. Pilkington: *Studies in Style* (London, 1980)

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D.J. Roberts: 'The Songs of Peter Wishart', *Aspects of British Song: a Miscellany of Essays*, ed. B.B. Daubney (Upminster, 1992), 90–7
B. Trowell: 'Introduction' to P. Wishart: *Twelve Songs* (London, 1993)
D.J. Roberts: 'Peter Wishart: Some Notes on the Music', *British Music Society Newsletter*, no.67 (1995), 151–2

BRIAN TROWELL

Wishart, Trevor (*b* Leeds, 11 Oct 1946). English composer and writer on music. He studied at Oxford University (BA 1968), the University of Nottingham (MA 1969) and the University of York (PhD, composition, 1973). Subsequently he remained in York working as a freelance composer, and has lectured at many institutions worldwide, with extended stays in Australia, Canada, USA, Sweden and the Netherlands as well as at British universities. His reputation among contemporaries is that of a radical innovator.

Wishant's early works involve improvisation with found objects, environmental events, performance and installation art and participatory games and workshops designed to involve audiences in the creative process. In later works he has sought to extend the vocal repertory through the exploration of new vocal sounds (*Anticredos* and the *Vox* series) and pioneered the art of composing directly with sound, or 'sonic art' (*see* ELECTRO-ACOUSTIC MUSIC, §2). This music moves between the pure manipulation of sonority and what he calls 'cinematographic use of soundscapes', employing sophisticated signal processing instruments of his own design to control the internal quality and the evolution of sounds themselves. His writings, particularly *On Sonic Art* and *Audible Design*, have helped to define the scope and craft of this new field.

WORKS
(*selective list*)

CONCERT WORKS

Kaleidoscope, orch, 1969; Machine 2, chorus, tape, 1969; Polysaccharides, 8 cl, 1969; Red Bird, a political prisoner's dream, tape, 1973–7; Fanfare & Contrapunctus, tape, 1976; Fidelio, fl, 6 suitcases, 1976; Vocalise, 1v, 1977; Tuba Mirum, prep tuba, mimes, tape, 1977–8; Anticredos, 2 S, T, 3 B, 1980; Pastorale, Walden-2, miniature set, props, fl, tuba, tape, 1980; Vox 1, S, A, T, B, tape, 1981–2; Anna's Magic Garden, tape, 1982; Vox 2, S, A, T, B, tape, live elecs, 1983–4; Vox 3, S, A, T, B, click tracks, 1985; Vox 5, tape, 1986; Vox 4, S, A, T, B, tape, 1987–8; Vox 6, S, A, T, B, tape, 1988–9; Dance Music, orch, click tracks, 1990–91; Tongues of Fire, tape, 1992–4; Fabulous Paris, tape, 1995–7

EXPERIMENTAL PROJECTS

Bicycle Music, bicycles, 1970; Found Objects Music, found objects, 1970; Landscape, environmental event, incl. airborne insts, 1970; Son et lumière, Domestic, multimedia, mice, 1974; Mengerie, exhibition of assemblages and their sounds, 1974–5; Beach Singularity, environmental event for the holiday beach, 1977; Spanner, participatory multimedia project, 1977

Material in *GB-Lmic*; Sonic Arts Network

Principal publishers: Universal, University of York, Orpheus the Pantomime

Principal recording companies: Art Tower Mito, Hyperion, Orpheus the Pantomime, Österreichischer Rundfunk, Paradigm, Virgin, Wergo

WRITINGS

Sun: Creativity & Environment (London, 1974/*R*)
Sun 2: a Creative Philosophy (London, 1975/*R*)
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Book of Lost Voices (York, 1979)
'Bicycle Music', *Scores: an Anthology of New Music*, ed. R. Johnson (New York, 1981)
On Sonic Art (York, 1985, 2/1996)
'The Composition of VOX 5', *Computer Music Journal*, xii/4 (1988), 21–7
'Music Origination by Computer: a Composer's View', *Musicus*, i (1989), 29–31
'Computer Music and Post-modernism', *Sonic Arts Network Journal*, v (1991) [pp.2–6]
'Words as Music', *Musicworks*, no.50 (1991), 24–9
'From Architecture to Chemistry', *Interface*, xxii (1993), 301–15
Audible Design: a Plain and Easy Introduction to Practical Sound Composition (York, 1995)
'Connections', *CMR*, xv (1996), 89–97
'Die electroakustische Musik ist tot: lang lebe Sonic Art', *Positionen*, xix (1996), 7–9
'The Situation of the Sonic Arts Today', *Journal of Electroacoustic Music*, ix (1996), 22–5

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D. Witts: 'Trevor Wishart and "Vox"', *MT*, cxxix (1988), 452–4 [interview]
T. Williams: 'An Analysis of Trevor Wishart's Vox 5', *Journal of Electroacoustic Music*, vii (1993), 6–13

STEPHEN MONTAGUE

Wisłocki, Stanisław (*b* Rzeszów, 7 July 1921; *d* Warsaw, 31 May 1998). Polish conductor and composer. He studied in Lwów and Timişoara, and in Romania made his débuts as pianist and conductor (1940). In 1947 he founded the Poznań State Philharmonia, which he conducted for 11 years, and from 1977 he was chief conductor of the Polish Radio National SO in Katowice. He also conducted the Warsaw PO and appeared as a guest

conductor throughout Europe and the Americas. His compositions are unpretentious and melodious, often taking their thematic material from traditional Polish folksong.

WORKS
(*selective list*)

Orch: Na rozstajach [At the Crossroads], sym. poem, 1942; Sym., 1944; Ov., chbr orch, 1945; Taniec zbójnicki [Bandits' Dance], small orch, 1945; Nokturn, 1947; Pf Conc., 1949; Ballada symfoniczna, 1952; Symfonia o tańcu [Dance Sym.], 1952

Other works: Sonata, vn, pf, 1942; Sonata na temat Scarlattiego, pf, 1942; Pf Qt, 1943; 2 pf suites, 1943; Poèmes (S. Minulescu), T, chbr orch, 1944

Principal publishers: PWM

MIECZYSŁAWA HANUSZEWSKA/R

Wisme, Nicholas de (*fl* 1554–64). Netherlandish composer. He wrote five motets and four French chansons, most of which were printed by Phalèse. The six-voice *Vivere vis recte Dominum* has a six-note ostinato which pervades both parts of the work. This motet displays other common characteristics of the mid-16th century Netherlandish style in its use of a continuous imitative texture, long, asymmetrical melodic lines, and a general avoidance of literal repetition and clearcut phrases. (*EitnerQ*; *Vander StraetenMPB*, i, ii)

WORKS

Motets: Benedic Domine Dominum, 6vv, 1554[5]; Descendit angelus Domini, 5vv, 1555[4]; Que est ista que processit, 6vv, 1553[11]; Surge propera amica mea, 5vv, 1555[5]; Vivere vis recte Dominum, 6vv, 1564[3]

Chansons: Je n'ay quelque cause de ioye, 6vv, 1553[25]; Mon coeur chante joyeusement, 4vv, 1554[23]; Soyons joyeulx joyeusement, 4vv, 1555[21]; Vivre ne puis, 6vv, *GB-Lbl* Roy.App.49–54, 57

JANE A. BERNSTEIN

Wissmer, Pierre (*b* Geneva, 30 Oct 1915; *d* Valcros, Var, 3 Nov 1992). French composer of Swiss origin. After early training in Geneva, he moved in 1935 to Paris, where he studied composition with Roger Ducasse at the Paris Conservatoire, fugue and counterpoint (Daniel-Lesur) and the piano (Jules Gentil) at the Schola Cantorum, and conducting with Münch at the Ecole Normale. Following performances of his First Piano Concerto in both Paris and Brussels in 1937, Wissmer came to early prominence. Soon after, Ansermet became a champion of his music. At the outbreak of World War II Wissmer returned to Switzerland, where he taught at the Geneva Conservatoire and became director of chamber music at Radio Geneva in 1944. In 1957 he returned to Paris as professor of composition and orchestration at the Schola Cantorum, becoming its director in 1962. From 1969 to 1980 he was director of the Ecole Nationale de Musique in Le Mans. Wissmer took French nationality in 1958, but returned frequently to Switzerland. He was appointed professor of composition and orchestration at the Geneva Conservatoire in 1973.

Wissmer remained essentially a neo-classicist. His Second Piano Concerto (1947) bears a close resemblance to Ravel's G major Piano Concerto in its virtuoso writing, as well as in its instrumental colour, melodic lyricism and rhythmic energy. The rapid chains of chords in the cadenzas recall the harmonic palette of Messiaen. In the more austere Second Violin Concerto (1954) Wissmer experimented with serialism: following an atonal first movement in sonata form, the second and third movements are based on two 12-note rows.

WORKS
(*selective list*)

STAGE

Le beau dimanche (ballet, 1, after P. Guérin, choreog. W. and D. Flay), 1939, Geneva, 20 March 1944

Marion, ou la belle au tricorne (oc, 3, after J. Goudal), 1945, Paris, Opéra-Comique, 17 Nov 1951; suite, Le bal chez Sylvie, orch, 1945

Capitaine Bruno (op, 1, after G. Hoffmann), 1952, Bordeaux, Grand, 4 March, 1955

Léonidas, ou la cruauté mentale (opéra bouffe, 1, Wissmer and R. Hoffmann, after J. Mardore), 1958, Verdun, 3 Nov 1958

Alerte, puits 21! (ballet, after J. Charrat and M. Sparembleck, choreog. Charrat), 1963, Geneva, 1964; suite, orch, 1965

Christina et les chimères (ballet, after M. Descombey, choreog. Descombey), 1967, ORTF, 1967; suite, orch, 1967

VOCAL

Choral: 2 hymnes (Eng. hymn texts), SATB, org, 1939; Lumière, female chorus, 1940; Naïades (P. Girard), solo vv, nar, SATB, orch, 1941; Petite cantate (J.L. Jaeger), children's chorus, ens, 1944; A mon pays (Rev. Père Mayor), male chorus, 1947; Chants de Mars (R. de Obaldia), children's chorus, 1950; Pays qui m'as tant donné (Wissmer), SATB, 1965; Le quatrième mage (orat, W. Aguet), S, T, Bar, nar, SATB, children's chorus, org, orch, 1965; Saisons (M. Budry), SATB, 1966

Solo vocal: 3 sonnets (P. de Thiard), S/T, str orch, 1939; 5 poèmes (P. Monnier), 1v, pf, 1940; 3 poèmes (Monnier), high v, pf, 1942; Berceuse, S, orch, 1945; Hérétique et relapse (W. Aguet), 1v, orch, 1962

INSTRUMENTAL

9 syms.: no.1, 1938; no.2, 1951; no.3, 1955; no.4, 1962; no.5, 1969; no.6, 1977; no.7, 1984; no.8, 1986; no.9, 1990

Other orch: Mouvement, str orch, 1937; Pf Conc., 1937; Divertissement sur un choral, chbr orch, 1938; Vn Conc., 1942; Antoine et Cléopâtre, sym. suite, 1943; Pf Conc., 1947; La Madrellina, 1952; Divertimento, 1953; Gui Conc., 1954; Vn Conc., 1954; L'enfant et la rose, sym. variations, 1956; Clamavi, 1957; Tpt Conc., 1959; Cl Conc., 1960; Cassation, chbr orch, 1961; Ob Conc., 1963; Concertino croisière, fl, str orch, 1966, arr. fl, pf, Sonatine croisière, 1966; Concerto valcrosiano, 1966; Stèle, str orch, 1969; Pf conc., 1971; Triptyque romand, 1972; Dialogue, bn/vc, orch, 1974, arr. bn, pf, 1975; Variations sur un noël imaginaire, 1975, arr. org, 1975

Chbr: Suite en trio, 2 vn, va, 1936; Str Qt, 1937; Sérénade, ob, cl, bn, 1938; Sonatine, cl, pf, 1941; Sonatine, vn, pf, 1946; Str Qt, 1949; Sax Qt, 1956; Prestilagoyana, 2 gui, 1959; Barbaresques, 2 gui, 1961; Quadrige, fl, vn, vc, pf, 1961; Sonatine, fl, gui, 1962; Qnt, fl, ob, cl, bn, hn, 1964; Trio Adelfiano, fl, vc, pf, 1978

Solo inst: Pastorale, org, 1938; Toccata in F, pf, 1939; Certes, c'est chose belle, org, 1943; Pf Sonata, 1949; 3 études, pf, 1967; 3 silhouettes, pf, 1968; Partita, gui, 1970; Réflexions, org, 1973

Other works incl. incid music for stage, film, TV and radio

Principal publishers: Amphion, Billaudot, Durand, Eschig, Ricordi, Salabert, Transatlantiques

CAROLINE RAE

Wiszniewski, Zbigniew (*b* Lwów [now L'viv], 30 July 1922). Polish composer. He studied composition with Sikorski at the Łódź Academy (1948–52) and later taught at the Warsaw Conservatory. An editor at Polish Radio for almost 30 years, he worked additionally for Schott and was chief editor of the journal *Poradnik muzyczny* (1982–4). In 1954 he co-founded the Association of Polish Violin Makers. He is principally known for his early tape pieces composed at the Experimental Studio at Polish Radio, for his chamber-instrumental output, and for his operas and choral works written for radio and television. He is a contributor to *Das Musikinstrument*, *Przegląd Techniczny* and *Ruch muzyczny*.

WORKS
(*selective list*)

Dramatic: Nefru (radio op, Z. Kopalko), 1959; Paternoster (radio op), 1972; Bracia [The Brothers] (TV orat, Horace), 1973; Kanon (radio cant., Chamisso), chorus, 1987

Orch: Triptychon, 1967; Cl Conc., cl, str, 1968–70; Concertante, ob, hpd, str, 1973; Vn Conc., 1986; Sinfonia da camera, str, 1987; Conc. doppio, tpt, accdn, orch, 1989
Chbr and solo inst: Str Qt, 1951; Concentrazioni espressive, fl, bn, tpt, perc, pf, vc, 1959; Trio, ob, va, hp, 1963; Duo, fl, va, 1966; Pezzo concertante, a fl, 3 perc, 1975; Tristia, fl, cl, tpt, trbn, perc, pf, va, db, 1975; Duo, fl, hn, 1976; Sonata, vc, 1976; Duo, tuba, perc, 1981; 2 Klavierstücke, 1981; Duo, a sax, mar, 1982; Quartetto, 4 vn, 1982; Preludio e toccata, gui, 1982; Duo, a sax, vc, 1983; Duo, accdn, gui, 1984; Ballada, mand, Celtic hp, 1985; Trio, a sax, accdn, perc, 1985; Für orgel, 1986; Trio, b viol, accdn, org, 1986; Varietas exquisita no.1, bn, trbn, db, 1986; Trigonos, org, 2 accdn, 1987; Pro organo, 1988; Varietas exquisita no.3, va, vc, db, 1988; Sonata, b viol, 1992; other solo pieces, duos and trios
Vocal works, tape pieces

Principal publishers: PWM, Sonoton

MIECZYSŁAWA HANUSZEWSKA/R

Wit, Paul de (*b* Maastricht, 4 Jan 1852; *d* Leipzig, 10 Dec 1925). Dutch viol player. Educated as a cellist in Maastricht, he went to Leipzig in 1879. The next year he started the *Zeitschrift für Instrumentenbau*, in which early instruments were discussed in great detail; it continued publication until World War II. In 1886 he opened to the public, in the Thomaskirchhof, his superb collection of early instruments, among them three *viole pompose* (including one 'from Bach's orchestra') and a magnificent gamba by 'Vincenzo Ruger', dated 1702 and with a modelled back. Successive collections were sold: twice (1888 and 1890) to the Berlin Hochschule and once (1905) to Wilhelm Heyer of Cologne. Trying to revive the popularity of the gamba, de Wit gave many recitals (with varying success) and wrote a *Geigenzettel alter Meister vom 16. bis zur Mitte des 19. Jahrhunderts* (1902–10/*R*). *Weltadressbuch der gesamten Musik-Instrumenten Industrie*, edited by him, appeared from 1883 periodically for almost 50 years.

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P. de Wit: *Katalog des Musikhistorischen Museums von Paul de Wit* (Leipzig, 1903)
P. Daehne: 'Paul de Wit's Leben und Wirken', *ZI*, xlvi (1925–6), 321–5
J. Rutledge: 'Paul de Wit, a Reviver of the Viola', *JVdGSA*, xxiii (1986), 19–26

HERBERT ANTCLIFFE/LYNDA MACGREGOR

Withers. English family of violin makers, repairers and dealers. Edward Withers (i) (1808–75) founded his firm in London by purchasing that of R. and W. Davis in 1846. Davis had been associated with the well-known violin maker John Frederick Lott, with whom Withers had clearly studied. Withers's output was considerable and of fine quality; for a time he employed Charles Adolphe Maucotel and Charles Boullangier, émigrés from France. The premises were at 31 Coventry Street.

Edward Withers (ii) (1844–1915) was apprenticed to his father at an early age, also working with Lott. Like his father, he copied the work of Stradivari and Guarneri (mainly the latter) and it is said that he made about 200 instruments in addition to his repair work. In 1878 the business moved to 22 Wardour Street, where it has remained; on the death of Edward Withers (ii) it was continued by his three sons, Edward Sidney Munns Withers (1870–1955), Bernard Sidney Withers (1873–1942) and Douglas Sidney Withers (1879–1962), with the emphasis shifting from the making of new instruments to the repair and handling of old ones. In October 1969 Bernard's son Edward Stanley Withers (1904–1987) retired and was succeeded by DIETRICH M. KESSLER; on the latter's retirement in 1987, the firm passed into the hands of Adam Whone (*b* 1956), who moved the offices to 2 Windmill Street. The firm formally closed in 1998.

George Withers (1847–1931), another son of Edward Withers (i), established his own business in St Martin's Lane about 1876 before moving to 22 Leicester Square. There he built up a highly regarded dealing and restoring business, in which he was joined by his sons Guarnerius and Walter George, both good craftsmen trained in Mirecourt. The firm closed down in April 1932.

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W.M. Morris: *British Violin Makers* (London, 1904, 2/1920)

CHARLES BEARE/PHILIP J. KASS

Witherspoon, Herbert (*b* Buffalo, NY, 21 July 1873; *d* New York, 10 May 1935). American bass, teacher and music administrator. At Yale University he studied both art and music; his teachers included Horatio Parker in composition and Gustav Stoeckel in singing. He continued his studies with MacDowell, among others, and later studied in Paris, London and Berlin. In 1898 he made his début with Savage's Castle Square Opera Company in New York as Ramfis in *Aida*, and was one of the first American singers engaged by the Metropolitan Opera's new general manager, Gatti-Casazza. Having made his début as Titurel in *Parsifal* (1908), he sang, among other roles, Gurnemanz, King Mark, the Landgrave (*Tannhäuser*), Pogner and Sarastro, and took part in the first two American operas given by the Metropolitan, F.S. Converse's *The Pipe of Desire* (1910) and Parker's *Mona* (1912). Witherspoon retired from the Metropolitan in 1916. He was a distinguished teacher and founded the American Academy of Teachers of Singing (1922), later becoming its first president; he was also president of the Chicago Musical College (1925–31), director of the Chicago Civic Opera in its final season (1931–2) and president of the Cincinnati Conservatory of Music (from 1931). He was chosen to succeed Gatti-Casazza as general manager of the Metropolitan, but died of a heart attack one month after taking office. His writings include *Singing: a Treatise for Teachers and Singers* (1925) and *36 Lessons in Singing for Teacher and Student* (1930).

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DAB (J.T. Howard)
O. Thompson: *The American Singer* (New York, 1937/*R*), 292–4

PHILIP L. MILLER

Withy [Withie, Wythey]. English family of musicians.

(1) Humphrey Withy (bap. Claines, nr Worcester, 4 Sept 1596; *d* Worcester, before 10 Dec 1661). Cathedral singer and administrator. He served as a choirboy and lay clerk at Worcester Cathedral, where he also held office as verger, sub-treasurer and surveyor of the works. In 1660 he played an important part in beginning the cathedral's renovation. The Worcester consort partbooks (*GB-Ob* Mus.Sch.E.415–8) and the first section of the manuscript containing John Withy's airs and fantasias in three parts (*US-R*) are possibly in his hand.

(2) John Withy (*b* c1600; *d* Worcester, 3 Jan 1685). Cathedral singer, composer and viol player, brother of (1) Humphrey Withy. He was described by Anthony Wood as 'a Roman Catholic and sometime a teacher of music in the citie of Worcester'. He was a lay clerk at Worcester, 1621–4. His name appears in Worcester hearth-tax returns of the early 1660s, and thereafter in

several churchwardens' and constables' presentments, in which he is described as a 'popish recusant'. James Atkinson, a Jesuit, was probably his grandson.

According to Wood, Withy was 'excellent for the lyra viol and improved the way of playing thereon much', and John Playford listed him as a 'famous master' of the instrument in his *Musick's Recreation on the Viol, Lyra-Way* (RISM 1669[6]). Some of his airs and dances for lyra viol were published by Playford or included in important manuscript anthologies; other works, such as the In Nomine and some of the bass viol duos, display considerable contrapuntal skill. When Wood stated that Withy 'composed several things for 2 violins' he was perhaps referring to the airs for two trebles and a bass (*GB-Lbl*).

WORKS

for further details see DoddI

32 airs, lyra viol, 1652[7], 1661[4], 1669[6], *GB-Cu, Lbl, Mp*
Prelude, 3 divisions, b viol, *Ob*
22 fantasias and airs, 2 b viols, bc, *Ob, Och*
Aire and Maske, a 2, *Ckc* 321 (b), *US-LAuc* fC6968 M4 (tr); Maske ed. in A.J. Sabol, *Four Hundred Songs and Dances from the Stuart Masque* (Providence, MA, 1978/*R*) [Maske only in reprint of 1982]
Almain, a 2, *GB-Och* (inc.)
Country Dance, a 2, *Ob* Mus.Sch.D.220 (inc.)
2 divisions, tr, b, *Och* (1 set ? by Francis Withy)
6 airs and 6 fantasias, a 3, *US-R* Vault M350.F216 (fantasias inc.)
17 airs, 2 tr, b, *GB-Lbl*
8 airs, a 4, *Lbl* (inc.)
Fantasia, a 4, In Nomine, a 5, *Och*
Love, where is now thy deity, 1v, bc, sung in *The English Moore* (R. Brome), 1637/8 (1658/9), *US-NYp* (facs. in English Song 1600–1675, x, New York and London, 1987)

(3) Francis Withy (*b c*1645; bur. Oxford, 14 Dec 1727). Cathedral singer, string player, music copyist and composer, son of (2) John Withy. From 1670 until his death he was a singing-man at Christ Church, Oxford. He played the violin in Edward Lowe's act song *Nunc est canendum*, and is named as a bass viol player in a later Oxford score (*GB-Lcm* 1059). Manuscripts in his hand at the Bodleian Library and Christ Church, Oxford, suggest that he was a useful assistant to Lowe and his successors at both the cathedral and the music school. Five attributed sets of division for solo bass viol exist, together with one, unfinished, for treble and bass (all *Ob*). Two sets of divisions by 'E. Withy' (*Cfm, Ob, US-U* q763 P699c] were also probably composed by Francis on themes supplied by an otherwise unidentified relative.

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J.M. Richards: *A Study of Music for Bass Viol Written in England in the Seventeenth Century* (diss., U. of Oxford, 1961), i, 136–51; ii, 64–82
J.D. Shute: *Anthony à Wood and his Manuscript Wood D.19 (4) at the Bodleian Library, Oxford* (diss., International Institute for Advanced Studies, Clayton, MO, 1979)
J. Irving: 'Consort Playing in Mid-17th-Century Worcester: Thomas Tomkins and the Bodleian Part Books Mus.Sch. E.415–8', *EMc*, xii (1984), 337–44
J. Bennet: 'John Oker/Okeorer', *Chelys*, xvi (1987), 3–11
R. Thompson: '"Francis Withie of Oxon" and his Commonplace Book, Christ Church, Oxford, MS 337', *Chelys*, xx (1991), 3–27

ROBERT THOMPSON

Witkowska-Zaremba, Elżbieta (*b* Warsaw, 23 Feb 1946). Polish musicologist. She studied musicology under Zofia Lissa at Warsaw University (MA 1969) and later studied classical philology there (MA 1972). She took the doctorate at the Polish Academy of Sciences in 1979 with a dissertation on Kraków plainsong treatises in the first half of the 16th century, and completed the *Habilitation* there in 1992 with a dissertation on the *Musica speculativa* of Jehan des Murs. She joined the staff of the Institute of Arts at the Polish Academy of Sciences in 1970, becoming assistant professor in 1980 and reader in 1993. Her field of research is European music theory and notation from ancient times up to the 16th century, and she has published critical editions and translations of medieval Latin music treatises. She is also interested in issues on 19th-century music. Her most important book is her study on extant copies of Johannes de Muris's *Musica speculativa*, which places special emphasis on sources preserved in Central Europe.

WRITINGS

'Anonimowy traktat chorałowy ze zbiorów Biblioteki Ossolineum' [An anonymous choral treatise from the Ossolineum Library collection], *Muzyka*, xx/2 (1975), 62–72
'La musica come *scientia* speculativa medioevale', *Studi gregoriani*, iv (1988), 5–19
'I commentari universitari del Quattrocento al trattato "Musica speculativa" di Johannes de Muris', *Studi in onore di Giuseppe Vecchi*, ed. I. Cavallini (Modena, 1989), 179–86
'System pitagorejski w ujęciu Jana de Muris' [The Pythagorean system as conceived by Johannes de Muris], *Musicae sacrae ars et scientia: księga ku czci Ks. Prof. Karola Mrowca* (Lublin, 1989), 285–92 [with Eng. summary]
'W sprawie biografii Szydłowity' [On the biography of Szydłowita], *Muzyka*, xxxiii/3 (1989), 57–62
Musica Muris i nurt spekulatywny w muzykografii średniowiecznej [The *Musica speculativa* of Johannes de Muris and the speculative current in medieval musicography] (diss., Polish Academy of Sciences, 1992; Warsaw, 1992)
'A New Source for Fifteenth Century *Musica mensuralis*', *IMSCR XV: Madrid 1992* [*RdMc*, xvi (1993)], 943–56
'Wersyfikacja, składnia i forma w mazurkach Chopina' [Versification, syntax and form in Chopin's mazurkas], *Przemiany stylu Chopina*, ed. M. Gołąb (Kraków, 1993), 109–36
'Marcina Galliniusa Epistola ad Benedictum Cosminum: autobiografia czy fikcja?' [Marcin Gallinius's *Epistola ad Benedictum Cosminum*: autobiography or fiction?], *Odrodzenie i reformacja w Polsce*, xxxviii (1994), 91–4
'The Medieval Concept of Music Perception: Hearing, Calculating and Contemplating', *Dance, Music, Art, and Religion: Turku 1994*, 369–75
'"Mi contra fa" and "Divisio toni"', *Laborare fratres in unum: Festschrift László Dobsay*, ed. J. Szendrei and D. Hiley (Hildesheim, 1995), 331–40
'Muzykografia łacińska w badaniach nad historią kultury muzycznej: perspektywa polska' [Latin musicography in research into the history of musical culture: the Polish perspective], *Dziedzictwo europejskie a polska kultura muzyczna w dobie przemian*, ed. A. Czekanowska (Kraków, 1995), 51–74
Note musicae artis: Musical Notation in Poland from the 11th to the 16th Century (Kraków, 1998) [in Eng., Pol.]

ZYGMUNT M. SZWEYKOWSKI

Witt [Witte], **Christian Friedrich** (*b* Altenburg, *c*1660; *d* Gotha, 3 April 1717). German composer, music editor and teacher. He was first taught music by his father, Johann Ernst Witt, who was Altenburg court organist in succession to Gottfried Scheidt and had come from Denmark when a Danish princess married into the ruling house of Saxe-Altenburg about 1650. The Altenburg male heirs having all died out, the succession passed in 1672 to the Duke of Saxe-Gotha, Friedrich I, who, probably in 1676, gave Witt a scholarship to study in Vienna and Salzburg. He also paid for him to study composition and counterpoint with G.C. Wecker in Nuremberg in 1685–6. On 1 June 1686 Witt was appointed chamber organist at the Gotha court. In 1688 he was again sent to study with Wecker. In 1694 he was appointed substitute for the

Kapellmeister, W.M. Mylius, and he succeeded him after his death, in 1713. He was well thought of as a teacher, not only within the Dukedom of Gotha; the future Duke Friedrich II was among his pupils. He was also admired as an able keyboard player (in J.P. Treiber's *Der accurate Organist im General-Bass*, 1704) and Kapellmeister (in Telemann's *Beschreibung der Augen-Orgel*, 1739). He enjoyed good relations with neighbouring courts, including those of Ansbach-Bayreuth, Schwarzburg-Rudolstadt and Saxe-Weissenfels, and several works by him are listed in inventories from there.

Witt was a versatile composer of both vocal and instrumental music. His vocal music consists largely of church cantatas, prominent among which are those forming the so-called Rentweinsdorf cycle, for every Sunday and festival of the church's year, which survive in partbooks emanating from the church at Rentweinsdorf, Lower Franconia. The cantatas are in a rather old-fashioned style without recitatives. There is often an instrumental introduction, and the vocal sections include fully scored concerto movements, solos and duets, and homophonic chorale choruses crowned by an instrumental part. His *Psalmodia sacra* is one of the most important hymnals of the early 18th century; Marpurg praised it as the best hymnal he knew. Of its 762 hymns, 351 are furnished with melodies and figured basses, and an appendix includes 12 hymns and five melodies. Apart from tunes by 16th- and 17th-century composers from Thuringia and elsewhere, there are over 100 new ones, most of which are doubtless by Witt himself. His Whitsuntide hymn *Schmückt das Fest mit Maien* is still found in Protestant hymnbooks. His instrumental music includes both 'ouvertures' (or suites) in the French style and italianate, concerto-like sonatas, mainly in four to seven parts, whose textures include the three-part concertino typical of the concerto grosso. His varied output of keyboard works, many of them now lost, includes several harpsichord suites and a passacaglia in D minor once wrongly attributed to Bach.

WORKS

VOCAL

printed works published in Gotha

65 cants., Rentweinsdorf cycle, 4vv, 2 vn, 2 viols, bc, 1 with 2 clarinos, some with bn/vle, *D-Nla*, 2 in *F-Ssp*, full titles in Krummacher

12 cants., 3 in *D-Bsb*, 2 in *F*, 1 in *LUC*, 6 in *F-Ssp*

Funeral ode (Wer kan des Höchsten Rath), 5vv, 1697

Psalmodia sacra, oder Andächtige und schöne Gesänge, containing 356 melodies, *c*100 by Witt, 1v, bc (1715, 2/n.d. as Neues Cantional mit dem Generalbass); 104 ed. in *ZahnM*

Lost: Das neuerbaute ... Lust-Schloss Friederichswerth ... in nachgesetzten Gespräch-Spiel ... vorgestellt (1689); Friedensteinische Freuden-Bezeugung (1691); Unterthänigster Glückwunsch ... in einer Tafel-Music (1692); Salomonisches Regentengebet und dessen Erhörung (1693); Das gute Vernehmen zwischen Haupt und Gliedern (1694); Das glückliche Pentalpha, oder Fünffeckigter Grund-Stein wohlgerathener Heyrath (1696); Erbauliche Übereinstimmung der Sonn- und Festtags-Evangelien, cant. cycle for a year (1696); Unterthänigstes Denck- und Danck-Mahl (1696); Ich will den Herren loben (Ps xxxiv), double choir, formerly *D-WRtl*; cants., mentioned in inventories of Ansbach Hofkapelle, 1686, Rudolstadt Hofkapelle, St Peter's Church, Strasbourg

INSTRUMENTAL

3 ouvertures, a 4, 6, *D-Kl*

3 suites, a 4–6, 2 in *WRtl*, 1 in *Kl*; 1 ed. in HM, xcix (1952)

7 sonatas, a 4–7, 10, 5 in *WRtl*, 2 in *Kl*

3 marches, a 4, *JE*; ed. P. Rubardt (Kassel, 1954); ed. G. Zahn (Zürich, 1992)

Conc., tpt, insts, *WRz*

6 suites, kbd, 3 in *Bsb*, 3 in *JE* (dated, 1704); selection ed. L. Cerutti and F. Rima (Padua, 1994–5)

Canzona, capriccio, chaconne, kbd, *LEm*

Prelude, 2 fugues, menuet, kbd, *Bsb*

Passacaglia, org, *Kl*; ed. E. Naumann, *J.S. Bach: Werke*, xlii (Leipzig, 1894/*R*1947) [formerly attrib. J.S. Bach, BWV Anh.182]

Herr Christ, der einig Gottessohn, chorale prelude, org, *Bsb*; ed. in EDM, 1st ser., ix (1937)

Nun komm, der Heiden Heiland, chorale prelude, org, ed. G.W. Körner, *Der Orgelfreund*, viii (Erfurt, n.d.) [known only from edn]

Lost kbd: Aus tiefer Not, chorale prelude, org, formerly *D-Bsb*, *RUS-KAu*; 2 canzonas, 2 fugues, formerly *D-Bsb*; 3 suites, 2 fugues, chaconne and fugue, formerly *Hs*; 12 preludes, 3 fugues, 3 preludes and fugues, formerly Fürstliche Bibliothek, Wernigerode; 2 fugues, 2 preludes and fugues, formerly *D-MY*; Chaconne and vars., chorale vars., mentioned in *GerberNL*; works in J.G. Graff, *Themata, clausulae atque formulae virtuosorum musicorum* (MS dated 1698), formerly in A.G. Ritter's private collection

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A. Glöckner: 'Neue Spuren zu Bachs "Weimarer" Passion', *Passionmusiken im Umfeld Johann Sebastian Bachs: Leipzig 1994*, 33–46

BERND BASELT, KARL-ERNST BERGUNDER

Witt, Franz Xaver (*b* Walderbach, Bavaria, 9 Feb 1834; *d* Landshut, 2 Dec 1888). German church musician and composer, a leader in the CECILIAN MOVEMENT. The eldest son of a teacher, he studied science and theology at Regensburg, where he became a singer in the cathedral choir and became acquainted with Renaissance sacred polyphony under the cathedral choirmaster. He was ordained priest in 1856, spent three years in the pastoral ministry and then taught Gregorian chant at the theological seminary in Regensburg. At this time he took lessons in counterpoint and published a number of compositions in strict polyphonic style. In 1867 he took up the post of inspector at the preliminary of St Emmeram, which also involved acting as choirmaster at the parish church. For health reasons he left this post two years later. In 1870 and 1871 he acted as cathedral choirmaster at Eichstätt; in 1873 he took the small country parish of Schatzhofen near Landshut, but resigned two years later and thereafter lived, in poor health, at Landshut. In 1873 he was awarded the degree of DPhil by Pope Pius IX; in 1880 he became an honorary canon of the cathedral at Palestrina.

Witt's compositions are workmanlike and cast in the mould of Renaissance polyphony, but some have a stereotyped conventionality and they often lack imagination. Witt's main historical contribution lies in his championship of the movement for the reform of German Roman Catholic church music. He announced a programme of objectives in *Der Zustand der katholischen Kirchenmusik zunächst in Altbayern* (1865), founded and edited one journal in 1866 (*Fliegende Blätter für katholische Kirchenmusik*) and another in 1868 (*Musica sacra*). In them he published many articles to spread the idea of church music reform. He also arranged for church music

to be included in numerous teaching courses and performances, and proved himself a competent conductor.

At a general meeting of the Katholischer Verein Deutschlands at Innsbruck in 1867, Witt proposed the foundation of an organization for the improvement of Roman Catholic church music; this received no support, but he managed to assemble a large membership for which the Allgemeine Deutsche Cäcilienverein was founded at Bamberg in 1868. Witt was its general chairman for almost 20 years. Finally he founded the Scuola Gregoriana at Rome in 1880.

Witt's position can only be understood within the framework and Zeitgeist of the 1870s. His main concern was the pastoral influence of church music, which was to have an improving and ennobling effect. The poor state of church music at that time made Witt into a harsh critic; he was, however, more a theologian than a musician, and as a lone campaigner was aware of his polarizing effect.

WRITINGS

Der Zustand der katholischen Kirchenmusik zunächst in Altbayern (Regensburg, 1865)

Über das Dirigieren katholischer Kirchenmusik (Regensburg, 1870) [pubd anon.]

Gestatten die liturgischen Gesetze beim Hochamt deutsch zu singen? (Regensburg, 1873, 2/1886)

Das königliche bayerische Cultus-Ministerium, die bayerische Abgeordneten-Kammer und der Cäcilien-Verein (Regensburg, 1886; ed. C. Lickleder, Regensburg, 1983)

Numerous articles in *Fliegende Blätter für katholische Kirchenmusik* (1866–) and *Musica sacra* (1868–)

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Obituaries: *Fliegende Blätter für katholische Kirchenmusik*, xxiv (1889), 2; *Musica sacra*, xxii (1889), 2

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C. Lickleder, ed.: *Das kgl. bayerische Cultus-Ministerium, die bayerische Abgeordneten-Kammer und der Cäcilien-Verein: F.X. Witt* (Regensburg, 1983)

C. Lickleder: *Choral und figurierte Kirchenmusik in der Sicht Franz Xaver Witts anhand der Fliegende Blätter und der Musica Sacra* (Regensburg, 1988)

C. Lickleder: 'Franz Xaver Witts reformatorischer Ansatz', *Musik in Bayern*, no.37 (1988), 69–92

C. Lickleder: 'Die Tradition des Cäcilienvereins: zum 100. Todestag von Franz Xaver Witt (1834–1888)', *Verhandlungen des Historischen Vereins für Oberpfalz und Regensburg*, cxxix (1989), 255–66

AUGUST SCHARNAGL/CHRISTOPH LICKLEDER

Witt, Friedrich (*b* Niederstetten, Württemberg, 8 Nov 1770; *d* Würzburg, 3 Jan 1836). German cellist and composer. From 1789 to about 1796 he was a member of the orchestra of the Prince of Oettingen-Wallerstein. During this period and afterwards he travelled widely. In 1802 he wrote for Würzburg his oratorio *Der leidende Heiland*, which was so successful that the Prince-Bishop of Würzburg appointed him his Kapellmeister. From 1814 (when he resigned that post) to his death he was Kapellmeister at the Würzburg theatre.

Witt is now remembered for the 'Jena' Symphony. In 1909 Fritz Stein found at Jena a copy of a symphony in C, with Beethoven's name on two of the parts, and published it as a probable early work by Beethoven. This attribution remained doubtful, however, until Robbins Landon discovered a better copy of the symphony at Göttweig under Witt's name (a second copy has since been found at Rudolstadt). The work is in fact a piece of plagiarism, put together almost with scissors and paste from reminiscences of Haydn. Two other symphonies by Witt reprinted *c*1963 are much in the style of Rosetti, and resemble the 'Jena' Symphony without being so grossly plagiaristic.

WORKS
(*selective list*)

3 theatrical works, 1801–14
2 oratorios, 2 cantatas, 3 masses
9 symphonies (Offenbach, 1804–15)
Symphony, C ['Jena'], *D-Ju* ['par Louis van Beethoven'], *A-GÖ* ['Witt'], *D-RUl* ['di Witt']
Other symphonies, *B-Bc*, *D-SWl*, mentioned in *EitnerQ*
Quintetto, pf, str/wind insts, op.6 (Leipzig, n.d.)
Concerto, fl, orch, op.8 (Leipzig, *c*1806)
Pieces d'harmonie, wind insts (Mainz, n.d.)
Septet, str qt, wind insts (Mainz, 1817)
7 concertos and sinfonie concertanti; other chbr works

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F. Stein: 'Eine unbekannte Jugendsymphonie Beethoven's?', *SIMG*, xiii (1911–12), 127–72

F. Stein: Preface to the score of the 'Jena' Symphony (Leipzig, 1911)

R. Simpson: 'Observations on the "Jena" Symphony', *Music Survey*, ii (1949–50), 155–60

H.C.R. Landon: 'The "Jena" Symphony', *MR*, xviii (1957), 109–13

F. Stein: 'Zum Problem der "Jenaer Symphonie"', *IMSCR VII: Cologne 1958*, 259–61

R. Leavis: 'Die "Beethovenianismen" der Jenaer Symphonie', *Mf*, xxiii (1970), 297–302

E. Häussinger: 'Der Komponist Friedrich Witt aus Niederstetten', *Württembergisch Franken Jb*, lvii (1973), 136–42

RALPH LEAVIS

Wittaschek, Johann Matthias. *See* VITÁSEK, JAN AUGUST.

Witte, Christiaan Gottlieb Friedrich (*b* Rothenburg, nr Hanover, 12 Jan 1802; *d* Utrecht, 1873). German organ builder and successor to the Dutch BÄTZ firm.

Witte, Christian Friedrich. *See* WITT, CHRISTIAN FRIEDRICH.

Witten. Town in Germany, on the southern edge of the Ruhr industrial conurbation. A village of Witten, the seat of an aristocratic family, is first mentioned in 1214; part of the principality of Mark, it came under Brandenburg rule in 1614 and was later part of Prussia. No evidence remains of musical activity before the 19th century. A male-voice choir was founded in 1844, and was followed by similar institutions as well as by mixed choirs. Orchestral societies were established and before World War I the town had its own municipal orchestra.

The most prominent musician of the town was Robert Ruthenfranz (1905–70). After studying in Dortmund and Berlin, where he was influenced by Hindemith, he founded and directed a private conservatory and composed orchestral, chamber and stage music. In 1936 he inaugurated the Wittener Musiktage, which continued with only occasional interruptions during and after World War II, and which he largely financed himself until it was taken over by the town of Witten in 1964. During those years more than 150 contemporary composers came to be known in the town as a result of Ruthenfranz's work.

The festival has had an international reputation since 1969, and from that date has been organized in close collaboration with WDR in Cologne, under the new title of Wittener Tage für Neue Kammermusik. Wilfried Brennecke was responsible for drawing up its programmes between 1969 and 1989, and was succeeded in 1990 by Harry Vogt. The festival generally takes place on the last weekend in April and presents some 15 new compositions in six or seven concerts. Most of the new works have been commissioned by WDR, the town of Witten and the state of North Rhine-Westphalia, which has provided increased financial support since 1990. Contemporary chamber music is the central focus of the festival, which also includes theatre, literature and film as well as other musical genres. Through the close cooperation of WDR, live recordings of festival concerts have been broadcast internationally. Since 1990 the festival has produced books containing articles on contemporary chamber music and CDs of its concerts.

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Wittener Tage für Kammermusik (1990–) [programme books]

WILFRIED BRENNECKE/HARRY VOGT

Wittgenstein, Paul (*b* Vienna, 5 Nov 1887; *d* Manhasset, NY, 3 March 1961). American pianist of Austrian birth. He studied the piano with Malvine Brée and Leschetizky and theory with Joseph Labor. Wounded in World War I, he lost his right arm, but despite this pursued a concert career, devoting himself to playing with the left hand. He acquired an amazing virtuosity which enabled him to overcome difficulties formidable even for a two-handed pianist and had great success throughout Europe, becoming widely known playing pieces that he adapted for one hand. Many composers wrote works for him including Strauss (*Parergon zur Symphonia domestica* and *Panathenäenzug*), Ravel (Concerto for the Left Hand), Britten (Diversions), and Prokofiev (Concerto no.4). His North American début, playing Ravel's Concerto, was in Montreal in 1934; shortly thereafter he performed the same work in Boston and New York, both with the Boston SO. In 1938 Wittgenstein settled in New York, where he taught privately (1938–60), at the Ralph Wolfe Conservatory in New Rochelle (1938–43) and at Manhattanville College of the Sacred Heart (1940–45). In 1946 he became an American citizen, and in 1958 he was awarded an honorary DMus by the Philadelphia Musical Academy. He published *School for the Left Hand* (London, 1957). John Barchilon's historical novel *The Crown Prince* (1984) is based on Wittgenstein's life.

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E.F. Flindell: 'Paul Wittgenstein (1887–1961): Patron and Pianist', *MR*, xxxii (1971), 107–27

RONALD KINLOCH ANDERSON/KATHERINE K. PRESTON

Witthauer, Johann Georg (*b* Neustadt, nr Coburg, 21 Aug 1751; *d* Lübeck, 7 March 1802). German composer and keyboard player. He received his first training in music from Jakob Adlung in Erfurt and continued his studies with G.S. Löhlein in Leipzig. For a short time he was tutor in the ducal house in Mitau (now Jelgava), then spent some time in Hamburg under the tutelage of C.P.E. Bach. In the early 1790s he was in Berlin before settling permanently in Lübeck (1797) as organist of the Jakobikirche. He published only simple keyboard and vocal pieces, which enjoyed considerable popularity and the praise of knowledgeable critics. In 1791 he edited a revised and enlarged fifth edition of Löhlein's *Clavier-Schule* that Gerber said was 'much improved in terms of practicality'.

WORKS

Vocal: 28 lieder in Sammlung vermischter Clavier- und Singstücke (Hamburg, 1785); several settings in Gedichte Von Karoline C.L. Rudolphi, ed. J.H. Campe, ii (Brunswick, 1787); a few in contemporary anthologies and periodicals; Andenken an meine Lieben, *GB-Lbl*; song, *D-LÜh*

Kbd: 6 sonatas (Hamburg, 1783); Sammlung vermischter Clavier- und Singstücke (Hamburg, 1785); 6 Claviersonaten für Liebhaber (Hamburg, 1786), ?lost; [12] Claviersonaten für Liebhaber und angehende Clavierspieler (Berlin, 1792–3); a few sonatas in contemporary anthologies

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Choron-FayolleD; EitnerQ; GerberL; GerberNL; MCL; SchillingE
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F. von Glasenapp: *Georg Simon Löhlein (1725–1781)* (Halle, 1937), 181ff
J. Hennings and W. Stahl: *Musikgeschichte Lübecks* (Kassel, 1951–2), i, 287; ii, 114

ELLWOOD DERR

Wittich, Marie (*b* Giessen, 27 May 1868; *d* Dresden, 4 Aug 1931). German soprano. She studied in Würzburg with Otto-Ubridz and reputedly made her début in 1882, at the age of 14, at Magdeburg as Azucena. After engagements at Basle (1883), Düsseldorf and Schwerin (1886), she joined the Dresden Hofoper, where she sang regularly from 1889 to 1914. Her roles included Leonore (*Fidelio*) and Senta; she took part in the première of Paderewski's *Manru* (1901) and created Strauss's Salome (1905). She appeared at Bayreuth (1901–9) as Sieglinde, Isolde and Kundry. At Covent Garden (1905–6), where she appeared as Elsa, Elisabeth, Isolde, Sieglinde and Brünnhilde, she failed to justify her considerable German reputation because of ill-health. The power of her voice, vibrant in tone and extremely dramatic in character, allowed her to triumph in roles for which she was physically unsuited, such as Salome.

HAROLD ROSENTHAL/R

Wittinger, Róbert (*b* Knittelfeld, 10 April 1945). Hungarian composer of Austrian birth. He grew up in Budapest where he took composition lessons with Zsolt Durkó and Rudolf Naros. In 1964 he studied in Warsaw and in 1965 emigrated to the Federal German Republic, completing an electronic music course in Munich in the same year. From 1965 to 1968 he received scholarships to the Darmstadt summer courses. Other honours include two composition prizes from the city of Stuttgart (1968, 1970), a diploma in the Bartók Competition (1971), a scholarship to the Villa Massimo, Rome (1972–3) and the State Prize of Rheinland-Pfalz (1989).

Wittinger's style has turned increasingly towards tradition, as the large number of symphonies, in particular, testifies. He has remarked: 'I would never want to break with the past. I think of myself as the heir of a tradition that began with Gustav Mahler, Alban Berg, Bela Bartók and Arnold Schoenberg – composers whose revolutionary potential in the region of large-scale symphonic music has yet to be taken seriously.'

WORKS

Stage: Maldoror, 1978–88

Orch: Sym. no.1, 1963; dissociazioni, 1964; espressioni, 1964–6; Sym., str, 1964–70; concentrazione, 1965; consonante, eng hn, orch, 1965; compensazioni, pic, orch, 1967; irreversibilitazione, vc, orch, 1967–8; om, 1968; divergenti, 1969; costellazioni, cimb, orch, 1971; montaggio, chbr orch, 1971; Conc., hp, str, 1972; relazioni, 7 soloists, orch, 1972; Conc. polemico, 1975; Conc. lirico, 1977; Sym. no.2, 1978–80; Conc. entusiastico, 1980; Conc., 2 pf, orch, 1981; Conc. grosso no.1, 1982–3; Sinfonia funebre (Sym. no.3), 1982–3; interieccio, 1985; Vn Conc., 1986; Vc Conc., 1987; Sym. no.4, 1992; Conc. grosso no.2, 1993; cronogramme, 1993; Sinfonietta, small orch, 1994; Sym. no.5, 1995; Sym. no.6, 1996; Conc., 3 str, orch, 1997

Vocal: catalizzazioni, 24vv, 7 insts, 1970; Maldoror-Requeim, spkr, chorus, orch, 1985–6; Aria, 1v, str, 1988; beatificazioni, chorus, vn, org, perc, 1993

Chbr and solo inst: Str Qt, 1964; concentrazioni, wind qt, 1965; costruzioni, str qt, 1966; introspezione, bn, 1967; strutture simmetriche, fl, 1969; tendenze, 3 insts, 1969; tolleranza, ob, hpd, perc, 1969; Str Qt no.3, 1970; strutture simmetriche II, vn, 1970; strutture simmetriche III, cymbals, 1970; tensioni, wind qnt, 1970; confusione, elec, 1973; omaggio, str sextet, 1974; polemica, vc, pf, 1974; sillogismo, vn, perc, 1974; undici assiomi, fl, cymbals, 1974; confusione, org, tape, 1975; strutture simmetriche IV, perc, 1976; Str Qt no.4, 1977; dialoghi e scherzino, 2 pf, 1986 [arr. 2 pf, perc]; Str Trio, 1987; Sonata, vn, pf, 1988; Str Sextet, 1993; Preludio e scherzino, pf, 1995; Str Trio no.2, 1996

Arr: Mahler: Sym. no.5 'Adagietto', vn, pf/gui/org, 1975

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CLYTUS GOTTWALD

Wittrisch, Marcel (*b* Antwerp, 1 Oct 1903; *d* Stuttgart, 3 June 1955). German tenor. Born of German parents, he was brought up in Belgium and studied in Munich, Leipzig and Milan. He made his début in 1925 at Halle in Marschner's *Hans Heiling* and joined the company at Brunswick the following year. The Berlin Staatsoper engaged him in 1929 and he remained there as principal lyric tenor until 1944, singing a wide range of roles; he gained a special reputation in Mozart. At Covent Garden in 1931 his Eisenstein (*Die Fledermaus*) was admired but he was considered somewhat hard and throaty in *Die Zauberflöte*. In the 1930s his repertory widened to include Lohengrin, which he sang at Bayreuth in 1937. After World War II he was heard as Narraboth (*Salome*) in Paris and as Siegmund and Parsifal at Stuttgart, where he continued to appear until his death. He made many concert tours, sang in operetta and films and, above all, made recordings, in which he was often compared to Richard Tauber. Though less individual in style, he was certainly comparable in timbre and less restricted in the upper register.

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J.B. STEANE

Witvogel, Gerhard Fredrik (*b* Varel, *c*1669; *d* Aachen, July 1746). Dutch music publisher and organist of German origin. It is possible that he was given instruction in music by his father, himself an organist. In December 1719, at which time he was musician to the Prince of Nassau, he applied, unsuccessfully, for the post of organist at the Nieuwe Lutherse Kerk in Amsterdam; in 1724 he became organist of the Oude Lutherse Kerk there. The Nieuwe Lutherse Kerk post became vacant again in 1725; Witvogel's request to be transferred there was granted in 1726, and he held that post until his death. On 21 May 1731 he received a government privilege for printing two collections of psalms and spiritual songs which he had compiled for use in the Protestant church. In this way he began his activity as publisher, eventually bringing out at least 93 publications. At his death his firm was taken over by Jan Covens, who later also bought the publications of Roger & Le Cène.

As a composer Witvogel is of little significance, though as an organist he was evidently skilled enough to have held his own among eminent colleagues in Amsterdam at that time. His greatest importance, however, certainly lies in music publishing; during a decade or so he brought out an impressive series of works. His editions are now comparatively rare: only about 75 of his publications survive, in public and private collections. He was even more unscrupulous in acquiring originals for printing than was common at the time: one contemporary document states that he made use of a 'compositeur bien plus habile que luy', who revised pirated editions for printing. Authenticity and reliability of the musical text and authorship of his publications must be considered with the greatest caution. Nevertheless, Witvogel was important for having contributed to the rapid dissemination throughout Europe of the works of the late Italian Baroque. He published catalogues in 1733, 1742 and 1742–3.

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A. Dunning: *De muziekuitgever Gerhard Fredrik Witvogel en zijn fonds* (Utrecht, 1966)

ALBERT DUNNING

Witzel [Wizel, Wicel, Wicelius], **Georg** (*b* Vacha, 1501; *d* Mainz, 16 Feb 1573). German theologian. He studied theology in Erfurt from 1516 to 1517, and in 1520 he continued his studies in Wittenberg with Luther. He was ordained in Merseburg and received a curacy in his home community of Vacha. When in 1524 he became a Lutheran and married, he forfeited his ecclesiastical office and worked as town clerk in Vacha. For some years he was a Lutheran pastor in Wenigen-Lupitz and in Niemegk. However, intensive study of the writings of the Church Fathers caused him to turn away from Lutheranism, and by 1533 he was a Catholic preacher in Eisleben. Many apologetic writings followed in which he supported the Old Church and its service. He was summoned to the court in Dresden by the Catholic Duke Georg the Bearded of Saxony, but lost this appointment with the death of the duke and the ensuing Reformation in Dresden in 1539. A move to Brandenburg, where he had been summoned by Joachim II, was short-lived because of the rapid progress made by Lutheranism in the Brandenburg lands. At the end of 1540 he had to leave Berlin. Johann von Henneberg, abbot of Fulda, appointed Witzel councillor, in which capacity he took part in many imperial diets. After 1553 he was a theologian at the newly founded Mainz University. Emperor Ferdinand I appointed him Imperial Councillor and he took his doctorate of theology in Mainz. Emperor Maximilian II granted him an annual pension and he was buried in St Ignaz, Mainz. His many

theological writings (some 150 titles) are concerned mainly with pastoral theology, and include sermons and writings on the Catechism, and with studies on the Church Fathers. His dearest wish was to reunite the German church by reforming the Catholic service. In his contributions to Michael Vehe's hymnbook (1537) and his hymnological writings he advocated the revival of the hymns of the common people in the vernacular. He sought to incorporate into the Catholic liturgy not only German hymns, but also the German language for psalms and the Mass.

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WALTHER LIPPHARDT

Witzendorf, Adolph Othmar. Proprietor of Austrian music publishing company, 1844–68. *See* CAPPI.

Witzthumb, Ignaz. *See* VITZTHUMB, IGNAZ.

Wixell, Ingvar (*b* Luleå, 7 May 1931). Swedish baritone. He studied in Stockholm, and made his début there in 1955 as Papageno, remaining a member of the Swedish Royal Opera until 1967. During the company's visit to Covent Garden in 1960 he sang Silvano (*Ballo in maschera*) and Ruggiero (*Alcina*). In 1962 he sang Guglielmo at Glyndebourne and at the Deutsche Oper, Berlin, where he was subsequently engaged. In 1967 he made his US début as Belcore (*L'elisir d'amore*) at San Francisco. In 1971 he first appeared at Bayreuth, as the Herald (*Lohengrin*). His Covent Garden début, as Boccanegra, followed in 1972, and his Metropolitan début, as Rigoletto, in 1973. He was an admired interpreter of most of the major Verdi baritone roles – Amonasro, Don Carlo (*La forza del destino*), Germont, Posa, Renato, Luna and Falstaff – as well as of such parts as Pizarro, Yevgeny Onegin, Mandryka (*Arabella*) and Scarpia. Wixell's firm, dark-toned voice and powerful stage presence combined to make him a highly dramatic performer. Among his recordings are Count Almaviva, Don Giovanni, Renato and Scarpia, all with Colin Davis.

ELIZABETH FORBES

Wizel, Georg. *See* WITZEL, GEORG.

Wizlâv [Wizlaw von Rügen] (*fl c*1300). German Minnesinger. 13 Minnelieder and 14 *Sprüche* are attributed to him in the Jena manuscript; 17 of them have melodies in this source. The Minnelieder are composed of traditional formulae and motifs, while religious and moralizing topics predominate in his *Spruch* poetry. He stated that he had learnt the art of poetry from 'der Ungelârte', none of whose poetry survives. A member of a later generation of poets, he seems to have emulated the forms and themes of other masters, notably Gottfried von Neifen, Steinmar, Ulrich von Winterstetten and Reinmar von Zweter. In rhythm and metre and in melodic style his poems exhibit an independently artistic and highly developed formal sense. His melodies, some of which are characterized by rich melismas, justify substantial study.

Since the beginning of the 19th century he has been identified with Wizlâv III, Prince of Pomerania and Rügen (*d* 1325). However, more recently objections to the identification have been raised; Seibicke has suggested that the author of these works is more likely to have been a professional singer than a high-ranking nobleman.

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The Songs of the Minnesinger Prince Wizlaw of Rügen: with Modern Transcriptions of his Melodies and English Translations of his Verse, ed. W. Thomas and B.G. Seagrave (Chapel Hill, 1967)
Die Jenaer Liederhandschrift in Abbildung, ed. H. Tervooren and U. Müller (Göppingen, 1972) [facs.]

All Wizlâv's songs appear uniquely in *D-Ju* El.f.101 [Jenaer Liederhandschrift], ff.72*v*–80*v*.

MINNELIEDER

De erde is vntslozen
Der herbest kumpt uns riche nůch
Der vnghelarte hat ghemachet eyne senende wise
Der walt vnd angher lyt ghebreyt
De voghelin/Vntphat des lechten meyien scin
Ich parere dich durch mine vrowen
... List du in der minne dro (opening missing)
Loybere risen/Von den boymen hin tzů tal
Meyie scone kum io tzů
Nach der senenden claghe můz ich singhen
Vve ich han ghedacht
Uvol dan her meyie ich ghebe vch des de hulde
Uvol vph ir stolzen helde

SPRÜCHE

Ich warne dich vil jungher man ghetzarte
Manich scimphit vph sin eyghen tzil
Menschenkint denket daran
Saghe an du boser man

LEICHS

Ich wil singen in der nuwen wise (unascribed, see Thomas and Seagrave, 87)

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1991, ed. C. Edwards, E. Hellgardt and N.H. Ott (Tübingen, 1996), 157–76

For further bibliography *see* MINNESANG.

BURKHARD KIPPENBERG/R

Wlach, Leopold (*b* Vienna, 9 Sept 1902; *d* Vienna, 7 May 1956). Austrian clarinettist. He studied under Bartholomy and Pollatschek at the Vienna Music Academy, and in 1926 toured the world with an instrumental group. In 1928 he joined the Vienna Philharmonic and Staatsoper orchestras. He taught at the Academy from 1932 to 1956 and trained many outstanding pupils, including Alfred Boskovsky. Viennese wind playing between 1930 and 1950 is inseparably connected with Wlach, whose interpretative influence was profound. His performances were notable for beautiful tone and superb control of *pianissimo*. He excelled in Mozart's Clarinet Quintet, and in 1954 the Vienna Mozart Society conferred on him its medal.

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PAMELA WESTON

Wobisch, Helmut (*b* Vienna, 25 Oct 1912; *d* Vienna, 28 Feb 1980). Austrian trumpeter. He studied in Vienna, where his teachers included Engelbert Lax and Franz Dengler. He joined the orchestra of the Vienna Staatsoper as first trumpet in 1936 and the Vienna PO in 1939; in 1954 he was appointed to teach at the Vienna Music Academy. He was manager of the Vienna PO from 1952 to 1969, and in 1970 founded the Carinthian Summer Music Festival. Wobisch's recordings, which include Haydn's Concerto, several of Bach's cantatas and Brandenburg Concerto no.2, made him a very influential soloist in the 1950s, during the revival of interest in Baroque music. Numerous works were written for him, and for brass ensembles under his direction, notably by Theodor Berger, Karl Pilss, Alfred Uhl, Friedrich Wildgans and Richard Strauss (*Festmusik der Stadt Wien*, 1943). He was a passionate proponent of the distinctive Viennese sound.

EDWARD H. TARR

Wockenfuss, Petrus Laurentius (*b* Gross-Brüskow, nr Stolp, Pomerania [now Słupsk, Poland], 17 March 1675; *d* Husum, Aug 1721). German composer and poet. He probably studied at Regensburg where he is mentioned in documents as 'Petr. Laurentius Wockenfuss S.S. Theol. Stud. Philharmonic'. By 1700 he had moved to north Germany where he came into contact with the theologian and poet Heinrich E. Elmenhorst in Hamburg; Elmenhorst included four of his songs in the influential collection of *Geistreiche Lieder* (Lüneburg, 1700). On 7 July 1708 he was appointed Kantor at the Nikolaikirche, Kiel, and held this post until his death.

Wockenfuss's cantatas, composed during his years at Kiel, include conservative works rooted in the tradition of Buxtehude as well as modern ones with simple recitatives and da capo arias (for a formal analysis see Voss). They abound in short and plain chorale settings without any trace of the sophisticated contrapuntal procedures of the 17th-century north German school. Wockenfuss also wrote the texts of many of his cantatas, combining biblical passages, chorales and madrigalian verse in a way resembling the 'mixed cantatas' of Erdmann Neumeister, but greater poetic achievements are found in his songs.

WORKS

Tröstlich auss dem Grabe (funeral cantata), 4vv (Regensburg, *c*1686)

[35] Musicalische Fest Andachten, nach Anleitung der ordentlichen Evangelischen und Epistolischen Texte durch das gantze Jahr (Kiel, 1714) [texts only]

4 sacred songs, 1v, bc, in H.E. Elmenhorst: Geistreiche Lieder … anjetzo aber bis auff 100 vermehret, mit schönen anmuhtigen Melodeyen versehen … auch geordnet von M.J. Jauch (Lüneburg, 1700); ed. in DDT, xlv (1911/*R*)

Cants.: Also hat Gott die Welt geliebet, 3vv, 2 vn, bc, *S-L*; Es war ein reicher Mann (actus musicus), 4vv, 2 vn, 2 va, bc, *B-Bc* [text in Musicalische Fest Andachten (Kiel, 1714)]; Gott Lob und Dank, 4vv, 3 tpt, timp, 2 vn, 2 va, bn, bc, *D-Bsb*; Heilge Luft dein süsses Sausen, 4vv, rec, ob, violetta, bc, *Bsb*; Heilig ist Gott der Herr, 4vv, bc, *Bsb*; Jerusalem, die du tötest die Propheten, 4vv, 2 vn, 2 va, bn, bc, *Bsb*; O Gott, der du aus Herzens Grund, 4vv, 2 vn, 2 va, bn, bc, *Bsb*; Siehe, der Herr kömmt, 4vv, 2 vn, 2 va, bc, *Bsb*; Siehe, ich will meinen Engel senden, 4vv, 2 vn, ob, vc, *Bsb*; Und da der Sabbath vergangen war, 4vv, 2 vn, 2 va, bn, bc, *Bsb*; 2 Dixit Dominus, 4vv, 2 vn, bc, *Bsb*

Musicalische Todes-Gedancken: Es hats kein Auge gesehen; Ich habe einen guten Kampf gekämpfet; Ich wil gäntzlich mich hinwenden; Was erhebt sich doch; Wie der Hirsch schreyet: 4vv, 2 vn, 2 va [1 with bn and no va], bc, *Bsb*

5 occasional works, 1710–12, *KIl*, *KIu* (texts only, see Dittmann and Voss); other cants., Passion music for 1710, 1715, 1719: lost

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W. Orthmann: 'Petrus Laurentius Wockenfuss: ein Kantor an St Nicolai in Kiel von 1708–21', *Schleswig-Holsteinische Schulzeitung*, lxxxv (1937), 420–21

F. Krummacher: *Die Überlieferung der Choralbearbeitungen in der frühen evangelischen Kantate* (Berlin, 1965)

F. Krummacher: *Die Choralbearbeitung in der protestantischen Figuralmusik von Praetorius bis Bach* (Kassel, 1978)

DOROTHEA SCHRÖDER

Woczitka, Franz Xaver. *See* WOSCHITKA, FRANZ XAVER.

Wodde [Wodds], **John.** *See* WOOD, JOHN.

Wode, Thomas. *See* WOOD, THOMAS (i).

Wodeson, Leonard. *See* WOODSON, LEONARD.

Wodiczka, Wenceslaus [Wenzl] [Vodička, Václav] (*b* Bohemia, 1715–20; *d* Munich, bur. 1 July 1774). Violinist and composer, of Bohemian descent. He was a bondsman in Bohemia of Count Franz Xaver Wieznik, to whom he is said to have presented a fine team of horses in return for his freedom. In 1732 he entered the service of Elector Karl Albrecht of Bavaria, later Emperor Karl VII (1742–5), as a violinist at a salary of 380 gulden; his salary had risen to 500 gulden in 1738. In 1739 a privilege was granted in Paris for the publication of his *Sei sonate*, op.1. Wodiczka enjoyed great favour at the electoral court. In 1745 he was given the title of groom of the chamber to Karl Albrecht's sister Princess Maria Anna Carolina, and in 1747, under Elector Maximilian III Joseph, he was appointed Konzertmeister and electoral councillor. He taught the violinists of the Munich Seminarium Gregorianum and was one of the founders of the Cecilian Fraternity of court musicians in 1749. Wodiczka is the only composer to be listed with his first name, as 'Sig: Wenzl', in the 1753 catalogue of musical works in the

possession of the electoral Hofkapelle. His family was on friendly terms with the Mozart family.

Wodiczka left only instrumental works. As a violin composer he stands between the Baroque and the early Classical styles. His published sonatas show a characteristic fondness for the minuet and siciliano, and have an unmistakable individuality and gaiety. Of the 48 symphonies that he wrote for use in the Munich court church, 24 survive; nine are in one movement, two in two movements and 13 in three movements. A violin method was published in Amsterdam as *Korte instructie voor de vioole* in 1757. In 1746 Wodiczka married Maria Johann Brentani (*c*1715–1781), a soprano who was trained in Italy and who served at Munich as *Hof- und Kammervirtuosin* from 1735 to 1778. Their daughter Walburga (*b* 1749), also a soprano, sang in opera productions at court between 1764 and 1771 and from 1764 until 1775 was *Titulär-Kammerdienerin* to Electress Maria Anna, wife of Maximilian III Joseph; in 1771 she was described as *virtuosa da camera*. Joseph Wodiczka (*c*1726–1794), a violinist in the Munich court orchestra from 1752, may have been a brother of Wenceslaus Wodiczka.

WORKS

Orch: 25 syms., *D-Mbs*; other syms., *DS*, *DK-Kk*, *I-Vlevi*; 3 vn concs., *US-BEm*; Vn Conc., *DK-Kk*

Chbr: 6 sonate, vn, b, op.1 (Paris, 1739/*R*1991 in ECCS, ii), ed. in MAB, liv (1962); 8 sonates, op.2, nos.1–4 for vn, b, nos.5–8 for fl, b (Paris, 1742 or later); 6 sonatas, fl, vc, b, op.3 (Paris, 1753)

Doubtful; 2 concs., va d'amore, 1762, Partita, va d'amore, 1762, Vc Conc., 1771, all listed in Breitkopf catalogue under 'Wentzel'

Lost: 4 sinfoniae e pastorelli; 25 syms.; 2 vn concs., listed in Breitkopf catalogue, 1752; Fl Conc.; 3 solos, 2 for vn, 1 for vc, listed in Breitkopf catalogue, 1766; Solo, vc, b, listed in Breitkopf catalogue under 'Wenzel', 1771

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CAMILLO SCHOENBAUM/ROBERT MÜNSTER

Wodson, Thomas. *See* WOODSON, THOMAS.

Woelfl, Joseph. *See* WÖLFL, JOSEPH.

Woestijne, David van de. *See* VAN DE WOESTIJNE, DAVID.

Woffington. A number of Irish organists and instrument makers bore this name; they may have belonged to the same family.

(1) **Robert Woffington (i)** (*d* Dublin, 24 June 1750). Having served as organist of Kilkenny Cathedral (1704–09) he was appointed organist of st Catherine's, Dublin, on 14 November 1709 and admitted as a half vicar-choral of St Patrick's Cathedral, Dublin, on 17 March 1710. On 23 December of that year he was appointed organist at St Mary's where he remained until his death. In 1720 he was one of the committee of four experts who testified to the unsatisfactory nature of Thomas Hollister's new organ in St Werburgh's, Dublin. He was buried in the old churchyard of St Patrick's Cathedral, where his wife had been interred in November 1723. His son John is described in his will as being his 'only next of kin'.

(2) **John Woffington** (*fl* 1720–?1758). Organist, ?son of (1) Robert Woffington (i). He was organist at St Werburgh's (1721–24) and also at St John's, Fishamble Street about this period. In 1724 he spent 'near twelve months' studying under Dr Crofts in London. On his return to Dublin he was appointed to St Michan's on 23 July 1725, where he was also responsible for tuning and repairing the organ. He retired from this post in 1757. In spite of the discrepancy in dates, he may have been the John Woffington who was appointed organist of Armagh Cathedral on 14 May 1752, and who died in 1758. A John Woffington, described as an organist, married Elizabeth Jones on 10 September 1734 thereby inheriting property in Dublin. There appear to have been at least six John Woffingtons in Dublin in the 18th century, and it has not been possible to distinguish their careers with certainty.

(3) **Robert Woffington (ii)** (*d* Dublin, *c*1820). Organist, organ builder and piano maker. He set up a business at 9 William Street, and this is listed in the Dublin directories from 1787 until 1835. The firm usually retained his name after his death, though occasionally it was listed under the names of his sons Thomas and Abraham. Robert Woffington is said to have been a pupil of Ferdinand Weber, the leading Dublin organ builder of the 18th century, and was a partner of William Gibson at 6 Grafton Street, Dublin (1775–8). In 1785 he built a claviorganum (now in the private collection of Michael Thomas, Maidenhead); a boudoir organ by him in the National Museum of Ireland dating from *c*1800–10 displays a very high standard of workmanship. In 1807 he built a large organ for St Andrew's; this was destroyed by fire in 1860. He is mentioned as assistant organist at St Mary's in 1766 and was organist there from 1773 until 1785. He was survived by his wife Anne (*d* 1835) and three children, Abraham, Thomas and Caroline. Abraham (*d c*1856) worked at the Valuation Office, though he appears to have retained an interest in his father's business, which was carried on by Thomas until 1835.

BRIAN BOYDELL

Woffington, Margaret [Peggy] (*b* Dublin, ?1714; *d* London, 1760). Irish actress. In 1730 she was engaged by Madame Violante to take part in her 'Lilliputian Actors' theatre, where she is said to have made her first appearance in a children's performance of *The Beggar's Opera*. In 1740 she went to London, became the mistress of Garrick, and achieved fame as an actress. She is unlikely to be directly related to the family of organists of the same name (*see* WOFFINGTON).

BRIAN BOYDELL

Wohlgemuth, Conrad. *See* LUSTIG, JACOB WILHELM.

Wohlgemuth, Gerhard (*b* Frankfurt, 16 March 1920). German composer. He studied medicine in Greifswald and Halle (1940–48) and was essentially self-taught musically. After winning a prize in composition in 1948 he turned away from medicine to music. In Halle he studied composition with Fritz Reuter and took piano lessons with Bronislaw von Pozniak. After a time as a reader for music publishers in Halle and Leipzig (1949–56), he settled in Halle as a composer and lecturer in theory at the university's musicology institute. A versatile

composer, he directed his attention at first to chamber music and pieces for amateurs. Characteristic of his later work are the romantic 12-note String Quartet no.1 and the Violin Concerto, a work that finely blends a lively joy in music-making with a studied expressiveness incorporating new techniques; there are some parallels with Prokofiev. Wohlgemuth has received the Halle Arts Prize (1955), the Handel Prize (1962) and the Arts Prize of the DDR (1964).

WORKS
(selective list)

Orch: Concertino, pf, orch, 1948; Heitere Musik, 1952; Suite, 1953; Sym., 1955; Sinfonietta, 1956; Händel-Metamorphosen, 1958; Concertino, ob, str, 1957; Sym., 1958, rev. 62; Vn Conc., 1963; Telemann-Variationen, 1964; Divertissement, pf, orch, 1986–7; Sym., 1983; Piccolo concerto, pf, orch

Chbr: 2 pf sonatinas, 1944, 1945; Sonatina, a rec, pf, 1948; Inventionen, pf, 1949; Pf Sonatina, 1949; Sonatina, tr rec, pf, 1949; Sonata, vn, pf, 1955; Pf Sextet, 1955; 2 str qts, 1960, 1968 ('Dölauer'); Variations on a Theme of G.F. Händel, 2 pf, 1969; Str Qt, 1977; Wind Qnt 'Supremalitapega', 1992

Vocal and dramatic: 4 altdeutsche Lieder, 1935; Till, op, 1952; Provencalisches Liebeslied, ballet, 1954; Jahre der Wandlung (orat, F. Döppe), 1961; film scores, vocal music

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ECKART SCHWINGER/LARS KLINGBERG

Wojciech. Baptismal name of ADALBERT OF PRAGUE.

Wójcik-Keuprulian [née Wójcikówna], **Bronisława** (*b* Lemberg [now L'viv], 6 Aug 1890; *d* Warsaw, 11 April 1938). Polish musicologist. She studied philosophy and mathematics, and musicology with Chybiński at Lwów University, taking the doctorate in 1917 with a dissertation on Johann Fischer. She was an assistant in the musicology department of Lwów University (1919–25) and professor of music at the Lwów Conservatory (1919–20). She completed the *Habilitation* in musicology at the University of Kraków in 1934. Most of her research was devoted to the music of Chopin. Her most valuable work is her book *Melodyka Chopina* (1930), the first extended study on the subject.

WRITINGS

'Tańce polskie Jana Fischera z Augsburga' [Polish dances by Johann Fischer of Augsburg], *KM*, ii (1913–14), 83–90; repr. in *Szkice muzykologiczne* (1923)

Tańce polskie Jana Fischera z Augsburga [Polish dances by Johann Fischer of Augsburg] (diss., U. of Lwów, 1917)

'Johann Fischer von Augsburg (1646–1721) als Suitenkomponist', *ZMw*, v (1922–3), 129–56

'Problemy formy', *Romantyzm w muzyce*, ed. M. Glinski (Warsaw, 1928), 70–90

'Un disciple de Jean-Baptiste Lully: Johann Fischer' *RdM*, x (1929), 246–54

Melodyka Chopina [Chopin's melody] (Lwów, 1930)

'O trioli w mazurkach Chopina' [On triplets in Chopin's mazurkas], *Księga pamiątkowa ku czci profesora Adolfa Chybińskiego* (Kraków, 1930), 107–14

'Consideration sur les éléments du style de Chopin', *ReM*, no.121 (1931), 87–95

'Wariacje i technika wariacyjna Chopina' [The variations and variation technique of Chopin], *KM*, nos.12–13 (1931), 380–92

'Czynnik: stylu szopena' [Factors of Chopin's style], 'Zarys bibljografji' [Selective bibliography], *Szopen*, ed. M. Glinski (Warsaw, 1932), 52–65, 91–5

'Elemente des Volksliedes in Chopins Melodik', *Slavische Rundschau* (1933)

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ZYGMUNT M. SZWEYKOWSKI

Wolanek, Anton. *See* VOLÁNEK, ANTONÍN.

Woldemar, Michel (bap. Orléans, 21 Sept 1750; *d* Clermont-Ferrand, 19 Dec 1815). French violinist and composer. He was born into a wealthy family and took his name from his godfather Woldemar, Count of Lowendal, Marshal of France. According to Lottin, in his youth he was held prisoner at the Sabot d'Angers, where he developed his talent for the violin. In Paris he took lessons with Lolli and became a well-known violinist. He said that he performed his 'Fandango, air favori des Espagnols' (published in *6 rêves d'un violon seul*) in Madrid about 1770, and he took part in the concerts of the Baron de Bagge in Paris. A change of fortune obliged him to earn his living by playing, and he left Orléans and followed a troupe of travelling actors. By June 1801, however, he was the owner of a vineyard in Orléans, and in January 1806 he was giving lessons and accompanying voice, piano and harp. In April 1804, he had moved to Paris, and in about 1807 he settled in Clermont-Ferrand where he was attached to the cathedral choir school and taught music.

Woldemar's works include studies, caprices, varied themes and melodies, sonatas, duos, violin concertos, and a concerto for a five-stringed 'violon-alto'(*c–g–d′–a′–e″*). He described himself as 'élève de Lolli'. His *Sonates fantomagiques* conjure up a dialogue with the ghosts of Lolli, Mestrino, Pugnani and Tartini. His *Grande méthode, ou Etude élémentaire pour le violon* contains a variety of exercises (for scales, runs, trills, bowing, pauses, double-stopping etc.) and gives examples by famous masters, in particular Mestrino, Lolli, Cramer and Giornovichi. Inventive by nature, he devised a curious system of musical stenography, the *Tableau mélo-tachygraphique*. He also wrote a parody of the Ten Commandments (the *Commandemens du violon*), and published letters and articles, often ironic and polemical, in the *Correspondance des amateurs musiciens* and above all in *Le Courrier des spectacles*; his criticism of *Les mystères d'Isis* (a French adaptation of Mozart's *Die Zauberflöte*) in 1801 drew a sharp reply from Le Sueur.

WORKS
printed works published in Paris unless otherwise stated

Inst.: Conc. for violon-alto, C (1787); 6 airs variés, 2 vn (*c*1800); Romances du Prisonnier [Della Maria] variées, vn, b (*c*1800); 6 thèmes fugués dans le mode mineur, vn (*c*1800); 3 thèmes d'Haydn variés, vn (*c*1800); 3 vn duos, op.6 (*c*1800); 3 duos dialogués, vn, va (*c*1802); 3 duos à la première position, 2 vn (*c*1802); 4 sonates fantomagiques (les ombres de Lolli, de Mestrino, de Pugnani, de Tartini), vn, b (*c*1802); 6 rêves, vn (1803); 3 vn concs., a, E, d (1803–4), no.3 arr. cl, fl (1804), lost; Recueil d'airs de Fanchon la vielleuse, arr. 2 vn (*c*1804); Gavotte de Vestris variée, vn (1805); 12 nouvelles variations sur Les folies d'Espagne, vn (1805); Quatuor dialogué, str qt (1805); Romance de Gaviniès variée, vn (1805), ?lost

Studies, etc. (for vn solo unless otherwise stated): Le nouvel art de l'archet, 1, 2 vn (1798); Caprices ou études (*c*1800); Etude ou [3] caprices (*c*1800); Etudes élémentaires, 2 vn (*c*1800); Le nouveau

labyrinthe harmonique, op.10 (*c*1800) [incl. double stopping exercises]; 12 études d'une difficulté progressive (*c*1801); 12 grands solos ou études (*c*1802); Etude élémentaire de l'archet moderne (1802); Exercises (Vienna, 1802–5); 6 caprices ou points d'orgue (*c*1804); 4 grands solos ou études, op.40 (*c*1826) [2nd edn of 4 sonates fantomagiques]; La gamme fuguée (n.p., n.d.)

Methods: Méthode pour le violon (1795–8); Grande méthode ou Etude élémentaire pour le violon (1798–9; 2/1802–3, with 15 leçons faciles); Barême lyrique de Woldemar, ou L'art de composer toute sorte de musique sans savoir la composition (1800), lost; Tableau mélo-tachygraphique (1800); Méthode d'alto (*c*1800); Méthode de clarinette (*c*1802)

ed.: Méthode de violon par L. Mozart (*c*1804)

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M. Garnier-Butel: *Les quatuors à cordes publiés en France dans la seconde moitié du XVIIIe siècle* (diss., U. of Paris, IV Sorbonne, 1992; microfiche, Lille, 1996)

MICHELLE GARNIER-BUTEL

Wöldike, Mogens (*b* Copenhagen, 5 July 1897; *d* Copenhagen, 20 Oct 1988). Danish conductor and organist. He studied at Copenhagen University and with Nielsen. In addition to other church appointments he became organist of Christiansborg Palace chapel in 1931, and of Copenhagen Cathedral in 1959. He founded the Copenhagen Boys' Choir in 1924 and the municipal singing school there, creating the basis of a Danish choral tradition, and in 1937 was appointed conductor of the Danish RSO. From 1943 to 1945 he was conductor for Swedish radio, and subsequently toured widely as a guest conductor. His reputation for clear, energetic performances, particularly in music of the 17th and 18th centuries, was enhanced by numerous recordings, including a series, 'Masterpieces of Music before 1750', the complete cantatas of Buxtehude, Handel's *Saul* and symphonies and masses by Haydn; he also recorded several works by Nielsen, of whose music he became a fervent advocate. Wöldike edited (with Jens Peter Larsen, his son-in-law) the hymnbook of the Danish Church, and published two collections of chorales and other organ works (Copenhagen, 1943 and 1960). He was a Knight of the Danish Order of Dannebrog and of the Swedish Order of Vasa.

NOËL GOODWIN

Wolf. The name given to two undesirable and unpleasant sound effects which may occur in musical performance, one having to do with temperament and tuning, the other with a structural peculiarity in an instrument that sometimes gives rise to intonation difficulties.

On keyboard instruments with tuning systems that do not provide a note intended for use as A♭, playing G♯ instead, with E♭ in the same chord, produces an unpleasant effect, supposed to resemble the howling of a wolf. In Pythagorean intonation the wolf 5th is smaller than pure by 23½ cents, a quantity known as the Pythagorean comma. But the wolf 5th in any regular mean-tone temperament (where the 'good' 5ths are tempered two or three times as much as in equal temperament) is considerably larger than pure (*see* MEAN-TONE, Table 1). The tuner who follows a scheme containing a wolf 5th might choose some other location for it than G♯–E♭. C♯–A♭ was occasionally used in the 15th century and D♯–B♭ in the 17th for mean-tone temperament; B–F♯ was favoured, or rather disfavoured, by many 15th-century practitioners of PYTHAGOREAN INTONATION. On normal keyboard instruments, JUST INTONATION is virtually bound to involve more than one wolf 5th, including one among the diatonic notes, for instance D–A or G–D.

Apart from the context of tuning systems, the term 'wolf' is used to refer to certain individual notes which, owing to the structure of an instrument, are too loud or too soft or difficult to play quite in tune, compared with other notes. This kind of wolf is due to an irregularity in the resonance of the instrument which either enhances or absorbs (damps) one particular note, or to a strong and sharply defined resonance frequency that happens to be slightly sharper or flatter than some note of the scale. The latter situation is often found at the major 6th or perhaps 7th above the open G-string of the cello, and is sometimes rectified by squeezing the body of the instrument with the knees or by attaching a 'wolf mute' to the G-string behind the bridge (see W. Güth: 'The Wolf Note in the Cello', *The Strad*, xc, 1979, pp.355–7, 434–5); in violins of poor craftsmanship a wolf is often found an octave above the open G-string. On the old French (and also English) bassoon, the *a* was characteristically weak and unstable because its hole was particularly small and high up on the butt joint. Another classic example occurred on the old valved french horn in F, where frequently either the *b*♭′ or *b*′ (notated *f*″ or *f*♯″) would be weaker than adjacent semitones, and a strong lip was needed to avoid 'cracking' the note. When a pipe organ is placed in a resonant building, some notes are liable to be emphasized by this resonance, and these are softened during regulation by slightly closing the foot-holes.

GUY OLDHAM, MARK LINDLEY

Wolf, Alois [Louis] **Joseph Anton Balthasar** (*b* Vienna, 7 Jan 1775; *d* Iaşi, Romania, *c*1819). Austrian guitarist. The first native Viennese to achieve prominence as a guitarist, he was essentially an amateur, since his profession was that of an imperial court accountant. Wolf married the pianist Anna Mrasek in 1802, and gave concerts with her until her death in 1809. His last public guitar concert in Vienna was on 15 March 1810 (reviewed in *AMZ*, xii, 476), when he played the 'double' (two-necked) guitar. Shortly afterwards the more skilful Italian guitarist Mauro Giuliani seems to have eclipsed Wolf (Hanslick, i, 257), hastening the latter's departure from Vienna in 1812. Wolf gave concerts in the eastern reaches of the Austrian Empire until his death. About two dozen pieces by him were published in Vienna (*c*1800–12), comprising variations, dances, potpourris etc. for solo guitar, and duets for guitar and piano, some composed jointly with Anna Mrasek.

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THOMAS F. HECK

Wolf, Ernst Wilhelm (*b* Grossen Behringen, bap. 25 Feb 1735; *d* Weimar, 29 or 30 Nov 1792). German composer. By the age of seven he was skilled in the practice of thoroughbass. He attended the Gymnasien at Eisenach and Gotha and became a choir prefect. In Gotha he was

fascinated by works of Graun and C.P.E. Bach and participated in concerts at the court; when one of his works was performed in 1752, Bach praised it. Encouraged by his elder brother, Ernst Friedrich Wolf (a composer, organist and pupil of G.H. Stölzel), he went to the University of Jena in 1755 and there became the director of the collegium musicum, for which he composed a number of works including the cantata *Streit zwischen Phöbus und Pan* (1758) for the 200th anniversary of the university. When he went to Leipzig in 1758 his reputation increased further in the circle of J.F. Doles and J.A. Hiller. After a period in Naumburg as music teacher to the von Ponickau family, Wolf set off for Italy but ended his journey in Weimar as music tutor to Duchess Anna Amalia's sons; at Weimar he became the court Konzertmeister (1761), organist (1763) and Kapellmeister (1772). In 1770 he married the chamber music singer and harpsichordist Maria Carolina Benda (*see* BENDA family (7)), with whom he made a concert tour to Berlin; Wolf was also related to J.F. Reichardt. It is uncertain whether, at the instigation of the duchess, Wolf refused an offer from Frederick the Great of Prussia to succeed C.P.E. Bach. He remained in Weimar until his death.

Wolf was a leading figure at the Weimar court and was in close contact with members of the *Musenhof* (including Wieland, Goethe, Herder, von Einsiedel, von Seckendorff, Kotzebue, Bertuch and Musäus) and with the duchess herself. He devoted himself above all to creating new modes of expression, and despite some conventional elements his works were known far beyond Weimar during his lifetime. He wrote about 20 Singspiele and numerous pieces for the church and court. The Singspiele are typical of the period in Weimar: *Das Rosenfest*, *Die Dorfdeputierten* and *Le monde de la lune* show the influence of Rousseau and Hiller; *Die treuen Köhler*, *Der Abend im Walde* and *Ehrlichkeit und Liebe* are encumbered with modish and ephemeral features in their idyllic conception of nature. Occasionally, apart from *galant* phrases, his sensitivity leads to shallowness (e.g. the song *Röschen, Gretchen, Lieschen, Hännchen*); this corresponds to his imitation of popular elements. However, Friedlaender's assertion that Wolf's melodies are 'insignificant [and] unattractive' is only partly correct. In *Die Dorfdeputierten* folksong elements (as in the trio 'Ein Hund, ein Kätzchen', with its 'Wau, wau' and 'Miau, miau' imitations, and the laughing chorus) are mingled with Singspiel formulae reminiscent of Mozart (e.g. 'Süsse Hoffnung, Tochter des Himmels'). A simplicity achieved through doubling, monotonous superficial repetitions and the use of a continuo characterizes the other dramatic works and some of the secular cantatas (e.g. *Polyxena* and *Serafina*).

Wolf's church music, including over 30 motets, Passions, cantatas and choruses, shows the early influence of Graun and C.P.E. Bach. The *Osterkantate* is notable for its expansive conception, with a double choir, and a mixture of *Empfindsamkeit* and traditional thoroughbass techniques. Wolf's instrumental works are more important and show his proximity to the Mannheim school. He was an excellent keyboard player and, again reflecting the influence of C.P.E. Bach, used differentiated *Affekte* and *Manieren* in his keyboard and chamber pieces. In contrast to Bach, however, he preferred simpler and more symmetrical structures in accordance with contemporary Classical style.

Wolf's writings on music were directed primarily at amateurs, although they were acclaimed even in specialist circles. His aesthetic ideas, while embracing elements of *Empfindsamkeit* and Classical style, reflect the ideals of old-fashioned counterpoint; he recommends the preludes and fugues of J.S. Bach and vocal scores of Handel to students. In the climate of Classicism, however, his style of composition was considered old-fashioned. At the height of his career Wolf's rate of composition slowed and he became increasingly depressed.

WORKS

STAGE

Das Gärtnermädchen (comische Oper, 3, K.A. Musäus), Weimar, Schloss, 1769, vs (Weimar, 1774)
Das Rosenfest (operetta, 3, G.E. Heermann, after C.-S. Favart), Weimar, Schloss, 4 Sept 1770, vs (Berlin, 1771, rev. 2/1775)
Die Dorfdeputierten (komische Oper, 3, Heermann, after C. Goldoni), Weimar, Schloss, 10 Feb 1772, vs (Weimar, 1773)
Die treuen Köhler (comische Oper, 2, Heermann), Weimar, Schloss, 14 July 1772, vs (Weimar, 1774)
Der Abend im Walde (comische Oper, 2, Heermann), Weimar, Schloss, 10 Dec 1773, vs (Riga, 1775)
Das grosse Loos (op, 2, F.J. Bertuch, after Favart), Gotha, Schlosstheater im Rathause, 2 Sept 1774, vs (Berlin, 1776)
Superba (K.A. von Seckendorff), Weimar, 30 Jan 1785
Die Zauberirrungen, oder Die Irrtümer der Zauberei (Schauspiel mit Gesang, 2, F.H. von Einsiedel), Weimar, 24 Oct 1785
Erwin und Elmire (Schauspiel mit Gesang, 2, J.W. von Goethe), Weimar, 1785
Der Eremit auf Formentara (Schauspiel mit Gesang, 2, A. von Kotzebue), Weimar, Hof, 26 Nov 1786
Alceste (op, 5, C.M. Wieland), Weimar, Herzogliches Comödienhaus, 1786
Der Schleier (Spl, 3, C.A. Vulpius), Weimar, 1786
Angelica (Spl, Wieland), Berlin, 1788
Der Papagei (?Kotzebue), *c*1790
Le monde de la lune (komische Oper, 3, after Goldoni), ?unperf., *D-Dl*

OTHER VOCAL

Sacred (most in *SWl*): Osterkantate (J.G. Herder), 1781 (Dessau, 1782); 8 other cants., 5 orats, most on Passion texts; 1 sacred conc.; several songs, choruses; Motetten und Arien, i (Halle, 1787), lost
Secular: Serafina (cant., Wieland), S, orch, 1775 (Leipzig, 1777); Polyxena (cant., F.J. Bertuch), 1776 (Leipzig and Weimar, 1776); other cants., incl. Streit zwischen Phöbus und Pan, 1758, lost; Wiegenliederchen für deutsche Ammen mit Melodien (Bertuch) (Riga, 1775); 51 Lieder der besten deutschen Dichter mit Melodien (Weimar, 1784)

INSTRUMENTAL

*c*25 hpd/pf concs.: 2 (Riga, 1777); 1 as op.3 (Berlin, 1783); 1 as op.4 (Berlin, 1783), arr. 2 hpd, *Dl*; 2 as opp.7–8 (Lyons, n.d.); 5 (Breslau, 1781–5), arr. 2 hpd, *Dl*; others, lost
Syms. (partitas): 12 in *SWl*; others, elsewhere
Pf/hpd: Sonata (Leipzig, 1765); 36 sonatas (Leipzig, 1774–89); 6 Sonatas (Dessau, 1783); Sonata, 4 hands (Leipzig, 1784); Sonatine, 4 affectvolle Sonaten, 13mal variirtes Thema (Leipzig, 1785); 12 sonatas (Weimar, 1786–7); 6 Sonatas, op.posth. (Berlin, 1793); others, 2–4 hands, *Dl*, *WRtl*, elsewhere
Chbr: 6 Sonatas, pf, vn, vc (Lyons, n.d.); 3 Str Qts, op.1 (Berlin, n.d.); 3 Str Qts, op.2 (Berlin, n.d.); 3 quatuors caractéristiques, str qt, op.3 (Speyer, n.d.); Qt, fl, ob/vn, bn/vc, pf (Breslau, 1776); 2 Qnts, hpd (2 vn)/(fl, vn), va, vc (Dresden, n.d.); 6 Sonatas, hpd/pf, fl/vn (Paris, n.d.)

WRITINGS

'Was ist wahre Musik und wie erhält man sie?', *Teutsche Merkur* no.1 (1783), 231–40
Auch eine Reise aber nur eine kleine musikalische in den Monaten Junius, Julius und August 1782 zum Vergnügen angestellt und auf Verlangen beschrieben (Weimar, 1784)
Vorbericht als eine Anleitung zum guten Vortrag beim Klavier-Spielen (Leipzig, 1785) [in Sonatine, 4 affectvolle Sonaten, 13mal variirtes Thema]

Musikalischer Unterricht für Liebhaber und diejenigen, welche die Musik treiben und lehren wollen (Dresden, 1788)

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V. Funk: 'Ernst Wilhelm Wolfs Kontrastprinzip im Quintett für Cembalo, Flöte und Streicher', *Klavierkammermusik mit Bläsern und Streichern in der zweiten Hälfte des 18. Jahrhunderts* (Kassel, 1995), 72–100

G. KRAFT (work-list with THOMAS BAUMAN)/VERA FUNK

Wolf, Georg Friedrich (Theodor) (*b* Hainrode, nr Sondershausen, 12 Sept 1761; *d* Wernigerode, 23 Jan 1814). German writer on music and composer. He received his first music instruction from his father, an organist and schoolmaster, and when the family moved to Nordhausen (*c*1767) he continued his training with the organist C.G. Schröter. While studying theology in Göttingen and Halle in the 1780s he also continued his musical studies, and on accepting a position as Kapellmeister to Count Ludwig von Stollberg he devoted all his time to music although he was a candidate for pastorship. In 1801 he became Kapellmeister in Wernigerode, where he was also organist at the Pfarrkirche and a school music teacher.

The many editions and reprints of Wolf's music dictionary and pedagogical works for singers and keyboard players show both his concern for improving them and their usefulness. Gerber said: 'He took great trouble to be of use to beginners in that he prepared easily understood excerpts from numerous larger works', while his *Kurzer aber deutlicher Unterricht* was described by a reviewer for Cramer's *Magazin der Musik* as an inexpensive and welcome manual for keyboard teachers lacking theory skills. He also published several collections of lieder and keyboard pieces and edited a choral anthology, *Trauermotetten und Arien* (Halle, 1788).

WORKS

Vocal: Lieder mit Melodien (Nordhausen, 1781); Lieder mit Melodien aus Millers Leiden und Freuden (Halle, 1786); Lieder mit Melodien für Kinder (Leipzig, 1795); several songs in contemporary anthologies

Kbd: 2 sonatas (Halle, 1787); 2 sonatas, 4 hands (Leipzig, 1794–6); Kurze und leichte Orgelstücke, i (Halle, 1800)

Collections: Vermischte Clavier- und Singstücke verschiedener Art (Halle, 1788)

WRITINGS

Kurzer aber deutlicher Unterricht im Klavierspielen (Göttingen, 1783, enlarged 3/1789 [incl. ii, *Grundregeln des Generalbasses*]; 5/1807)

Unterricht in der Singekunst (Halle, 1784, 2/1789, lost; rev. as *Gründliche Sing-Schule oder Unterricht in der musikalisch-richtigen und zierlichen Singekunst*, 1800)

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ELLWOOD DERR

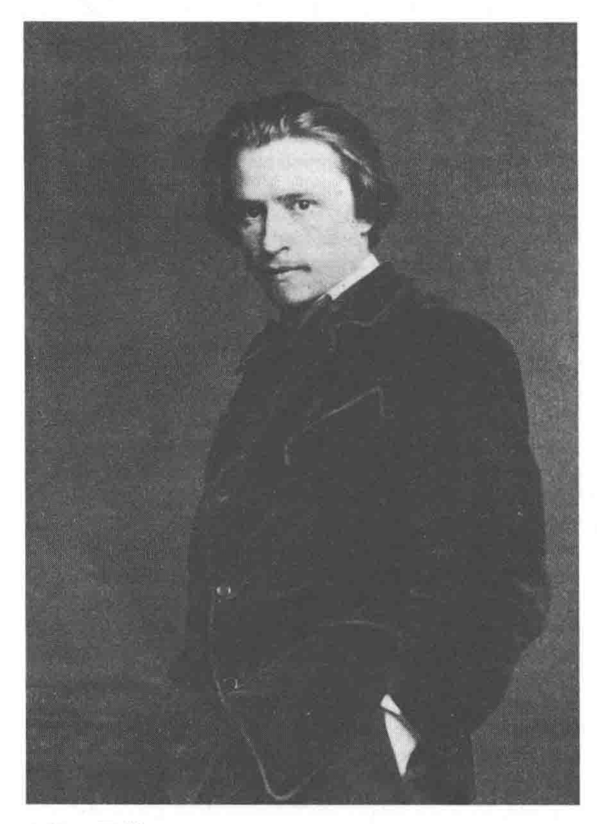
Wolf, Hugo (Filipp Jakob) (*b* Windischgraz, Styria [now Slovenjgradec, Slovenia], 13 March 1860; *d* Vienna, 22 Feb 1903). Austrian composer. He intensified the expressive vocabulary of the lied by means of extended tonality and post-Wagnerian declamation while retaining the defining elements of the song tradition he had inherited from Schubert and Schumann. Profoundly responsive to poetry, he incorporated detailed readings of his chosen poems in the compositional decisions he made about every aspect of song: harmonic nuances, tonal form, melodic design, vocal declamation, pianistic texture, the relationship of voice to piano, etc. Seeking an art 'written with blood', he went below the surface of poetry – even where his musical purposes were inevitably distinct from the poet's – in order to recreate it in music of remarkable intensity, written, as he once proclaimed, for epicures, not amateurs.

1. FORMATIVE YEARS (1860–83). Wolf was born in the small town of Windischgraz, then part of the Austrian Empire but incorporated into Yugoslavia after World War I. The town was an outpost of Germanic culture within a Slovene region; Wolf's mother Katharina (1824–1903) was of Slovene yeoman stock (her paternal grandfather's name was Orehovnik, which he changed to its German equivalent Nussbaumer, while her maternal grandfather's name was Stank or Stanko) with, according to family tradition, a smattering of Italian ancestry as well. She was a shrewd, practical and energetic woman, four years older than her husband Philipp Wolf (1828–87), whom she married in 1852. Of German origin, he had inherited a leather manufacturing business in Windischgraz established by his grandfather Maximilian. A thwarted artist, he was self-taught on the piano, violin, flute, harp and guitar; both his musical gifts and moody temperament were passed to his fourth child Hugo (of eight children, two died in infancy). Hugo was given piano and violin lessons by his father at the age of four or five, while at primary school from 1865 to 1869 he was taught the piano and music theory by Sebastian Weixler, who played the viola in the Wolf family orchestra (Philipp first violin, Hugo second, brother Max cello, and a horn-playing uncle) and composed dances dedicated to the children, including the *Hugerl Polka*.

Despite a fire which devastated the family financially for many years thereafter, Philipp sought to provide his three sons with the educational opportunities his parents could not afford to give him. In November 1868 Wolf saw his first opera at the Stadttheater in Klagenfurt (Donizetti's *Belisario*) and was so moved by the experience that afterwards he could play long passages of the work from memory. In September 1870 he went to the regional secondary school in Graz, where he was remembered for his Slovene drawl, but left after a single term (homesickness was probably one reason) with the official classification

'wholly inadequate'. In September 1871 he began two years as a boarder at the Benedictine abbey of St Paul in Lavanttal in Carinthia, 30 kilometres from his home, where he played the organ for weekday student masses, performed in a piano trio and immersed himself in potpourris arranged for the piano of operas by Bellini, Rossini, Donizetti and Gounod. Compulsory Latin proved a major stumbling-block, the result of his impatience with subjects other than music, and in the autumn of 1873 he was transferred to the secondary school at Marburg (now Maribor). Here he came to know the works of Haydn, Mozart, Beethoven and others, including Haydn symphonies in piano duet arrangements (his rapturous praise of Beethoven led to brawls with other students who mocked him for his passionate devotion to music), but again left after only two years, the crisis which precipitated his departure impelled by his inflammatory reaction to a professor's comment about his 'damned music'. Hugo's failures in subjects other than music were perhaps intended to blackmail his father into sending him to the Vienna Conservatory, since his music-loving father nevertheless considered music an avocation, not the means to make a living. To placate his father and demonstrate his intention to devote his life to music, Hugo dedicated his Piano Sonata op.1, begun in April 1875, and his Piano Variations op.2 to Philipp. An aunt, Katharina Vinzenzberg, offered to take Hugo into her Vienna home so that he could study at the conservatory and Philipp finally agreed. In September 1875 Hugo began his musical studies in Vienna.

At the conservatory Wolf studied the piano with Wilhelm Schenner and both harmony and composition with Robert Fuchs. Matters went well at first: Wolf was sufficiently advanced to begin with the second-year students, and Fuchs took an interest in him and his compositions. In a revealing anecdote, we are told that the young Wolf used to sit at the Vinzenzbergs' piano for hours at a time, improvising chord progressions and exulting when he discovered a novel resolution; there are passages in his early songs which sound like transcriptions of those parlour experiments in harmony. He also made friends at the conservatory, including the young Gustav Mahler, and composed an unfinished 'violin concerto' (in piano score), piano sonatas, songs and choruses. He became a devoted opera-goer who recorded his impressions of *Fidelio*, *Der Freischütz*, *Don Giovanni* (for example, he was annoyed when a singer improvised too many non-Mozartian ornaments), *Robert le diable*, *Les Huguenots* and others, although his deepest devotion went to Wagner, who visited Vienna in November 1875 for performances of *Tannhäuser* and *Lohengrin*. Wolf attended both and declared himself a dedicated Wagnerian – a term then synonymous with avant-garde turmoil and guaranteed to alarm his parents. After several days of hanging about the Imperial Hotel in the hope of an interview, Wolf spoke to Wagner in December and showed the older composer his piano works modelled on Mozart. Wagner was indulgent and affable, if unwilling to spend any time examining the compositions in detail, and counselled patience and practice. When he was next in Vienna, he told Wolf, he would look forward to being shown larger-scale works.



1. Hugo Wolf

This encounter was of immense importance to Wolf, always a passionate hero-worshipper and famished for encouragement (although he records in February 1876 that he saw Wagner in a dream and that Wagner 'wouldn't hear' of looking at his compositions – Wolf had noticed and evidently resented the paucity of attention paid to his scores). He duly attempted larger compositions, in particular a setting for accompanied male-voice chorus of a poem by Nikolaus Lenau, *Die Stimme des Kindes*. The flaws in his part-writing were pointed out to him by Hans Richter, then principal of the Vienna Hofoper, whom the teenage composer had also buttonholed and importuned for opera tickets, compositional advice and access to Wagner. Technical shortcomings are also evident in further choruses written in 1876, although the setting of Goethe's *Mailied*, also for male-voice chorus, foreshadows future mastery in certain harmonic details and in its rhythmic verve. Also from this period date various orchestral essays (including an arrangement of Beethoven's Sonata op.27 no.2, with new counterpoints added, and a symphony in B♭), the beginnings of a string quintet, and a *Rondo capriccioso* for piano, later turned into a symphonic finale. It is noteworthy that Wolf, although he scrawled exclamations of 'Rubbish!', 'Bad!' and 'Worse' on these early manuscripts, preserved them for posterity, which can trace the signs of increasing stylistic independence amidst the echoes of Mozart, Schubert, Schumann, Weber and others. But Wolf was soon once again in conflict with authority, his dismissal from the conservatory a near-farcical conflation of adolescent rebellion and the need to find 'Wölferl's own howl' without pedagogical constraints. Although he later explained that he resigned in protest against the school's conservatism, he was also officially dismissed for 'breach of discipline', the brouhaha further aggravated by a fellow student who sent the director Josef Hellmesberger a death-threat signed 'Hugo

Wolf'. In March 1877 the disgraced Hugo was on a train back to Styria and home.

Wolf remained with his family for almost eight months, working on a symphony (he subsequently lost the score in a Graz railway station when he was on his way back to Vienna), a Humoreske for piano and lied settings of Lenau, Matthisson, Körner and anonymous poems; he would later judge one of those songs, *Morgentau*, worthy of publication. Unable to decide what to do with his errant son, Philipp finally allowed him to return to Vienna in November to earn his own living as a music teacher. Never a patient creature, Hugo was no teacher by temperament, but his talent and charm secured him the patronage of generous households, such as those of the great actor Ludwig Gabillon and Freud's early collaborator Josef Breuer. Maintaining the talented musician's income was more important in these sympathetic families than the musical progress of their sons and daughters, whose lack of talent impelled fits of exasperation from the impatient Wolf; that the children were often fond of their elfin music master – Wolf's full height was 154 cm – is notable. (One of Breuer's daughters, whom Wolf taught, was probably the source of a fascinating dream about Wolf, whom she saw wearing Hans Richter's countenance and raging away at the top of a tower. The dream was relayed to Freud and included in *The Interpretation of Dreams*.) It was upon his return to Vienna that Wolf began what would become a habit of changing his lodgings frequently in search of greater quiet, cheaper rent, or both.

Wolf had earlier befriended other cultured and wealthy patrons, including the minor composer Adalbert von Goldschmidt, whose oratorio *Die sieben Todsünden* enjoyed a certain currency for a time, the critics Gustav Schönaich (a Falstaffian eccentric) and Hans Paumgartner, the sculptor Viktor Tilgner and the conductor Felix Mottl. They lent Wolf books, scores and money, and took him to concerts and operas, giving their provincial friend a gloss of much-needed culture as well as contacts with other musicians. But their friendship was ultimately fatal. According to Alma Mahler it was the rich dilettante Goldschmidt who took Wolf to a brothel (sexual initiation by a prostitute was a long-established custom in Vienna), probably in 1878, where the young man most likely contracted the syphilis that would lead to his insanity in 1897 and his death in 1903. It was around that time, so the Gabillon and Breuer families later recalled, that he began to avoid their company and dinner tables, refusing to use their silverware or travel in the same railway carriage. His offended friends at first ascribed his behaviour to boorishness, but Dr Breuer eventually came to believe that Wolf was concerned about the possibility of infecting others and was acting on the best medical advice available at the time. Sadly and ironically, Wolf first fell in love early that year with the society beauty Vally Franck (the artist Hans Makart once expressed a wish to paint her portrait), a relative of the Lang family, who were among his most generous benefactors. Despite their differences of temperament and upbringing, despite frequent separation and eventual parting, the affair was a vital impulse for Wolf's life during its three-year duration.

It was at this time of sexual initiation and first love that Wolf turned to the composition of more songs, including an unfinished setting of Chamisso's *Was soll ich sagen?*, and settings of Rückert, Hebbel, Julius Sturm, Lenau, Hoffmann von Fallersleben and Goethe's *Faust*. The pointed delicacy of *Die Spinnerin* (Rückert) and *Das Vöglein* (Hebbel) anticipates a distinctive strain of Wolf's mature songwriting art, and the songs were later published in the *Sechs Lieder für eine Frauenstimme* of 1888, his first publication. One also finds, inevitably, Schubert's lieder as an occasional model for the young Wolf; the cries 'Frau Amme, Frau Amme, das Kind ist erwacht!' in the Hebbel song *Das Kind am Brunnen* rise a semitone higher on each invocation, after the manner of the child's cries 'Mein Vater, mein Vater!' in Schubert's *Erlkönig*. But in the wake of his dismissal from the conservatory, Wolf was teaching himself how to compose lieder largely by imitating the songs of Schumann, his self-tutelage evident in the three Heine songs of 1876 and the nine Heine settings (one of them unfinished) of 1878. One can trace Wolf's apprenticeship from slavish echoes of Schumann songs – the earlier composer is an unbanished ghost behind every note of Wolf's *Du bist wie eine Blume* – to uncannily exact assimilation and, finally, mastery and a compositional voice of his own. He later said that in 1878 he had written 'at least one good song every day', an exaggeration (unless he atypically destroyed many of them), but there was undeniably a lyrical outpouring that year. A new and agonized note is sounded in the *Faust* song *Gretchen vor dem Andachtsbild der Mater Dolorosa*, begun on 22 August, and the first movement of the D minor String Quartet, with its prefix 'Entbehren sollst du, sollst entbehren' (You must renounce, must renounce), spoken by Faust when he affixes his pact with the Devil and relinquishes human love. That the experience of syphilitic infection influenced the choice of these texts of sin, sexual anguish and renunciation seems a likely possibility, if not accessible to definitive proof.

Early in 1879 Wolf had a momentous interview with Brahms. Before this encounter, Wolf's passion for Wagner (he was immersed in *Götterdämmerung* at this time) had not prevented him from having considerable respect for Brahms, whose chamber music and *Magelone* songs he admired. Brahms gave him essentially the same advice Wagner had given him, namely to continue learning more about music, especially counterpoint; the older composer recommended the pedantic Gustav Nottebohm as an instructor, but Wolf would not have been able either to afford his fees or to tolerate his rigidity. Brahms's bluntness and Wolf's fiery, sensitive nature were ill-matched, and Wolf's indignation at the supposed slight he had received swelled into immediate and enduring 'anti-Brahmimentum' (his own term). As in Shaw's London, the younger, radical set tended to brand Brahms as a reactionary and hail Wagner as progressive, and Wolf belonged to just such a group of fanatical Wagnerites who copied their master to the point of aping his vegetarianism. (For Wolf, to whom sausage was ambrosia, this was a considerable sacrifice and lasted only about 18 months in 1881–2.) In addition to the anger and disappointment over his reception by Brahms, Wolf was at times short of money and in disputes with his ever-gloomy father, but his new life in Vienna was not entirely grim. He was particularly close to Mahler at this time, and in April 1879 he first met the Lang family, including Melanie Köchert (née Lang), who five years later became his mistress and lifelong protector. Her sister Henriette and brother Edmund also became close friends. But Wolf was still in love with Vally Franck (he more in love than

she, a fact she recognized with a sense of pain), although they were separated for most of 1879 by her absence on holiday. Wolf's letters to her and the songs he composed and dedicated to her, including the Lenau settings *Herbstentschluss*, *Traurige Wege* and *Der schwere Abend*, are darkly passionate outpourings of Wagner-tinged late Romanticism – offspring of the *Wesendonck Lieder*.

Wolf's patterns of cyclic mood swings and sporadic creativity were already clearly delineated, and the depression of 1879 was followed by happier times in 1880. The Eichendorff songs *Erwartung* and *Die Nacht* (26 January and 3 February) were included in the first edition of the *Eichendorff Lieder* but withdrawn as not representative of his best work when the chance arose for a new edition. He composed the slow movement of his quartet – this is among the best works of his youth – under the influence of the *Lohengrin* Prelude and the late Beethoven quartets, especially the 'Heiliger Dankgesang' of op.132, while on an idyllic summer holiday at Mayerling (in 1889 the site of the Austrian Crown Prince Rudolf's suicide) with the family of an architect named Viktor Preyss, who took Wolf in as a member of the household and treated him with great understanding and kindness. There Wolf's mature songwriting style continued its slow burgeoning, nurtured by studies and transcriptions of Wagner (from *Die Meistersinger* and *Die Walküre*). Among the summer visitors to the Preyss family were their relatives the Werners, whose then seven-year-old son Heinrich was devoted to Wolf and later served his cause nobly as editor, critic and biographer. Contributing to Wolf's happiness that summer were visits from Vally and rambles in the beautiful countryside; Wolf liked to compose in the open air, as we know from inscriptions that tell of composition on park benches in the Prater and other *plein air* sites, and his love of nature is an element in many of his most beautiful songs.

Wolf returned from blissful holiday to troubles in Vienna. Devoted to both parents, Wolf had nonetheless to endure his pessimistic father's reproaches and his bitterness about his children's futures (Wolf's brother Gilbert was a source of even greater anxiety for their father). Vally Franck, who had returned to her native France, wrote to him shortly before his 21st birthday to break off their often interrupted affair for good, and Wolf was heartbroken. Some of his suffering is almost surely reflected in his six remarkable choruses on poems by Eichendorff, the *Sechs geistliche Lieder* composed in April 1881. The spiritual sufferings of the poetic persona, 'wounded unto death', became the surrogates for the composer's desolation, the result of Eros rather than religion; 22 years later, the beautiful *Ergebung* from this choral cycle was sung in Vienna's Votivkirche as part of Wolf's funeral service. In the wake of Vally's letter, the unhappy Wolf returned to provincial Windischgraz, where he quarrelled with his elder brother and composed only the Eichendorff song *Da fahr ich still im Wagen* for a projected cycle entitled *In der Fremde*. The faithful Goldschmidt had arranged in November 1881 for Wolf to become second Kapellmeister for Karl Muck in Salzburg, where he was principally responsible for rehearsing the soloists and chorus in Strauss, Lortzing and Millöcker operettas. Music of this sort was not to the Wagnerite Wolf's taste at all, and he had neither the baton technique nor the patience to make orchestral and choral musicians happy under his direction. After unknown imbroglios, he left Salzburg in high dudgeon and, unable to find another post as a Kapellmeister, returned to Vienna in early 1882 to resume his former tenuous existence as a music teacher and accompanist. Philipp, angered by yet another failure, wrote that he was 'more out of tune than our piano' and bitterly compared himself to Sisyphus, condemned for all eternity to push the same boulder uphill, only to see it roll back down again. Father and son were estranged for a brief time, but then reconciled.

We know little about Wolf's activities in 1882. It is probable that he was conscripted into the Austrian army early in the year, but he was not retained long, whether because of friends' influence, his smallness of stature or a temperament unfit for military life (one can hardly imagine anyone less suited for soldiering). In his *Daten aus meinem Leben*, Wolf curiously indicates this as a year of 'hideous moral hangover', whatever that may mean. Another summer holiday with the Preyss and Werner families in Mayerling saw him contemplating an opera on the subject of Heine's Princess Ilse from the *Harzreise*, although the plans came to nought. He did, however, compose his second song on a text by Eduard Mörike and his first comic masterpiece: *Mausfallen-Sprüchlein*, published in the *Sechs Lieder für eine Frauenstimme* of 1888. In August he travelled to Bayreuth for the *Parsifal* festival, where he stared at the windows of Wahnfried in the hope of seeing Wagner, to no avail, and was predictably overwhelmed by the two performances he heard. After Bayreuth he was once again at a compositional standstill until December 1882 or early 1883, when he began composing songs on texts by Robert Reinick, including the lovely paired lullabies *Wiegenlied im Sommer* and *Wiegenlied im Winter*.

2. Years of uncertainty (1883–7). More Eichendorff and Reinick songs followed in 1883, with *Rückkehr* an effective early premonition of the later Eichendorff song *Das Ständchen* (in both, the piano takes the role of music external to the poetic persona – a street serenader – to which the singing persona adapts his song), but Wolf was in a quandary about his life's direction. Through the intermediary of his friend Tilgner, Wolf sent his songs to Eduard Hanslick for his opinion and advice on possibilities for publication; Hanslick, later quite hostile to Wolf, commended him for his 'sensitive, interesting songs' and suggested that he try his luck with Simrock. Probably because of Wagner's death on 13 February, a shattering event for Wolf, he did not send his works to Brahms's publisher Simrock but rather to Wagner's publisher Schott, who rejected them, as did Breitkopf & Härtel. Despite these disappointments, he received encouragement from none other than Liszt, who visited Vienna in April 1883. At a meeting engineered by Goldschmidt, Wolf was able to play some of his songs, including *Die Spinnerin*, for Liszt, who was impressed and even embraced the younger composer. Liszt, like Wagner and Brahms, advised that Wolf work in larger forms, and these words prompted the beginnings that summer of the symphonic tone poem based on Heinrich von Kleist's *Penthesilea*, long an obsession of Wolf's; Kleist's reversal of the post-Homeric legend in which Achilles slays the Amazon Penthesilea, such that Penthesilea rends Achilles to death, is among the most powerful works in all of literature about the violence wrought by female sexuality upon men. In June Wolf also composed a setting of

Justinus Kerner's *Zur Ruh, zur Ruh*, possibly as an elegy on the death of Wagner; this song (among the best of his pre-1888 works) is premonitory of his mature style in its string quartet texture, chromatic part-writing and careful attention to prosody and textual nuance. After a second pilgrimage to Bayreuth to hear *Parsifal* he visited the Köcherts in Rinnbach, staying there for seven weeks in August and September. It was here that he made a new friend in the writer Hermann Bahr and quarrelled with the Breuers over his vitriolic verbal abuse of a woman (the mother of a child prodigy); incensed by Frau Breuer's reproof, Wolf broke off all contact with them for ever. He did likewise with Schönaich and also stormed out of the house of a prominent industrialist named Fritz Flesch, who had generously offered the entire first floor of his home for the composer's use, because his host passed him a pear on a toothpick – as a syphilitic sensitive about the possibility of infection, Wolf took violent offence. The darker side of his personality, his capacity for bitterness and anger (his nickname 'Fluchu' reflects his propensity for elaborate cursing), was often evident during these years of apprenticeship and trial, before the accession of fully fledged compositional mastery, and must be weighed in the context of his immense artistic frustration, his despondency about his compositional destiny in Wagner's wake. 'What remains for me to do?' Wolf reportedly lamented. 'He has left me no room, like a mighty tree that chokes with its shade the sprouting growths under its widely spreading branches'.

It is, however, also revelatory of his personality that so many friends remained loyal to him, despite his snappish outbreaks. First and foremost among them was Melanie Köchert, whose husband Heinrich Köchert was the Vienna court jeweller; an influential advertiser in the fashionable weekly newspaper, the *Wiener Salonblatt*, he exerted his influence to obtain for Wolf an appointment as their music critic, a post Wolf held from January 1884 to April 1887. The 'wild Wolf' (who did nothing by halves) became an institution, an uncompromising voice for musical quality in a city where the views of Hanslick, with his incessant complaints about the 'Wagner-Influenza' afflicting all of Europe and his touting of second- or third-rate anti-Wagnerian composers like Anton Rubinstein, overwhelmingly held sway. If Wolf was often unfair in his attacks on Brahms, whom he excoriated for 'nullity, emptiness, and hypocrisy' (but he praised the String Quintet in F op.88 in print), he was not merely partisan, and his articles are vivid mirrors of their time and place. Furthermore we learn much about Wolf's views on music, discovering that Meyerbeer was now a fallen idol, that Wolf had the highest regard for Chopin, that singers and conductors often permitted unpardonable alterations to Wagnerian staging, that he was a fanatical devotee of Liszt, that he had no respect for bel canto opera, that he considered Schubert's songs the highest attainment of art but found his symphonies loose in their construction. The writing is emphatic, often sardonic, vivid in its imagery and thoroughly enjoyable to read. Unfortunately, his critiques made him many enemies, who neither forgot nor forgave and had the means to make Wolf suffer for their rancour.

Wolf composed very little during the three-year period as a critic. He went on a six-week summer holiday at Rinnbach with the Köcherts in 1884, and it was probably at this time that Melanie and Wolf made a secret pledge of love for one another. Composition did not come easily, however: fragmentary sketches of incidental music for Kleist's *Prinz Friedrich von Homburg*, sketches for the last movement of the D minor Quartet, the scoring of his *Penthesilea* music, and one completed song (the Mörike setting *Die Tochter der Heide*) are the sole products of an otherwise arid summer. On a visit to his sister Modesta and her husband Josef Strasser at Öblarn in August, he met the folk poet and singer Johann Kain and was entranced by his songs. In the autumn he returned to Vienna to write reviews. His attempts to secure performance of his quartet and Eichendorff choruses were in vain, and Wolf resolved to spend the summer of 1885 completing his *Penthesilea* and *Prinz Friedrich* scores for submission to the Vienna Philharmonic. The latter remained unfinished, but he submitted the completed *Penthesilea* to Hans Richter himself and his quartet to the famed Rosé Quartet, all four players being members of the Philharmonic as well. The violist Sigismund Bachrich, his ego wounded by Wolf's attacks on the orchestra's conservative programming policies and on his own ineptitude as a performer, egged the group into administering a sharp snub to the composer: 'we ... have unanimously resolved to leave the work for you with the doorkeeper of the opera house'. Worse humiliation was to follow. After the summer of 1886 in which Wolf composed the bulk of his Intermezzo in E♭ for string quartet, he received the news that his *Penthesilea* would be played at a Philharmonic trial of new works on 15 October; a year had lapsed beween submission of the piece and the actual run-through. The trial (the *mot juste*) was a disaster at which the orchestra supposedly burst into derisive laughter at the end and Wolf overheard disparaging remarks by Richter about people who dared to criticize the great Brahms. It is difficult to disentangle conflicting accounts of the fiasco, which Wolf believed had been engineered to give the Brahmsian faction malicious delight, but Wolf's fury at such a crushing blow is all too plain ('they shall be roasted in hell's brimstone and immersed in dragon's poison – I have sworn it'). In the aftermath of this bitter incident, Wolf put the score away and did not return to it in order to clarify the excessively thick orchestration until he was confined in the asylum and could no longer accomplish coherent work. His grand symphonic tone poem was not published until 1903, shortly after his death, and then in a badly bowdlerized version (it has subsequently been re-edited to reflect the original manuscript).

Wolf was not the most patient of men, but beneath the frustration engendered by his slow compositional maturation and by setbacks in the external world was an underlying persistent faith in his mission as a composer. The texts by Eichendorff (*Der Soldat II*) and Joseph Victor von Scheffel (*Biterolf* and *Wächterlied auf der Wartburg*) composed in December 1886 and January 1887 and the Goethe songs of late January and 1 March (*Wandrers Nachtlied* and *Beherzigung*) all have to do with staunchness of purpose and resolution in times of adversity. More Eichendorff songs in a lighter vein, about love, women's witchery and beauty and nature's magic, followed in spring 1887 (*Der Soldat I*, *Die Kleine*, *Die Zigeunerin*, *Waldmädchen*, *Nachtzauber* – the last of these songs has a nocturnal nature-magic that suggests an idiosyncratic mixture of Schumann with Debussy's Verlaine song *Clair de lune*), as did the *Italienische Serenade*

for string quartet, composed 2–4 May. Perhaps it was this renewal of his creative powers that was responsible for Wolf's decision to abandon music journalism for ever; he handed in his last critique on 24 April. The tongue-in-cheek caricature of a serenade, its ironic mastery a sign that the apprenticeship years were virtually over, may have been inspired by the Italian serenade in Eichendorff's novella *Aus dem Leben eines Taugenichts*, in which Wolf could see many correspondences with his own life. But at precisely this moment, Wolf was struck another devastating blow when he was summoned home for his father's death on 9 May. For all Philipp's pessimism, he had loved his son dearly, telling him in one of his last letters, 'Don't despair: the sun of recognition will shine on you yet ... think only that you have a father who loves you and whose only hope and joy you are'; and Wolf was devastated by his death. He composed nothing further that year. It was a tragic irony that Wolf's friend Friedrich Eckstein offered in November to help arrange for publication of some of Wolf's songs by the small Viennese firm of Emil Wetzler. From among his many manuscripts, Wolf chose six songs for women's voice (*Sechs Lieder für eine Frauenstimme*, dedicated to his mother) and six for men's voice (*Sechs Gedichte von Scheffel, Mörike, Goethe und Kerner*, dedicated to his father's memory). Overjoyed, he wanted only to compose; overwhelmed by the onrush of renewed creativity, he sought solitude at the Werners' summer home in Perchtoldsdorf, a market town half an hour's train ride from Vienna, to give his Muse Polyhymnia full rein.

3. MASTERY AND FAME (1888–97). Although Wolf arrived at his somewhat arctic (a reluctant stove the culprit) compositional haven in mid-January 1888, it was not until one month later that the true *Wunderjahr* began, comparable in intensity, volume and variety to Schubert's wellspring of song in 1814–15 and Schumann's in 1840. *Wo wird einst* of 24 January was Wolf's last attempt to tune his lyre to Schumann's foremost poet Heine, but his setting of Reinick's *Gesellenlied* composed that same day is his hail-and-farewell to the long apprenticeship years – a delightful comic song in which an apprentice longs to be a master, set to strains cheekily reminiscent of Wagner's David in *Die Meistersinger*. Wolf had brought with him to Perchtoldsdorf the poems of Eduard Mörike (1804–75), long his favourite poet; 'Mörikeana', as Wolf dubbed his Mörike songs, had no doubt been quietly taking root in his musical imagination well before February 16 and the composition of *Der Tambour*, but now a floodtide of lieder emerged, to his delighted and disconcerted astonishment. On 22 February he wrote to Edmund Lang, 'I have just put a new song down on paper [*Der Knabe und das Immlein*]. A divine song, I tell you! Quite divinely marvellous! ... I feel my cheeks glowing like molten iron with excitement, and this state of inspiration is more an exquisite torment to me than pure pleasure'. Stunned by the violence of the event, he questions, 'What will the future unfold for me? ... Have I a calling? Am I really one of the chosen? ... That would be a pretty kettle of fish'. The answer was happening to him even as he wrote those words, and by March he surely knew it. Later that same day he told Melanie's brother (by 1888 Wolf and Melanie had consummated their passion for one another, although they could only meet by stealth) to say that two more songs had come into being (*Jägerlied* and *Ein Stündlein wohl vor Tag*, the latter fashioned from musical materials in *Der Knabe und das Immlein* and linked to it in a manner of Wolf's creating, not Mörike's). 'This is an eventful day', he concluded happily.

More such eventful days would follow, one after another. Nine Mörike songs were composed in less than two weeks in February, 20 more followed in March, and eight in April; 'I'm working at 1000 horsepower from early morning until late at night', he wrote to his brother-in-law Joseph Strasser, adding, 'What I now write, dear friend, I write for posterity too. They are masterpieces'. In one anecdote we are told that when schoolboys were playing in the street, he would rush out and confiscate their toys so that they could not interfere with the quiet he needed for composition. With each new success he joyously notified his friends, telling Edmund Lang on 20 March that *Erstes Liebeslied eines Mädchens* was 'by far the best thing that I have done up to now ... the music is of so striking a character and of such intensity that it would lacerate the nervous system of a block of marble'. The next day he retracted the declaration to say that what he had written that morning (*Fussreise*) 'is a million times better. When you have heard this song you can have only one wish – to die'. By 18 May he had composed 43 songs and needed a holiday, while the Werners reclaimed their vacation home. He went on a walking tour of Upper Styria and Carinthia (on this trip, he heard an Aeolian harp in a deserted castle and was impressed at the resemblance between its sounds, which he had never heard before, and his own setting of *An eine Äolsharfe*, composed seven weeks earlier) and again travelled to Bayreuth to hear *Parsifal*, which reduced him to weeping outside the theatre at the end of the performance. At the end of August he was back in Vienna and staying at the faithful Ecksteins' house, where he composed Eichendorff's *Verschwiegene Liebe*, a poem he had attempted earlier but abandoned. His success with the song persuaded him to retreat into solitude once more at the Eckstein's country house in Unterach am Attersee in order to compose more Eichendorff songs – 12 of them in the last half of September (two were composed in post coaches en route to Unterach). In October he resumed work on his Mörike songs ('I have once again industriously "Möriked" [*gemörikelt*]', he told Eckstein, who was arranging for the publication of the volume) and composed nine songs in eight days (4–11 October), including such masterpieces as *An den Schlaf*, *Schlafendes Jesuskind*, *Wo find' ich Trost?*, *Karwoche*, *Gesang Weylas* and *Der Feuerreiter*. The next day he began his return trip to Vienna and work on yet another mammoth lied project, this time to poems by Goethe, with the final Mörike song (*Auf eine Christblume II*) committed to paper during a visit to Perchtoldsdorf on 26 November. In an outburst even more intense than the Mörike floodtide, Wolf set to music 50 poems by Goethe between 27 October 1888 and 12 February 1889, with the 51st and last Goethe song coming on 21 October 1889. If he set many poems not treated by other composers, such as *Anakreons Grab*, *St Nepomuks Vorabend* and *Cophtisches Lied I* and *II*, he also directly challenged the legacy of Schubert and Schumann by setting ten famous texts well known in their settings by the earlier masters.

News of what Wolf called 'the unheard-of wonder' spread quickly beyond Wolf's small circle. Wolf played many of his songs for the Thursday concerts of the Vienna Wagner Verein, whose members included the Vienna

Conservatory professors Joseph Schalk and Ferdinand Löwe. On 8 November 1888 three of Wolf's Mörike songs were performed by a Vienna Hofoper soprano with Schalk accompanying, and the great Wagnerian tenor Ferdinand Jäger (who had sung Parsifal at Bayreuth) was in the audience. Jäger became Wolf's Johann Michael Vogl, serving Wolf's cause as Vogl had served Schubert's; little more than a month later, on 15 December Jäger and Wolf performed nine songs at a public concert in the Bösendorfer-Saal. Although the audience responded to Wolf's songs with enthusiasm, the critics (among them Wolf's erstwhile friend Paumgartner) felt it was presumptuous to juxtapose Wolf and Beethoven as the only two composers on the programme. But success had finally come and Wolf had cause for rejoicing. He had even more cause in 1889 and 1890 when Wetzler brought out the *Mörike-Lieder* and the small Viennese firm of Lacom published the *Eichendorff-Lieder* and the Goethe volume (the latter appeared in 1890), with financial aid from Eckstein and an American woman named Elizabeth Fairchild; Wolf also used some of the money he inherited from his father to defray the costs of publication. Wolf insisted upon truly fine volumes – he had no compunction about administering periodic tongue-lashings to the printers – and fussed over every detail of ornamental borders, paper, number of staves per page, number of bars per line, colour of the covers and lettering.

In May 1889 he returned to the Werners' house in Perchtoldsdorf, where he worked on several large-scale compositions: fragments of an opera based on *A Midsummer Night's Dream* (the *Elfenlied* in piano score, orchestrated in 1891 for soprano solo, women's chorus and orchestra, and the *Lied des transferierten Zettel*, or Bottom's 'The ousel-cock so black of hue', for voice and piano, are all that remain of this project), the choral and orchestral work *Christnacht* (begun at the end of 1886, completed in May 1889), and orchestral arrangements of the Mörike songs *Seufzer*, *Karwoche* and *Auf ein altes Bild* (the date for the latter is uncertain). More orchestration of his recent songs followed, including the Goethe songs *Der Rattenfänger*, *Anakreons Grab*, *Kennst du das Land?*, *Ganymed* and *Prometheus* and the Mörike songs *Er ist's*, *Gesang Weylas* and *Schlafendes Jesuskind*. In the wake of holiday visits to Bayreuth and to his mother in Windischgraz, Wolf returned to Perchtoldsdorf in October 1889 to work on his *Spanisches Liederbuch*, the source an 1852 volume of translations of Spanish poems by the poets Emanuel Geibel and Paul Heyse (the latter a writer of many novellas and winner of the Nobel Prize); Wolf's choice of 44 poems included works by Juan Ruiz, Cervantes, Lope de Vega and Luís de Camoens, as well as anonymous songs. Given the long-enduring vogue for Spanish exoticism in Germany, this anthology had been popular with song composers, including Schumann (the *Spanisches Liederspiel* duets, for example) and Brahms, for over 40 years; but Wolf characteristically chose poems overlooked by previous composers, a fact which earned him a quibble from his new publisher Schott. Thanks to his friend Gustav Schur, a banker and the treasurer of the Wagner Verein, the efforts of Jäger and Schalk, and Engelbert Humperdinck's approbation of the music he was asked to evaluate, Wolf had the attention of one of Germany's foremost music publishers.

In fact, his fame was now on the march outside Vienna's boundaries. Heinrich Rauchberg's article 'Neue Lieder und Gesänge' on the Mörike and Eichendorff songs appeared in the November–December issue of the *Österreichisch-ungarische Revue* and was privately printed and distributed shortly after to spread the word about Wolf. Even more significant, Schalk wrote a lengthy article 'Neue Lieder, neues Leben' in the *Münchener allgemeine Zeitung* for 22 January 1890 in which he praised Wolf's achievement to a new south German audience and pointed out the composer's service to the 'half-forgotten Swabian master' Mörike. Upon reading this article, Emil Kauffmann, the Tübingen music director and son of Mörike's friend Ernst Friedrich Kauffmann (a mathematician and composer who set many of Mörike's poems to music), wrote to Wolf, thanking him for his music with the magnificent gift of a Mörike autograph manuscript; the gift and Kauffmann's first letter arrived fortuitously on Wolf's 30th birthday. Both Kauffmann and the Mannheim judge Oskar Grohe, who also learned of Wolf's existence from Schalk's article, became close friends, and the composer's correspondence with these two trusted non-Viennese adherents is a valuable window on to his life. Grohe introduced Wolf's music to the music publisher Karl Heckel and to Felix Weingartner, Kapellmeister at Mannheim, who asked Wolf to contribute works for a concert in commemoration of Wagner's birthday. Furthermore, a hugely successful recital given by Jäger for the Graz Wagner Verein led to still another concert, this time with a new Wolfian adherent, the dentist and amateur pianist Heinrich Potpeschnigg, accompanying. 'Hugo Wolf is a lieder composer of the first rank', wrote the critic for *Die Tagespost*, continuing, 'Since Schubert we have seen few equal to him'.

But Wolf was also encountering renewed opposition from his enemies as a result of new-found fame. The great Wagnerian singer Amalie Materna withdrew from an engagement to sing some of Wolf's songs in the Wagner Verein when she was threatened with a boycott by the critics, and Richard Heuberger, Hanslick's underling at the *Neue freie Presse* (who refused to allow his own songs to be performed on the same programme as Wolf's), later told of a conversation with Brahms and Hans Richter in November 1890 about 'the Wagnerians and in particular Hugo Wolf, whom they now praised as a great songwriter, the inventor of the "symphonic song", whereas Schubert, Schumann and Brahms are said to have written songs as if with guitar accompaniment'. Brahms's later biographer Max Kalbeck wrote scathing reviews of Wolf's 'childish, tinkling, arid things' with their 'ludicrous harmonic convulsions', but Wolf was undeterred by the opposition and began energetically searching once more for suitable opera librettos – the *idée fixe* of his life, his Holy Grail. 'Die Oper und immer wieder die Oper!' (The opera, always the opera!), he cried out in a letter to Kauffmann. Wolf had believed his Spanish songs to be a preparatory stage for operatic composition, and his friends therefore encouraged the feminist and journalist Rosa Mayreder in 1890 to prepare a libretto based on Pedro Antonio de Alarcón's *El sombrero de tres picos*. Wolf rejected it savagely (he would later accept it in revised form), nor did plans to adapt *The Tempest* into a full-scale opera come to anything; given Wolf's love of tendentious humour, it is characteristic that he praises Caliban, Trinculo and Stephano as perfect for his purposes. The poet Detlev von Liliencron offered Wolf his play *Pokahontas* (it is difficult to imagine the exclamation 'Kranke

Wigwams!' set to post-Wagnerian harmonies), but this too was rejected, as was the publisher Karl Heckel's proposal of a poetic drama on the life of Buddha. The latter was too reminiscent of Wagner for Wolf, who did not want to be an epigonic creator of still more 'world-redeeming tragedy'; he preferred, so he told Grohe, comedy ' ... in happy and original company, with strumming of guitars, sighs of love, moonlit nights, champagne carousels, etc.'. But despite his search for a drama to compose, he was soon rendered very unhappy indeed by a commission in 1890 to compose incidental music to Henrik Ibsen's *The Feast at Solhaug* for a new production at the Burgtheater. 'It [the play] is a thoroughly botched piece of work – with damned little poetry', he wrote crossly; he was uninspired and tardy, his dilatoriness delaying the opening until 21 November 1891. Only a portion of his music could be performed because he had scored the work for too large an orchestra, while one of the singers found the music too difficult and recited his songs to harp accompaniment instead.

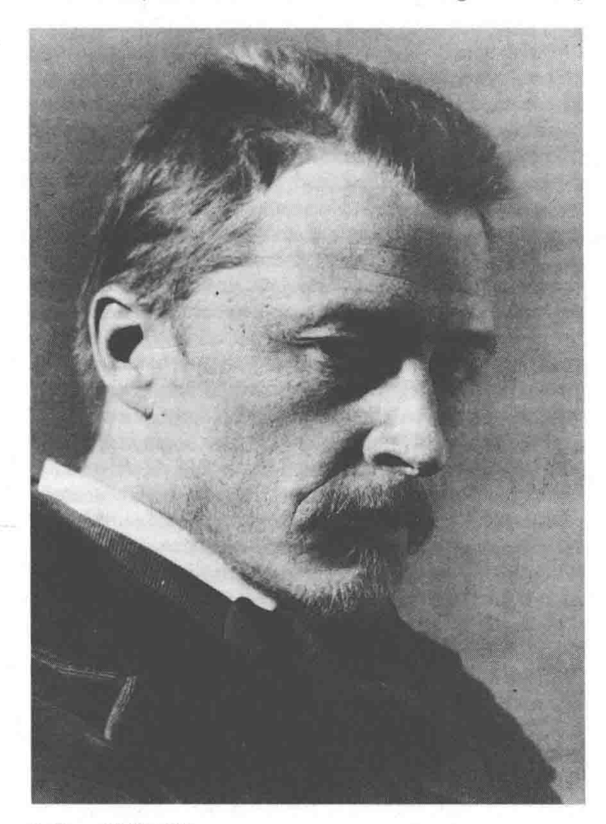
In May and June of 1890 Wolf set a series of six poems from the *Alte Weisen* of the Swiss poet and novelist Gottfried Keller, whose novel *Der grüne Heinrich* he had long loved. Shortly afterwards Wolf orchestrated four more of his Mörike songs (*Gebet*, *An den Schlaf*, *Neue Liebe*, *Wo find ich Trost?*) and began work on the *Italienisches Liederbuch*, which had a difficult and protracted genesis. Between 25 September and 14 November 1890, he set seven poems from the 1860 translations of Italian folk poems by Paul Heyse, then turned to the Ibsen commission. After the first four Italian songs had been composed in one burst of creative energy, he made an important journey to Germany (Munich, Stuttgart, Tübingen, Mainz, Mannheim) in October and November 1890 in order to conclude negotiations with Schott and to visit such friends as Kauffmann and Grohe. In his letters to Melanie, Wolf recounted his pleasure when Kauffmann showed him Mörike's letters to Kauffmann's father and told the biographical history of Mörike's Peregrina, which Wolf had not known when setting those poems to music. But the next year was not so felicitous. Mental and physical exhaustion complicated by depression and bouts with throat inflammation (almost certainly a secondary result of his syphilis) prevented further work for much of 1891. 'You ask me about the opera! Dear God, I would be contented if I could write the smallest song, let alone an opera! I firmly believe that I am finished, completely finished', he wrote to Kauffmann on 6 August. 'I am the most unhappy creature on this earth', he told Hermann Wette in a letter written one week later, and he had to endure this unhappiness until 29 November, when the clouds parted and he was able to compose *Dass doch gemalt all' deine Reize wären*. 14 more *Italienisches Liederbuch* songs followed, the compositional spurt ending on 23 December with *Man sagt mir, deine Mutter woll' es nicht*. Although he had chosen still more poems from the Heyse anthology for inclusion in his Italian songbook, darkness fell once again, longer and more impenetrable than ever. Four years would pass before he could complete his last lengthy song collection.

Wolf filled the lean years in part with concerts of his works, beginning in Berlin with a private recital on 3 March for the Berlin Wagner Verein (Wolf himself played and sang additional songs after the singer had to leave for another engagement) and a public recital on 5 March 1892, with the mezzo-soprano Friedrike Mayer and a local tenor replacing Jäger, who was ill with gout. Wolf's loyal friends in the Wagner Verein prevailed upon the proud composer to accept their help toward the advancement of his art and contributed a dress suit and travel funds. In Berlin he made valuable friends, including Baron Lipperheide, the wealthy proprietor of a fashion paper who became a loyal patron, and his wife Baroness Frieda; the critic Richard Sternfeld, a director of the Berlin Wagner Verein who wrote the laudatory article 'Ein neuer Liederfrühling' for the 12 March issue of the *Magazin für Literatur*; and Siegfried Ochs, the conductor of the Berlin Philharmonic choir who conducted the first Berlin performance of the *Elfenlied* two years later. Although Wolf was angered by the musical liberties Mayer permitted herself in performance and the two never saw one another thereafter, the concert was a success; if the critics showed little real comprehension of Wolf's importance, they praised him nonetheless. Also in Berlin, the librettist Richard Genée recommended Alarcón's *Il niño de la bola*, the German translation entitled *Manuel Venegas*, as a suitable text for conversion into an opera, and Wolf began the search for a librettist, a search which cost him the friendship of two men (Gustav Schur and Hermann Wette) and shows him at his inflammatory and self-centred worst. He returned to Vienna in early March and fell ill with another throat inflammation immediately upon arrival and was nursed back to health at the Köcherts' for ten days before returning to his hermitage in Döbling. On 11 April Jäger and Schalk gave a recital in Vienna's Bösendorfer-Saal, and the occasion was a triumph. 'It seems in fact as if I were becoming fashionable', the pleased composer wrote, adding 'It is high time'. In April and May of 1892 he worked on the scoring of the *Italienische Serenade* for small orchestra and an orchestral version of *Geh', Geliebter, geh' jetzt* (Wolf chose to end the *Spanisches Liederbuch* with this magnificent extended song of passion), the latter exercise possibly inspired by Melanie's solicitous presence during his illness. June saw a performance of the music to *Das Fest auf Solhaug* at the International Exhibition of Music and Theatre in Vienna – from all accounts, not a good performance but still a *succès d'estime*.

Success, while not hollow, could not make up for the compositional wasteland Wolf now inhabited. From 1892 to 1894 he wrote nothing. 'I would like most to hang myself on the nearest branch of the cherry trees which now stand in full bloom', he told Kauffmann in April 1893, Nature's fruitfulness only exacerbating his awareness of aridity. 'I could just as soon begin suddenly to speak Chinese as compose a single note', he wrote in despair to Grohe. Travel and the obsessional quest for an opera libretto helped to pass the time, if not peacefully. 'I already own a small library of the most atrocious, bestial, bloody, idiotic, hair-pullingest, murderously shameful opera texts imaginable', said 'Fluchu', and yet he longed for 'the right one! the true one!' ('Der Rechte! der Echte!') with every fibre of his being. In October and November 1892 he completed a mammoth arrangement of the Mörike ballad *Der Feuerreiter* (always one of Wolf's favourites among all his compositions) for chorus and orchestra, first performed, along with the Shakespeare *Elfenlied*, under Siegfried Och's direction in Berlin in January 1894. While in Mannheim in 1894 Wolf made a new friend in the barrister and amateur singer Hugo

Faisst, who was unbounded in his admiration and support of the composer thereafter. Early in this same year Wolf became infatuated with the mezzo-soprano Frieda Zerny and had an affair with her of several months' duration; he even contemplated emigrating to America to begin life anew with her. She came to Vienna in March to give a recital of Wolf's songs with Jäger and Faisst, with Wolf himself accompanying, but by June the brief liaison, perhaps born of the desire to bring his long compositional drought to an end, was over. The matter caused Melanie great distress – in one letter to Frieda, Wolf reveals that Melanie's hair had turned grey from grief – before Wolf's return to her. Heinrich seems to have discovered the longstanding love between his wife and Wolf in the summer of 1893 and to have understood the matter in some extraordinary fashion; he neither renounced his wife nor abated his loyal patronage of Wolf. Wolf spent the summer months of 1894 first at her country house in Traunkirchen and then with the Lipperheides near Brixlegg in the Tyrol. When he returned to Vienna, he stayed with either the Köcherts or Eckstein and was reportedly in a terrible state of depression, broken only by the performance on 2 December of the *Elfenlied* and the choral-orchestral version of *Der Feuerreiter* at the Gesellschaft der Musikfreunde (a concert attended, and warmly applauded, by Brahms and reviewed approvingly by the critics, even Hanslick) and by the successful Vienna production of Humperdinck's *Hänsel und Gretel*.

Both of these events almost surely played a role in Wolf's renewed operatic obsession. He returned to the notion of an opera based on Alarcón's *El sombrero de tres picos* and, after rejecting a scenario by Franz Schaumann, chairman of the Vienna Wagner Verein, returned to the formerly despised libretto entitled *Der Corregidor* by Rosa Mayreder. Where before he could find nothing right in it, he could now find no fault. The day before his 35th birthday he began the work of composition, the long, arid period of blocked creativity finally over. In April 1895 he moved to Perchtoldsdorf and threw himself 'like a madman' into the composition of his first and only completed opera, moving to the Lipperheide château in Brixlegg in May when the Werners returned to their summer home. In nine months of feverish work he composed and orchestrated the entire opera, which he designated as an 'Oper' rather than a comic opera. The sufferings caused by adulterous passion were not, as he knew to his cost, comic at the core. Wolf had quarrelled with Schott and therefore the score was printed by Karl Heckel in Mannheim, where the opera was first performed on 7 June 1896 under the baton of Hugo Röhr (Wolf had offered it to Vienna, Berlin and Prague, with no success). After fraught rehearsals, exacerbated by Wolf's nerves and his customary outspoken criticism of the performers, the opera was a resounding initial success, but the second performance was a failure and the Intendant dropped it from the roster. Much the same fate has been repeated at every revival of this work, which for all its beautiful passages is undramatic and marred by a poor libretto – Wolf's judgment of the text was correct the first time.



2. *Hugo Wolf, 1895*

At the end of March 1896, Wolf asked Melanie for his copy of the *Italienisches Liederbuch*, then went to Perchtoldsdorf to complete the last section of the songbook. After composing 24 songs in the five weeks between 25 March and 30 April he returned to Vienna and, for the first time, an apartment of his own at Schwindgasse 3, thanks to the generosity of Faisst and other friends. He had always lived penuriously in lodgings or as a guest in other people's homes but could now look forward to furnishing a place with 'all the devil's stuff that really makes a dwelling comfortable'. For the remainder of 1896 Wolf revised the score of *Der Corregidor* with the help of the devoted Potpeschnigg, composed one song to a poem by Reinick (*Morgenstimmung*) and two songs to translations of Byron (*Keine gleicht von allen Schönen* and *Sonne der Schlummerlosen*), and importuned Rosa Mayreder to concoct a new version of his old obsession, *Manuel Venegas*.

4. Breakdown and terminal illness (1897–1903). But time was running out for the composer, and the sword of Damocles poised over his head for almost 20 years was soon to fall. As a Christmas present from Paul Müller, the founder of the Hugo Wolf-Verein in Berlin, he received a copy of Walter-Heinrich Robert-Tornow's German translations of Michelangelo's poetry from which he took the texts for four Michelangelo songs composed in March 1897 (he destroyed the fourth song as unworthy). On 22 February he accompanied Jäger and the soprano Sofie Chotek in a recital of his works at the Bösendorfer-Saal including the complete Hatem-Suleika sequence from the Goethe volume; this was to be his last public appearance in concert. As a consequence of this recital, he became friends with Michael Haberlandt, the curator of the Natural History Museum and founder of the Hugo Wolf-Verein in Vienna; the society's first meeting on 14 May 1897 featured a recital of Wolf's songs (Wolf did not attend but participated in the celebration afterwards). That same month Mayreder completed her libretto, but

Wolf was soon unhappy with it. Haberlandt persuaded a colleague at the University of Vienna, one Moritz Hoernes, to recast the text; when Hoernes gave him the new libretto Wolf proclaimed it Shakespearean in quality. This judgment of a sick mind was accompanied by other ominous signs, including a loss of pupillary reflex (a symptom of the impending paralysis of tertiary syphilis) and by outbursts of temper and restlessness beyond his usual irascibility. In late July and early August he made a start on *Manuel Venegas*, but he then came to a standstill and only resumed work the second week of September, when he shut himself in his apartment to work from dawn to dusk, producing some 60 pages of piano score before his reason gave way. By 19 September it was evident to his distressed friends that he had lost his mind. Gustav Mahler had been appointed Kapellmeister of the Vienna Hofoper and, according to Wolf, had promised to produce *Der Corregidor*, then changed his mind. The disappointment was the last straw, and the delusional Wolf insisted that he was the new director of the opera and had dismissed Mahler from his post. The terrible real-life scene in which the mad Wolf played portions of *Manuel Venegas* for his horrified friends became a model for the scene of Adrian Leverkühn's madness in Thomas Mann's *Doktor Faustus*. He was taken away under restraint to Dr Wilhelm Svetlin's asylum for the insane from which he wrote letters of accusation against the friends who had 'betrayed' him and devised grandiose plans for the establishment of his fame, the latter will-o'-the-wisp supposedly to occur under the auspices of the Grand Duke of Weimar. For a few months in 1898 he was well enough to visit resorts at Cilli, Graz, Semmering and Trieste, with Melanie and his sister Käthe to take care of him, and even moved to a new apartment furnished by the Köcherts. After two months he terminated the lease and moved to Gmunden, but at the beginning of October his madness was renewed and he tried to drown himself in the Traunsee. He was returned at his own request to an asylum, the Lower Austrian Landesirrenanstalt in the Alsergrund district of Vienna, on 4 October 1898. His maintenance became the responsibility of Haberlandt and the Hugo Wolf-Verein; the devoted Haberlandt saw to it that he had a large room with a piano and a view of the Stephansdom, but Wolf was incapable of all music-making after the summer of 1899 (among his last comprehensible words was the exclamation 'loathsome music') and thought that the view was only a painting. Melanie visited him three times a week during the long agony of his insanity until his death on 22 February 1903. She then sank increasingly into melancholia and self-reproach ('I have been a bad wife', she is reputed to have said repeatedly) until finally she threw herself from the fourth-floor window of her Vienna home to her death on 21 March 1906. She is buried in the family plot at Hietzing, and Wolf, whom she loved so devotedly, is buried in the grove of honour in Vienna's central cemetery, by the graves of Schubert and Beethoven.



3. Hugo Wolf, with his nurse in the background

5. EARLY SONGS. Wolf travelled a long road to the song year of 1888, a road littered with experiments, musical conceptions only partially realized and compositions more self-educative than musically valuable. Wolf, who may speculatively have kept his early manuscripts in order to revisit them on occasion and thereby enjoy the distance he had travelled musically, did not begin as a song composer finely responsive to poetry; it required over a decade of apprenticeship before he could harness mastery of compositional elements to the results of deep reading and before he could recognize where his talents lay. At first he was misled into the belief that large-scale forms were the only proper preparation and the sole sign of mastery, but his temperament militated against that direction. A self-willed and poetic nature gravitated instinctively to voice and keyboard rather than academic disciplines such as chamber music or a public forum such as orchestral composition. Even so, his earliest extant songs, for example, the three Goethe songs of op.3 (not published in Wolf's lifetime but designated as op.3 by the composer), show him struggling for control of the most basic compositional procedures and producing glaring errors of part-writing, maladroit prosody and inept forays into chromaticism. (In a foreshadowing of the *Wilhelm Meister* songs, defiantly placed at the beginning of the later Goethe anthology, the 15-year-old Wolf selected three poems famously set by Schubert half a century earlier: *Sehnsucht*, *Der Fischer* and *Auf dem See*.) Already obsessed with opera (he had begun work on a gory four-act Romantic opera entitled *König Alboin* in 1876–7), he quickly began thinking in terms of musical characterization and atmospheric depiction, as in the unintentionally comical demisemiquaver left-hand figures depicting rushing, swelling water in *Der Fischer*. These tendencies, however, would serve him well in his mature songs.

In an 1898 essay *Das deutsche Lied seit dem Tode Richard Wagners*, the musicologist and conductor Hermann Kretzschmar observed that a majority of the songs composed from about 1855 to 1880 were influenced by Schumann, and Wolf in his youth was no exception.

Songs such as *An** to a text by Lenau, composed in April 1877, seem a hybrid of Schumannesque traits and elements borrowed from Liszt, another of Wolf's youthful idols; the lied perfectly exemplifies the over-indulgence in pathos which Kretzschmar condemned in many Schumann imitators. (Works such as *Über Nacht* to a text by Julius Sturm, composed in May 1878, seem especially Lisztian in their lush harmonies and slightly overblown grandiloquence.) One notes in *An** the prolongation of the words 'auf immerdar' while a chromatic bass line rises menacingly upwards at the song's end; the progression culminates in Romanticism's favourite diminished 7th 'horror' chord, followed by a melodramatically sombre piano postlude extended à la Schumann, not a repetition of the introduction but newly composed. In the 1877 setting of Friedrich von Matthisson's *Andenken* (a 19th-century 'bestseller' of a song text), the postlude goes on and on tiresomely, typical of the formal imbalances of Wolf's earliest songs. By the early 1880s, however, the imitations of Schumann are often uncannily skilful: Wolf's *Das ist ein Brausen und Heulen*, for example, seems a latter-day homage to Schumann's *Lust der Sturmnacht* from the Kerner songs op.35. To compose under the sign of Schumann meant composing virtually independent *Charakterstücke* in the piano to which a vocal line was added, sometimes a vocal part which echoes the right-hand melody in the piano (*Morgentau*, one of the few early songs Wolf ever judged worthy of publication), sometimes a more declamatory line. As in songs by Schumann and Schumann's disciple Brahms, contrapuntal devices of a sort he would later scorn appear on rare occasions, such as the fragmentary imitation between the left-hand and right-hand parts in the introduction to the Heine song *Ich stand in dunkeln Träumen* of May 1878, followed by a vocal line which begins with the same figures in rhythmic augmentation (one thinks of Brahms's *Liebestreu* op.3 no.1). But the influence of Schubert is also detectable in these early years as well, such as the clearly recognizable echo of the first variation in the Impromptu in B♭ op.142 no.3 in Wolf's 1876 setting of Heine's *Wenn ich in deine Augen seh* or the hint of Schubert's *Der Doppelgänger* at the beginning of Wolf's *Nach dem Abschiede*, no doubt called into being by Hoffmann von Fallersleben's words 'Dunkel sind nun alle Gassen, / Und die Stadt ist öd und leer'. It is possible too that Schubert's *Der Hirt auf dem Felsen* swayed the creation of uncharacteristic vocal melismas in the Lenau song *Frühlingsgrüsse* from early 1876, an echo of the welcome to spring in the final section of Schubert's German concert aria-cum-lied.

But Schumann was the foremost influence. For a time Wolf's favourite poet was Schumann's favourite poet Heinrich Heine; Wolf chose texts from Heine on five separate occasions in the years from 1876 to 1888 before realizing that this poet's subjectivity, lack of dramatic elements, obsession with unrequited love, and possibly his brimstone-and-gall misogyny as well, were not Wolf's cup of tea. Despite his later renunciation of Heine, it was in this repertory that Wolf first devised the separation of voice and piano into different elements of a mini-drama, for example, the military music in *Es blasen die blauen Husaren* or the tinkling *Trivialmusik* salon piece in *Aus meinen grossen Schmerzen* or the 'party music' in *Sie haben heut' Abend Gesellschaft*; in these songs alienated protagonists are set apart from the resonant social world around them. The latter song is especially remarkable because Wolf imbues the background music with the protagonist's anger and misery, erupting unchecked in the long postlude. This is both *echt* Schumann and yet a reversal of Schumann's psychological strategem of reconciliation with memory in the lengthy piano passage at the end of *Dichterliebe*. There is often just such an individual touch, something premonitory of the real Wolf, in these Schumann imitations even at their most slavish (the ethereal non-legato chordal figures in the piano one finds in *Du bist wie eine Blume* are, for example, a foreshadowing of similar figuration to accompany the gentle laughter of the stars in Mörike's *An die Geliebte*, or the apotheosis of a humble peasant woman who imagines her arrival in heaven in *Wie glänzt der helle Mond*). These exercises in autodidacticism by mimicry could on occasion prove inhibiting to composition. He attempted in May 1878 to set Chamisso's *Was soll ich sagen?* (also set by Schumann), but abandoned the attempt after 31 bars, at some time inscribing the comment 'Zu viel Schumannisch; deshalb nicht vollendet' on the manuscript. His skill in aping Schumann, however, in Heine and Eichendorff poems not set to music by his predecessor was eventually so accurate that he undertook to pass off some of his 'Schumannisch' creations as the genuine article at a recital given by the Austrian Alpine Society, probably in 1882, but the master of ceremonies gave away the hoax in his introduction, and the infuriated Wolf ran off the stage and disappeared.

In the early 1880s Wolf turned from Heine to Eichendorff as a textual source also hallowed by Schumann, although now he knew to avoid Schumann's choices. Going from song to song chronologically (*Nachruf* in 1880, *In der Fremde I* of 1881, *In der Fremde II* and *Wolken, wälderwärts gegangen* of 1883, *Rückkehr* of 1883 and *Die Kleine* of 1887), one can trace the acquisition of greater skill, of harmonic adventurousness under greater control and even more innate response to verbal gesture, although compositional maturity still eludes him. Schumann remains very much an unbanished ghost, as when the succession of single pitches rising from the low bass at the beginning of *Wolken, wälderwärts gegangen* is actually split into two contrapuntal lines – one thinks of Schumann's *Zwielicht* – or when Schumannesque syncopation appears near the end of the same song ('Doch du harrst nicht mehr mit Schmerzen'). However, one can hear the results of Wolf's immersion in Wagner as well when the sad revenant of *Rückkehr* tells of heart and mind afire at the sound of music and the sight of a happy crowd; the Wolfian *verklingend* (dying away) postlude is on display at the end of the latter song as well. Wolf would later complain in Eichendorff's dreamy vagueness and would turn to poets given to greater psychological activity and more vivid images; here, he gropes for musical gestures to suit poetic imagery – drifting 'wandering cloud' quaver figures in the piano part of *Wolken, wälderwärts gegangen*, for example – and yet the music often seems curiously divorced from the text, the composer posing musical challenges for himself rather than plumbing poetic depths. Even where figure is matched to image, the results are not always very inspired: witness the figure at the beginning of *In der Fremde I*, wheel-like but dull, or the neo-Baroque 'walking bass' throughout *In der Fremde II*, which is unimaginable in the later Wolf. He was happiest with Eichendorff either

when the imagery was specific, as in the village music-makers of *Rückkehr*, or when in 1887 he chose a folklike *Rollenlied* entitled *Die Kleine* and dressed it up with quasi-dramatic musical characterization; the lusty *villageoise* maiden longing to be married laments her manless state to affective harmonies in the middle section, then returns to her irrepressibly merry self at the end. But the prosody is unforgivably awkward, filled with misaccentuations; Wolf had not yet secured the harnessing of declamatory principles to melodic imperatives. This song, like most of the Eichendorff songs of the early 1880s, is not one he later considered worthy of publishing.

During these same years of apprenticeship Wolf found material for lieder in yet another Schumann text source, the poet and illustrator Robert Reinick. Of the eight Reinick songs composed in 1882–3, the paired lullabies *Wiegenlied im Sommer* and *Wiegenlied im Winter* (Wolf's pairing or collecting impulse was already at work) are perhaps the most successful, albeit in a style and a manner one does not associate with the mature Wolf. The summer lullaby is a strophic lied *im Volkston* (was it perhaps from Schubert's *Im Frühling* that Wolf learned to devise a continuous faster treble melody in the right hand against a vocal line in even crochets or quavers?), the beautiful vocal melody and gentle chromatic touches within a diatonic framework completely assured, while the winter lullaby alternates another such charming tune with sections depicting a not-really-menacing winter wind whose displacement by springtime beauty is promised at the end. However, the best songs of the period before February 1888, the ones which foreshadow his mature style most clearly, are settings not of such poetic nonentities as Reinick but of Mörike and Mörike's Swabian friend Justinus Kerner (the poet of Schumann's op.35). Wolf's early lieder tend to divide into light, comic pieces and deeply serious songs, as exemplified respectively by the Mörike song *Mausfallen-Sprüchlein* of June 1882 and the Kerner song *Zur Ruh', zur Ruh', ihr müden Glieder* of 1883. Wolf would not be ready for Mörike's more profound poems until six years later, but the rapidly changing poetic metres and line lengths of this magic charm for mousers, its colloquial tone, its vivid poetic persona (a child with a streak of cruelty) and the vivacity of its brief phrases impelled a foretaste of 'Wolf's own howl'. In an entirely serious vein, the Kerner song also bespeaks Wolf's mature manner in the combination, fully achieved, of chromatic part-writing in his characteristic string-quartet-like texture, carefully disposed prosody and close attention to the nuances of the text. But despite these hints of greatness to come Wolf was not yet able to step outside a poem and view it with sufficient objectivity and attention, detached from his own concerns, to produce the best lieder. (It seems only appropriate that he was first able to do so through the agency of Mörike, who sought to veil deeply personal inner concerns from view or to rewrite experience rather than create art in a confessional vein.) By Wolf's own stringent but accurate criteria, only 19 of the 100 or so songs before 1888 were worth publishing in the *Sechs Lieder für Frauenstimme*, *Sechs Gedichte von Scheffel, Mörike, Goethe und Kerner*, and the Eichendorff anthology (seven songs in the latter). Wolf was better able in these early years to test the relationship between literature and music within the larger confines of instrumental works, where the link with words, though still vital, was not a criterion of excellence.

6. Instrumental music and the 'Christnacht' cantata. There is a curious category of chamber compositions by 19th-century composers famous for other genres. Although these works deserve inclusion in the standard repertory, they are infrequently performed, in part because they stand outside their creators' principal claims to fame. Verdi's String Quartet is one such composition; Hugo Wolf's D minor Quartet – a flawed but powerful work – is another. If its lengthy genesis resulted in a certain unevenness by the end, if the closeness and density of the texture (a common propensity of Wolf's in his youth) render details unclear in performance, its many passages of tragic intensity make it well worth knowing. The Scherzo, originally intended as the third movement but later shifted to second place, where it should properly remain, was the first movement to be composed, between 30 December 1878 and 16 January 1879; four days later, on 20 January, Wolf began work on the first movement, but had abandoned it by 7 April, telling his father that 'it did not seem good enough to finish'. He did so, however, and continued onwards: the composition of the slow movement belongs largely to summer 1880, and the undated fourth and final movement was almost certainly composed in 1884, as sketches for it appear with sketches for the 1884 unfinished incidental music to Kleist's play *Prinz Friedrich von Homburg*. Wolf wrote a lengthy statement at the end of this last movement but at some time scraped it off with a knife so thoroughly that his signature is barely decipherable. It seems likely that the work, minus its fourth movement, was performed as an integral composition at a private performance in Natalie Bauer-Lechner's home early in 1881; after its rejection by the Rosé Quartet, it was not performed in public until 3 February 1903, shortly before Wolf's death.

When Wolf began this composition, he had recently contracted syphilis, and his score bears the Faustian motto 'Entbehren sollst du, sollst entbehren'; one could almost declaim those words to the double-dotted *fortissimo* chords at the beginning of the Grave introduction. Nothing in his earlier teenage compositions had given reason to suspect him capable of such intensity at such length, and one can only speculate that the combination of immersion in late Beethoven and awareness of mortality produced such a work. The *Grosse Fuge* was the obvious model for the gigantic leaps, textual extremes, and treatment of dissonance in the introduction, and the spiky counterpoint of the first movement proper, which stretches the sonata principle close to breaking point. The extravagantly sweeping scalar gestures for the first violin in the introduction, the equally dramatic way in which the two violin parts cross paths when the Grave returns, the long crescendos (bars 314–49, for example), all convey a cataclysmic sense of turmoil. The Scherzo recalls the Allegro assai vivace ma serioso of Beethoven's F minor Quartet op.95, and is Beethovenian as well in the plethora of off-beat accents and the contrast between the 'sehr ausdrucksvoll und sangbar' middle section and the forceful dotted rhythms (the movement is marked 'Resolut') on either side of it. The slow movement begins with an obvious reference to Wagner, the hushed, high chords evocative of the beginning of the *Lohengrin* prelude or, perhaps more suggestively, the 'pardon' motif in *Tannhäuser*; for Wolf, to whom erotic transgression and suffering were a reality, the citation seems personal. What follows is not Wagnerian, however, but a continued

transmutation of late Beethoven through youthful Wolf. Such overt Beethovenian influence recurs only in the Mörike song *Der Genesene an die Hoffnung* (in which Wagnerian influence is also apparent), likewise a work charting a spiritual progression through despair to faith and hence to recuperation. But even the expressive cello recitative and the long-breathed cantilena which emerges after the Wagnerian head-motif do not endure for long before extreme tension intrudes in the form of hammering figures which reappear near the end, although the movement ends peacefully. The energetic finale, combining aspects of both sonata and rondo forms, prefigures the manner of the later *Italienische Serenade* in several passages; by 1884 the 24-year-old Wolf was no longer the fraught youth who had begun this quartet, and the finale accurately registers the musical distance he had travelled in the interim.

In Hermann Bahr's reminiscences of Wolf one hears of Bahr and Edmund Lang returning at a disreputable hour to the Trattnerhof rooms they shared with Wolf in 1884, to be met with Wolf's dramatic readings from Kleist's plays; later, Wolf would insist upon prefacing each performance of his songs with a reading of the poem, the words thus separately acknowledged as a vital part of the content. Wolf was obsessed with Kleist, who lived in the age of Goethe but created denizens of a modern world in which identity and consciousness are dubious quantities, and 'truth' resides only in the unconscious. His principal characters are mysterious to themselves and to others; the excess of self wreaks havoc, and everything in the universe is simultaneously its opposite: love = hate and desire for domination, leading to murder. In *Penthesilea* (1807), the title character, the queen of the Amazons, leads her warrior maidens to Troy and wages war on both sides, on men of any nation or kind. Enamoured of Achilles, as he is of her, Penthesilea avenges her subjection to him in love and war when she incites her war-hounds to rip him to pieces and joins them in rending his flesh. Brought back from murderous madness to awareness of what she has done, she wills herself to die, slain from within by the erotic chaos which rages throughout the entire 24 scenes. For Wolf, an excessive personality fascinated with psychological workings, and much preoccupied at the time with the havoc inflicted by love, this was the perfect source for a symphonic tone poem, but if ever a work was a *Schmerzenskind*, this is it. The disaster with Richter was followed by sporadic attempts at revision, including the addition of english horn and percussion parts in 1897, after his confinement in the asylum, and a new eight-page section composed at the same time and depicting Penthesilea's memories of childhood (the pages were destroyed in an air-raid on Berlin). He never heard it again after the 1886 Vienna Philharmonic trial, although he briefly considered having his tone poem performed at a Wagner memorial concert in 1890. It is not surprising that he even thought in his insanity of turning it into the overture to a long-dreamt-of Kleist opera.

Disdainful of post-Beethovenian symphonies, Wolf sought to counter 'the barren soil of absolute music' with a more poetic music which he felt perforce had to break out of symphonic convention in order to create plastic form moulded to literary ideas. This was how Liszt, in Wolf's view, had created such works as *Tasso*, and this was the model he would follow; it was after his meeting with Liszt on 6 April 1883 that he began the initial compositional work on *Penthesilea*. Wolf's ambitions were not small: the characters are of epic scale, and so are their passions, while the play is filled with massive panoramas of ritual and conflict. Wolf sought a musical narration of similar heroic stature, incorporating the extremes of contrast in Kleist's universe. Perhaps in an attempt to outdo his revered model Liszt (despite his ardent praise of this composer he wrote of Liszt's music as 'more intellectual than deeply felt'), he scored his tone poem for a giant and highly colouristic orchestra with, for example, antiphonal trumpets on either side to enclose the listener in sounds of war. The formal structure for the work is a mixture *sui generis* of characterization and quasi-narrative, beginning with two shorter sections entitled 'Departure of the Amazons for Troy' and 'Penthesilea's Dream of the Rose Festival' (a festival of love in which selected Amazons mate with chosen captured heroes). Availing himself of the sort of thematic symbolism evident in Liszt's *Faust-Symphonie*, Wolf fashions the principal themes presented at the start of the first two sections as different manifestations of the same material, the first section in a dark, stormy F minor, the second in the relative major with the rhythmic tensions of the theme's initial appearance as war music banished. One thinks inevitably of Berlioz (like Liszt, another of Wolf's most important early models) and *Les Troyens* upon hearing the march of the Amazons, with much ado for the four horns, four trumpets, three trombones and tuba, in addition to the full complement of wind, strings and percussion. The tone poem thus begins with successive sections depicting Penthesilea's duality before bringing the sides of her nature into musical conflict in the final, and by far the longest, section of the tone poem ('Battles, Passions, Madness, Destruction'), a huge development section of all the themes previously presented, plus new thematic material which grows from the old.

Wolf had carefully considered the structural idiosyncrasies of the symphonic tone poem and demonstrated his theories about its nature in this work. In literary tragedies the climax, or peripeteia, the moment when all becomes clear to the fallen epic protagonist, occurs near the end. Before that moment tension builds as hints of revelation, of disaster, of possible rescue withheld, accumulate until, too late, the full truth appears. Wolf differentiates his 'developmental section' in *Penthesilea* from that of a purely symphonic work by presenting only fragments and shifting shapes of the section's main theme (Penthesilea's fury and madness) until bar 832, where it unfurls to full length and fury. Before that point Wolf brings back the love-dream at bar 520 and develops it in contention with the motifs of warlike hatred until a quasi-recapitulatory arrival at the battle music from the beginning of the entire work culminates in tutti sound-and-fury at bar 832. As the unarmed Penthesilea is dying, Wolf had his chance to compose a Liebestod and took it, including a final transformation of the love theme from minor to major mode before the work ends in darkness. Without knowing Kleist's play, it is difficult to discern the rationale for this particular formal structure, inventively cut to fit Kleist's ideas as well as condensed narrative, and this helps to explain why *Penthesilea* has never entered the standard repertory despite its brilliance. The orchestration later struck Wolf as needing revision; the first editors of the work thought so as well and made massive inexcusable cuts in the initial edition, including the entire section in

which permutations of the Rose-Festival theme do battle with the emerging motifs of madness. A unique formal structure was thereby turned into gibberish, but the composer's full text has since been restored.

From one Kleist play to another: Wolf spent much of the summer of 1884 working on incidental music to *Prinz Friedrich von Homburg*, but very little remains (16 bars of the introduction for yet another immense orchestra, 35 bars of orchestral accompaniment to a Hamlet-like soliloquy in Act 4, and a fragment in full score of the *Trauermusik* at the end of Act 2). Wolf played the funeral march in its entirety for Eckstein, who admired it, but the extant bits and pieces are too brief for meaningful evaluation of their significance. In 1889 he did complete, at Eckstein's urging, what was to be his answer to Bach's *Christmas Oratorio*: the cantata *Christnacht* to a text by August Graf von Platen-Hallermünde, yet another early 19th-century source for this composer rooted poetically in the Biedermeier era. (He told Paul Müller near the end of his creative life that he planned to set his contemporary Nietzsche's poem *An den Mistral* for chorus and orchestra, but the plan came to nought.) The first sketches for the work are dated Christmas Eve 1886, appropriately enough for a work about the Incarnation whose musical inception is a southern Styrian Christmas carol that Wolf himself had sung in his boyhood. In a letter to Oskar Grohe (26 February 1891), Wolf wrote that he had conceived the composition as a portrait of Christ's personality in two manifestations, the child and the 'Weltüberwinders', or hero who overcame the world. At the end, these themes and other musical ideas merge and unfold 'with tongues of flame the dogma of God made man and of salvation', he told Grohe, adding that if the execution did not keep pace with the concept it was 'nobody's fault but my own'. The last phrase is perhaps revelatory of an underlying if unadmitted suspicion that the music did not fully live up to his stated aims for it, and not solely because of the overloaded orchestration. The tutelary deities presiding over this piece were clearly Liszt in his ecclesiastical guise – similar contrasts of purified naivety and heroic sublimity appear in some of his religious works – and Wagner. Wolf calls for two soloists (a soprano Angel of the Annunciation and a shepherd with a smaller role), four- to eight-part mixed chorus and a large orchestra. *Christnacht* has much to commend it and many admirable effects in the lengthy orchestral introduction alone: the delicate use of the high wind instruments at the start to evoke shepherds' flutes, the antiphonal brass and wind ceremonial fanfares, the frequent and skilful use of the mediant modulations that would become a hallmark of his tonal language, the beautifully scored passage for wind and high strings preceding the angel's first solo, belying the notion that Wolf could not orchestrate. One can hear in the angel's solo passages Wolf on the way to blending declamation with pure melody successfully, even in the lilting 6/8 metre of some passages, and an exquisitely atmospheric orchestral passage in bars 296–309 leads to a funereal premonition of future terror ('I hear people striding – they breathe doom', the angel proclaims). But Wolf being neo-Bachian/Lisztian in huge brass-laden choruses is Wolf being bombastic, especially in the chorus of believers (Platen indicates shepherds here, but this was insufficiently solemn for his purposes, so Wolf told Grohe, hence their new designation as 'Gläubigen') and the final chorus, and the work is in consequence not an unmitigated success.

No such pomposity mars Wolf's next two instrumental works, the Intermezzo in E♭ for string quartet and the Serenade in G (in a letter of 2 April 1892, Wolf calls it 'an Italian Serenade', a title later reserved for the orchestral second version of the piece). Wolf sketched the Intermezzo's main theme on 3 June 1882, with further undated sketches following no later than the second half of 1884, then abandoned the work until the summer of 1886. Wolf referred to it as a 'Humoristisches Intermezzo' in a letter to Grohe of 16 April 1890, and this has led some to posit an unknown programme, possibly based upon Mörike whose delightful humorous poems Wolf would have discovered by that time. Certainly the grace-noted figures in the cello at bars 22–6 seem a premonition of *Rat einer Alten*, and other effects (bars 111–26) foreshadow Mörike's elfin creatures, but Wolf never specified a literary source of any kind. The Intermezzo is fashioned as a rondo whose main theme comes back twice in the tonic key (from bar 235 in the second violin and viola, from bar 431 in the viola alone, each occurrence with new counterpoints). In between Wolf derives the intervening episodes from the 16-bar main theme with a rigour that is Beethovenian and a lightness of touch, a verve, that are his own. The Serenade in its original string quartet version was composed between 2 and 4 May 1887 during a period when Wolf was preoccupied with Eichendorff settings (7 March – 24 May) and seems thematically related to one of them (by family resemblance, not quotation): *Der Soldat I* of 7 March. In this lighthearted *Rollenlied*, a soldier clip-clopping along on his horse invokes a sweetheart at the nearby castle; she is not, he confides, the prettiest girl in the world, but she pleases him best – until she speaks of wooing ('Freien'), at which he hastily decides to remain free ('bleibe im Freien') and rides away. Eric Sams has postulated a connection between the Serenade and Eichendorff's novella *Aus dem Leben eines Taugenichts*, in whom Wolf might have seen a charmed, and charming, version of himself. Its protagonist is a young musician who leaves his country home and his grumbling father for various adventures, including several at a castle in Italy where a serenade played by a small orchestra is a central plot mechanism and thus a possible link between *Der Soldat I*, with its castle and serenading adventurer, the novella and the instrumental Serenade. As in his Eichendorff song *Das Ständchen*, composed in September 1888, Wolf begins the Serenade with some preliminary strummings on open 5ths and repeated single pitches (to test tuning), in mimicry of musicians preparing themselves before the piece really starts, but the wistful song is in a very different mood from the earlier instrumental work. With this composition Wolf created the first in a series of comic serenades, where love and laughter mingle, the laughter suffused with irony and love's language and rituals gently caricatured. We are told at the outset that this is a humorous affair when eight bars of preliminary strumming on the tonic, G major, culminate in 'wrong-note' repeated E♭ pitches – isolated for maximum comic effect – and a *forte* dominant 7th of E♭, upon which the inner strings slyly (pizzicato) restore the proper cadential chords; what follows is further entertainment.

As in the Intermezzo, Wolf resorts to rondo form, but rondo modified by a quasi-dramatic conception in which

the instruments seem like *dramatis personae* in a comedy of love. The initial section can be heard fancifully as the lover several times readying himself for a declaration, the syncopations and trills of the preparatory gestures leading to more preparation until at last (bar 130) the change of metre to 6/8 ushers in a passionate outburst. The main theme returns, with new and florid countermelodies in the second violin, followed in turn by a dialogue between the cello in fiery recitative passages and the other instruments responding, at first mockingly and then, as if in acquiescence, with the cello's first figure. After further dancelike strains, the rondo recurs, and the work closes as it began, with the soft strumming and twanging of mock guitars. Everything about the music suggests characterization and scene-painting, including the clear sense of dialogue or colloquy between the instruments, the symbolic invocation of speech in the cello recitative, the gestural liveliness of the sweeping violin flourishes and the predominance of the first violin (the object of the cello's affections?); one thinks of the 'Taugenichts' in chapter 8 of Eichendorff's novella, with garden arias in the moonlight, to the accompaniment of guitars' light laughter. The scene, if such was Wolf's intent, is the instrumental concomitant to the kind of opera Wolf then wanted most to write, a comedy of love with amorous sighs, moonlit nights, guitars and champagne banquets (see the letter to Grohe, 28 June 1890), and the putative link to his operatic ambitions may explain Wolf's ten-year preoccupation with arrangements and developments of his *Italienische Serenade*. Virtually everyone, however, is in agreement regarding the superiority of the original string quartet version over the 1892 arrangement for string orchestra (he also thought of adding second and third movements to the work but never did so); the fleetness of foot that is so crucial to the work is muddied or lost in the transference to larger instrumental forces. Once again, the smaller-scale conception is the finer.

The composition of works as skilful and delightful as the Intermezzo and Serenade brought Wolf at last to the point of mastery. It was at this juncture and surely for this reason that Wolf threw over his detested duties as a critic and readied himself for the marvel that was 1888.

7. MATURE SONGS. For the nine scant years, punctuated by long silences, of Wolf's maturity as a composer, his songs display an idiosyncratic merger of traditional and novel elements, both noted by the critics. Comparisons with Schubert and Schumann in his own day abound, and with reason; he remained true to the established dimensions of the earlier 19th-century lied, indeed conservatively so – there is, for example, nothing comparable to the immensity and formal radicality of Schubert's *Im Walde* D708. Wolf was acutely conscious of his heritage: 'They fairly threaten me with Schubert', he is reported to have said, 'but must I keep silent because a great man lived before me and wrote wonderful songs?' Wolf's taste in poetry is another indication of his conservative bent, as he generally preferred the textual choices of an earlier generation – anonymous folk poetry translated into German, *Vormärz* poets, Goethe – and savagely excoriated contemporary poets as bunglers. The Biedermeier poet Mörike (1804–75) could not have been more perfect for his purposes in 1888: Wolf, who prided himself on his ability to create different characterizations in music, was drawn to the Protean variety in Mörike's output (poems about love, about nature, *Rollenlieder* or 'role' poems about genre characters, religious subjects, comedy, erotic poems, songs of fantastic-supernatural creatures, ballads and more). Moreover, Mörike had not been appropriated by Wolf's great songwriting predecessors in the way that Schumann, for example, is forever linked with Heine. Schumann did set nine poems by Mörike to music, but they are not among this composer's greatest songs, nor would the earlier settings by Robert Franz and others have constituted a powerful model for Wolf. The psychological depths of this verse, and its avoidance of overt subjectivity, were other attractions of a poet Wolf could claim as his own in a manner that liberated his creative imagination.

Beset by the ghosts of Wagner, Schubert and Schumann, Wolf was both eager to assert the novelty of his enterprise and at the same time to point out his place in a continuum based on tradition (he continued, for instance, the ballad-writing art of Carl Loewe, whom he admired). The Wolf myth has subsequently stressed difference, insisting upon his extraordinary attention to poets and poetry, his scrupulous prosody, the post-Wagnerian flexibility of his vocal declamation and his bold harmonic language; but the truth of the matter is more complex. His predecessors and peers were hardly unconcerned about these aspects – even Brahms, whom Wolf excoriated for his supposed 'yodelling' melodies, reliance on folksong and poor declamation. But Wolf, too, sacrificed correct declamation to musical imperatives, as in the Mörike song *Der Gärtner*, where the gentle *Schwung* of the 6/8 rhythmic patterns in the vocal line distorts the prosody – a compositional choice designed to enhance the fairy tale eroticism of the poem. His justly famous declamatory vocal style is often a second-stage adjustment or the result of emendations in page proof to what were initially more conventionally conceived melodic lines, the result an idiosyncratic mixture of symmetrical phrase construction and Wagner-influenced declamation. For example, in the Goethe song *Blumengruss* one hears two-bar phrases given a declamatory cast, especially at the beginnings, until the final two phrases, which are cast in more customary lyric-melodic terms (the influence of Schubert's Goethe song *Geheimes* is audible as well). Wolf unquestionably venerated the great poets Eichendorff, Heine, Goethe and Mörike (as had other composers before him), but approximately half of his mature songs are settings of anonymous folk poetry of dubious literary value, even in Geibel's and Heyse's expert translations, and his practice of taking a back seat to the poet on the title-pages of his Mörike, Goethe and Eichendorff songbooks (*Gedichte von Eichendorff in Musik gesetzt von Hugo Wolf*) has precedents in Schumann. He even used inauthentic texts, probably lifting his incorrect version of Mörike's *Das verlassene Mägdlein* from Schumann, whose setting he admired, rather than the fourth edition of Mörike's anthology (he used 'schwinden' rather than the poet's 'verschwinden' in line 2, 'drein' rather than 'darein' in line 7). Wolf inveighed against textual repetitions for the distortion thus imposed on poetry, but he excised one entire verse of *Geh', Geliebter, geh' jetzt* (a praiseworthy editorial emendation) and repeated words, phrases, and whole strophes on occasion. He repeats the last line of *Du denkst mit einem Fädchen* to delicious comic effect, and he was evidently unwilling to end *Benedeit die sel'ge Mutter* with the all-too-premonitory words 'Ach, der Wahnsinn fasst mich an!' in the tonic minor, made more

unstable by chromatic sequences; therefore, he repeated the entire first stanza, thus creating a classically balanced *ABA* form (Schubert does likewise with Müller's *Mein!*). He was prone to add pictorial or programmatic elements to his chosen poems, and those additions are not always congruent with the poet's purposes – the poetic persona of Mörike's *Auf ein altes Bild* falls silent at the thought of Christ's future agony on the Cross (the unspecified painting is of the infant Jesus) – but Wolf adds a piano postlude decipherable in programme music terms only as a depiction of the Passion, with the moment of death being the 19th century's favourite 'horror harmony', the diminished 7th. The song is furthermore filled with hints of modality (' ... ein *altes* Bild') and with Picardy 3rd cadential resolutions which foreshadow redemption well before the final major mode chord of the postlude. His separation of piano and voice into different musical personae, deliberately disjunct (the nocturnal serenader of the Italian song *Mein Liebster singt am Haus* plays a passionate Chopinesque mazurka in the piano while the object of his affections laments in the vocal line that she must lie in bed and merely listen), is familiar from Schumann and so is the prominence of the piano's role. If Wolf's piano parts are occasionally virtuoso in their demands (*Er ist's*, *Der Feuerreiter*, *Der Rattenfänger*), composers such as Schubert (*Der Erlkönig*) and Mendelssohn (*Andres Maienlied*) had preceded him in this regard; it was no novelty to fling the gauntlet of technical difficulty at the pianist or singer. Despite Wolf's stated belief that certain poems had to await a post-Wagnerian tonal language before they could be adequately rendered into music, he also insisted to Kauffmann in a letter of 21 May 1890 that even his boldest harmonies were explicable within the framework of known theoretical practice, and one can certainly cite remarkably complex chromatic progressions in the songs of Schubert (*Die Gebüsche*), Schumann (*Stille Tränen*) and Brahms (*An eine Äolsharfe*).

But Wolf was innovative in the degree to which he took certain chosen aspects of song composition, however traditional, and in his approach to organizing a song anthology. In the harmonic and tonal realms, he was a master of ambiguity created in numerous ways, such as his use of a dual focus on two tonal areas at once and his frequent recourse to harmonic substitution of chords that act in place of those expected in conventional functional progressions, especially plagal substitutions (*Harfenspieler I*). Given the 19th-century fascination with the possibilities of new 3rd relationships, Wolf was prone to key schemes built as chains of 3rds, sometimes within a tonic–dominant axis and sometimes not (*Die ihr schwebet um diese Palmen*, *Und steht Ihr früh*, *Gesegnet sei das Grün*); although Wolf's usage is ordinarily conservative, he does on occasion explore the harmonic ambiguity inherent in certain 3rd relations to create a highly complicated tonal language (*In dem Schatten meiner Locken*). If Schubert set a precedent for progressive tonality in song (*Auf der Donau*, *Ganymed*), Wolf moved even further beyond the bounds of traditional tonal schemes in such songs as *Lebe wohl*, *Der Mond hat eine schwere Klag' erhoben* and *Mir ward gesagt, du reisest in die Ferne*. As with Schubert, however, most of Wolf's songs begin and end in the same key. Of crucial importance is the fact that Wolf's explorations of extended tonality were harnessed to explorations of poetic content, as when the conflict between two tonal centres and their resolution into one tonality make audible the conflict between two lovers that is resolved by angelic intervention in *Wir haben beide lange Zeit geschwiegen*. Words seemed to have been vitally necessary to awaken musical inspiration for Wolf, especially in the first years of his maturity, and the bond between musical gesture and poetic idea (his reading of the poetic idea, sometimes at odds with the poet's) is remarkably close. Wolf once told a teacher in Stuttgart that the second half of the *Italienisches Liederbuch* contained more absolute music than the first, a claim perhaps justifiable in a few songs, such as *Wohl kenn' ich Euren Stand*, but poetic content prompted compositional decisions here no less than in more obviously pictorial songs. Wolf's reluctance to set poems he felt had already been successfully composed by someone else (he made an exception in the case of *Das verlassene Mägdlein*) originates from an implied view of song composition as a kind of translation, with only one 'ideal' realization possible, rather than an idiosyncratic personal commentary on the poem. Despite Wolf's espousal of this aesthetic (peculiar to him), his own views, opinions and values are often evident from within the music. To cite only two examples, when the Muse dictates poetic drivel in Mörike's *Warnung* and Wolf sets the nonsense rhymes as a parodistic mockery of Beethoven's Ninth, one hears Wolf's scorn of Brahms's Beethovenian symphonic aspirations, and there is perhaps a reminiscence of Wolf's years of giving piano lessons in the brief, pungent citation from Beethoven's *Für Elise* in *Schweig einmal still*, with its irritated woman singer forced to endure a comically inept serenade in the piano. For all the avowed, and sincere, allegiance to poetry, poetic humour always becomes musical humour, and poetic anguish becomes musical commentary on Wolf's own historical situation.

Another of Wolf's most important innovations – the way in which he ordered the content of his large lieder volumes – possibly had its origins in defensiveness, a strategy to counter the era's denigration of his foremost genre. To be a *Lieder-Komponist* was to be a second-class citizen throughout the 19th century. The critic who dubbed Schubert 'an indefatigable song composer' was thereby conveying his condescension for those who composed miniature works; only success in opera and symphonic music could garner the full measure of attention and respect in the musical world, and it was to those forms that Schubert turned when he began consciously to challenge Beethoven's hegemony. 50 years later, the same attitude still held sway, and Wolf subscribed to it, all the more so as his early idols Wagner and Liszt pushed him in that direction. Over and over in his letters, he worried about being merely a song composer. 'For the moment they [his compositions] are admittedly only songs', he told Strasser on 28 March 1888 even as his true vocation was at last under way, and one week after the Mörike miracle began, he spent part of the day (22 February) improvising a comic opera at the piano. He thought of his Spanish songs as paving the way for opera, as preparation for a kind of composition which meant more to him, and he cried out to Grohe in a letter of 1 June 1891 that he could not 'possibly continue for 30 years more to write songs or music to Ibsen's plays', this in the midst of a jeremiad about the lack of an opera text. A few months later, in a letter of 12 October 1891, Kauffmann received an even more desperate outcry: 'Truly I shudder at my songs. The flattering acknowledgement

of me as a "song composer" distresses me to my innermost soul. What else can it mean but a reproach that I continue to compose only songs, that I only rule over a miniature genre and even that not completely, since there is in the songs only the predisposition for dramatic works … God help me!' If syphilis was the principal cause of his eventual insanity, opera too drove him mad.

It is surely for this reason – the obsession with larger forms – that Wolf organized each of his mature songbooks into an ordered, even dramatic, succession as a way of suggesting to singers that they could cull entire recitals from these collections and would find therein all the contrasts necessary to make a programme interesting for the audience. Hanslick in a dyspeptic mood had said that 'Wolf composes not songs but entire poets', and in a sense he was right. Wolf's concern with grouping songs into larger collectives begins at the smaller level with paired songs and then extends into thematic groupings throughout a whole volume. (It is noteworthy that Schubert used lengthy cycles to create song compositions that would challenge opera and symphony in size and scope, whereas Wolf avoided, or perhaps did not find, such texts, resorting to the format of an ordered anthology instead.) In addition to the pairing of Mörike songs nos.2 and 3 already mentioned, nos.20–21 (*Auf eine Christblume I* and *II*) and nos.33–4 (*Peregrina I* and *II*) are paired, the latter via a pianistic 'corridor' by which the postlude of the first song becomes the introduction of the second. (Mörike wrote a cycle of five Peregrina poems, but Wolf implied in an 1890 letter to Melanie during his tour of Swabia, or 'Mörike country' as he called it, that he had not set three of the poems because he did not understand the anguished biographical backdrop.) He had precedents both for linking poems the poet had kept separate – Schumann did so as well – and for pairing songs musically, as Schubert had done in his Müller cycles, and he perhaps took other organizational cues from them as well. For example, Wolf begins the Mörike volume with a dedicatory encomium to hope and ends with a farewell (*Abschied*) in a manner reminiscent of Schumann's *Widmung* and *Zum Schluss* at the start and close of his *Myrthen* cycle; in between these framing songs for the Mörike volume, one finds thematic groupings of songs with religious content (nos.20–28, at the centre of the volume), songs of love in different guises (nos.30–36), songs about fantasy worlds and supernatural creatures (nos.44–7), and a final section of comic songs (nos.48–53). Within each of these groups is a diversity of sizes, shapes, moods and musical procedures, as in the contrast between the small mock-funeral dirge of *Bei einer Trauung* and the extravagant ballads such as *Storchenbotschaft* in the comic songs. The same concern with an all-embracing conceptual design characterizes the other songbooks as well: the Eichendorff volume contains groups of night songs and *Rollenlieder* while the Goethe volume begins with the Mignon and Harper songs – a gesture of defiance in the face of Schubert's and Schumann's settings – and ends with a group of Hatem and Suleika songs from Goethe's *West-östlicher Divan* (1819). The Spanish songbook, like its textual source, is divided into spiritual songs at the beginning and secular songs thereafter (Wolf chose ten of the 12 'geistliche Lieder' and 34 'weltliche Lieder'). Those two larger groupings are further subdivided; for example, the spiritual songs begin with dedicatory songs to the Virgin (nos.1–2), which lead to songs tracing the Nativity and Christ's infancy (nos.3–6), songs of the penitent Magdalen (no.7) and the penitent Christian soul (no.8), and two Crucifixion songs (nos.9–10), while the songbook ends with the magnificent lover's farewell (*Geh', Geliebter, geh' jetzt*) as the farewell to the volume. The 46 songs of the Italian songbook alternate between works in a male and a female poetic voice (a few could be assigned to either gender) and trace a psychologically and dramatically acute narrative of love, courtship, quarrels, reconciliations, mockery and parting: there is no happy ending here. Wolf originally intended his Michelangelo songs of 1897 to be a portrait of the artist, but *Manuel Venegas* and insanity intervened to put a halt to that design.

There is also ample evidence within individual songs of dramatic conception, albeit on a small scale. Wolf gives the merry serenader of *Ein Ständchen Euch zu bringen* (*Italienisches Liederbuch*, no.22) an initial full bar of silence in which to assume his wooing posture and prepare to strike the first mandolin or guitar chords; when the young man realizes in line 2 that he is serenading not the maiden but her father, his shock is registered in a radical harmonic swerve, while his sangfroid is evident when he does not miss a beat but continues strumming his pianistic guitar. (Wolf had reason to be particularly proud of his comic songs and told Melanie in 1896 that 'humour had entered the realm of song for the first time' in his works. He was exaggerating, but he did reinvent the comic lied for the world after Bayreuth.) Wolf once stated that he imagined a *mise-en-scène* for each of his songs, such as the goddess Weyla of Mörike's island fantasy world Orplid sitting on a reef in the moonlight, playing her harp in *Gesang Weylas*, or a chorus of wise men joining in the refrain of *Cophtisches Lied I*. Numerous other songs attest to his propensity for *tableaux vivants* in song. For these *tableaux*, Wolf took pains to complete the scenario in the piano: when the protagonist of the Mörike song *In der Frühe*, who has spent a sleepless and tortured night, bids the soul rejoice because 'morning bells have already awakened', Wolf lulls the persona peacefully to sleep in the postlude, while the protagonist of *Abschied* dances a rambunctious waltz at the end, after kicking a critic down the stairs. Wolf's fondness for creating a piano part representing one character in a mini-drama while the singer takes another role is also evidence of his hunger for drama in music; one thinks of the Eichendorff song *Das Ständchen*, which begins with a pianist-serenader tuning his mandolin before launching into a serenade, while the elderly man who inhabits the vocal part remembers his bygone days of serenading a beloved woman, now dead. As he muses, he takes the serenader's simpler strains unto himself and renders them richer and more complex until at the end he relinquishes the music of love and life to the younger man in the piano part, the song reverting at the end to the more uncomplicatedly lyrical music of youthful love. Such psychological shadings of musical characterization are typical of this composer. Even Wolf's liking for 'dying away' piano postludes is part of his intent to turn song into compressed opera, as when the piano introduction to *Der Rattenfänger*, beginning with sounds illustrative of a whip cracking (not in Goethe's poem, however), is more than doubled in length for a postlude depicting the near-diabolical Pied Piper of Hamelin vanishing into the distance. Wolf also uses root position triads in unusual juxtapositions and progressions in order to suggest the elemental power of the legendary creature (a lighter, more

piquant manifestation of the same use of root position triads for supernatural creatures can be found in *Nixe Binsefuss*). Music does everything: paints the *mise-en-scène*, conveys the psychological inner workings of the characters, provides the chorus, orchestra and dancers, traces conflict and resolution through plot and subplot and rounds off the final scene as the curtain comes down.

Wolf's comment to Mayer about his pride in achieving a more abstract figuration in the later songs for the *Italienisches Liederbuch* reflects in part the premium placed upon 'absolute music' (especially in a Vienna where Hanslick held sway), although it also tells of Wolf's recognition that he was no longer quite so dependent upon poetry to awaken musical ideas. The defensive subtext of the remark comes from awareness that his pictorializing gifts were, like the genre of song itself, considered second-best in comparison with abstract instrumental music without any programmatic 'taint'. Wolf had a genius for vivid, varied musical analogues to sights and sounds of the external world evoked in his chosen poems, and there were those in Wolf's day and later who disdained onomatopoeia in music, despite the fact that his pictorialisms are always subsumed into a structure explicable in purely musical terms. It is a pity that he should have felt any shame, however veiled or momentary, for such a brilliant aspect of his compositional art as the buzzing bee of *Der Knabe und das Immlein*, the carillon of bells in *Zum neuen Jahr* and *St Nepomuks Vorabend*, the combination of trilling birds and deep muted bell chimes in *Karwoche*, the tumultuous winds gusting throughout the *Lied vom Winde*, the donkey's braying in *Schweig einmal still* and *Lied des transferierten Zettel*, and clip-clopping horses' hooves in *Der Gärtner* and part of *Denk' es, o Seele!* Wolf also mimics human beings making unmusical sounds: yawning in *Der Schäfer* (here Wolf may have taken his cue from *Im Dorfe* in Schubert's *Winterreise*), both yawning and groaning in *Der Tambour*, panting desire in *Nimmersatte Liebe*, and an attack of tipsy hiccups in *Zur Warnung*. More rarefied specimens of extra-musical evocation include the delicately 'dissonant' striking sounds of a pounding headache in *Köpfchen, Köpfchen, nicht gewimmert*, dissonances which finally resolve to euphony when the charm against headache works its magic, or the spoiled only child flagellating himself in *Selbstgeständnis* (another instance in which Wolf adds something to the poetic scenario not sanctioned by the poet), where the whip-cracking forms a comic counterpart to the Pied Piper's whips in *Der Rattenfänger*. Wolf was also drawn to pianistic depictions of other musical instruments, as in the echoes of janissary music in *Epiphanias*, the broken-chord and arpeggiated harp playing in *An eine Äolsharfe* and *Gesang Weylas*, the inept violinist of *Wie lange schon war immer mein Verlangen* who slaughters a graceful salon tune in the postlude (for one performance of the last-named song, Grohe recruited an actual violinist, and Wolf was amused to hear of it), the evocations of military march music in *Sie blasen zum Abmarsch*, *Ihr jungen Leute* and *Der Tambour*, and various guitar-strumming effects in the secular songs from the *Spanisches Liederbuch* (*Sagt, seid Ihr es, feiner Herr* and *Bitt' ihn, o Mutter*). Extra-musical scene-painting was expected in ballads and surely constituted an element of Wolf's attraction to this genre (which was undergoing a nationalistically inspired revival in Wolf's day), as shown in the shrilling bells and gallimaufry of the crowd in *Der Feuerreiter* or the storks clapping their wings in *Storchenbotschaft*, but Wolf delighted in onomatopoeia for non-narrative lieder as well. Much of this stylized depiction was couched in the piano part, often formidably difficult as a result.

Wolf's writing for the voice varies from outright lyrical melody, or song style in symmetrical phrases without declamatory elements (the use of this conservative melodic manner in *Der Gärtner* is Wolf's way of signalling the 'pastness' of the fairy tale text and the perfect order of its fantasy world), to the declamatory style evident in *Ach, wie lang die Seele schlummert!* or at the beginning of *Beherzigung*, with its declamation on repeated pitches and its recitative-like gestures. Wolf did not begin with declamatory principles as his given *modus operandi*; on the contrary, he evolved a flexible melodic manner shaped by the application of declamatory gestures to an original lyric inspiration, and one can see the more conventional melodic shapes in the early songs. (According to an anecdote from Eckstein's reminiscences, Wolf had closely studied Schumann's song declamation and praised it to his friends.) In the mature works, the rise and fall of the melodic line, its rhythmic profile and its mixture of declamatory and lyrical elements (often a compromise between the two) often seem to arise directly from Wolf's interpretation of the poem; for example the sage's series of questions at the start of *Beherzigung* are rhetorical – he already knows the answer – and hence Wolf ends each query with a falling, not a rising, inflection, and then states the answer in the last stanza as a series of march-like equal crochets, certainty (with an ironic seasoning of pomposity) writ large in the rhythmic ordering of the vocal line. Against the slow, regular chorale-like chords in the piano of *Schlafendes Jesuskind*, Wolf softens the vocal line by beginning every phrase just after the strong first beat, surely in order to enhance the profoundly meditative atmosphere of the poem, and accounts for Mörike's wonderfully changeable poetico-rhythmic gestures by means of the occasional interpolated triplet figure. The epitome of Wolf's vocal writing can be found in such melodic lines as that for the words 'welche Bilder hinter dieser Stirne, diesen schwarzen Wimpern' from the same song, where wonderment is signalled in the slight prolongation of 'wel-che' and where the composer winds sinuously through the bar-line so that the words 'Stir-ne' and 'Wim-pern' on the second beat in 4/2 metre (this ekphrastic poem was inspired by a 16th-century painting, and Wolf accordingly uses a metre which looks antique on the page) are the melodic goals of a chromatic sequence. It is from just such interplay between purely melodic and harmonic concerns, phrase construction, overall poetic interpretation and inflections of poetic detail that Wolf's declamatory art was created.

The importance of radical tonal manoeuvres and complex harmonic manipulations to Wolf's poetico-musical art cannot be too strongly emphasized. It was central to this composer's appropriation of poetry that an emotion, an idea, an image in the poem is given harmonic flesh and bones, sometimes with breathtaking audacity, although he rightly insisted upon the traditional compositional framework from which his boldest harmonies emerged. For example, Mörike, unable to believe the religious dogmas of his breadwinning profession as a pastor, wrote a German paraphrase of a Latin hymn verse about the inability to believe, despite the desire to do so

(*Seufzer*), and Wolf set it to music whose saturated chromaticism shows that he had assimilated the furthermost limits of *Parsifal* and turned them to his own devices. From the start one wonders 'What hell is this? Where are we tonally?' Wolf begins with motion towards the tonic, as if this were the goal of the poetic persona's desire, but the tonic is immediately denied and remains in abeyance thereafter, the chromatic alterations producing a shifting world with no solid ground. And yet the music is rigidly organized in its part-writing, motivic patterns and tonal substitutions: anguish has its own structure. Soprano–bass dissonances are everywhere; deceptive motion is regnant (almost to achieve 'resolution' and rootedness, then to have it snatched away, is Wolf's sounding analogue for extreme misery); and the ultimate and only tonic cadence – a 'tonic' called into doubt – at the end is weakened by its approach through the Phrygian flat 2nd, nor is there any Picardy 3rd at the end to hint at surcease or redemption. It is often characteristic of Wolf to delay the arrival at the tonic, and he does so here in an especially exaggerated way in order to make audible a claustrophobic hell of the soul. (The poetic persona's enclosure in a torment only partially expressible is something Wolf also conveys by framing the texted body of the song in lengthy piano passages to suggest wordless mental anguish before words are possible, an eight-bar introduction and seven-bar postlude framing a mere 16 bars of word-setting. Those 16 bars are, moreover, almost continuous, despite a few rests in the vocal line, and the slow non-stop motion of the text adds to the impression of airless psychological pain beyond bearing.) In perhaps the most famous Mörike song, *Das verlassene Mägdlein*, the muddled mind of a pain-stricken woman caught between waking and sleeping is translated harmonically into dissonance and functional ambiguity: is the F–A–C–E chord in bar 9 an embellished tonic following the dominant harmony in bar 8 or a submediant chord with its own embellishing seventh degree? Not until the singer resolves F to E in the final words 'O ging er wieder', the resolution then echoed in the piano, do we hear a solution to the dilemma in the first and only unambiguous tonic harmony. In the great Goethe song *Grenzen der Menschheit*, the endless chain of being invoked by the poet gapes open musically in a succession of augmented triads carried beyond the norms of late 19th-century practice; in Wolf's reading of Goethe, the 'unendliche Kette' evokes more fear than piety, and both the open-endedness of time and the tension aroused by fear at its contemplation find expression in this way. One could cite dozens of similar examples throughout Wolf's works in which poetic ideas gave rise to specific, complex harmonic and tonal ideas.

In matters of song form as well, Wolf exercised dazzling ingenuity. He was not one of those later 19th-century composers who adhered to the tradition of the strict strophic form for lieder. Schubert, closer to the 18th century, composed many such songs, Schumann somewhat fewer, and Wolf almost none. He was interested in folk music, but his lied aesthetic was not for the *Lied im Volkston*. Although he often uses other traditional formal song structures, he varies them, adapting them to poetic and musical purposes unique to that one setting. *Ein Stündlein wohl vor Tag*, for example, is a varied strophic form, with each of Mörike's three verses set as a discrete section, the second verse a near-exact transposition of the first; but the song is quite radical, and possibly unique, in its transposition of the second and third verses upwards by a semitone each time. In a wonderfully imaginative musical structure for *Nixe Binsefuss*, Wolf devised an inexact palindrome form, a ringlike *ABCBA* succession (the repetitions are not literal) which serves to underscore the nixie's supernatural powers (the ring being a symbol of eternity) and bears no resemblance to the poetic structure. Even where musical strophes are repeated literally or almost literally to different words, the form is nonetheless both unusual and tailored to the poetic content, as when Wolf draws an exact musical parallel between Christ's agony on the Cross (Mörike's stanza 2) and the protagonist's shamed awareness of lust, of an 'evil pleasure' piety cannot tame (stanza 4), in *Wo find' ich Trost?*; the Parsifalian echoes in this depiction of sexual shame fraught with mystical religiosity are remarkable. In his setting of Goethe's late (1820) poem *St Nepomuks Vorabend*, the contours of three-part song form, matching the poet's three quatrains, are subtly blurred, the middle section a further development of the same bellringing motifs which sound throughout the song, while the vocal part is extensively varied in the return of the *A* section. Much the same flexible handling of three-part form as a continuous development and recollection of the same material is evident in *Anakreons Grab* (a single six-line stanza, with two lines of verse to each division of the musical form) as well. Wolf also fashions three-part forms across and through very dissimilar poetic structures for reasons of content and imagery. For example, Mörike was a poet obsessed with time, memory and the past, and this perhaps inspired Wolf to set *Im Frühling* as a large three-part form, the words 'Ich denke dies und denke das' read by the composer as memory (the same is true of *Peregrina II*, where Wolf implies that the protagonist and his ghostly companion are mutely remembering the past at the words 'Fremd sassen wir' by bringing back the beginning of the song). The formal structure of *Erstes Liebeslied eines Mädchens* 'legt sich im Ring': this song is remarkable for the manner, typical of Wolf, in which poetic images generate form. The poetic speaker is a woman in the throes of first sexual experience, with the piano acting as her lover; Wolf sets the song as a frenetic, unlyrical waltz – a dance considered scandalous in the late 18th century and the 19th because of the close contact between dancers – in which three figures (a plunging motif, a panting syncopated figure and a rising motif) alternate in various transpositions but are otherwise remarkably unchanged (one hears similar panting figuration at the beginning of *Geh', Geliebter, geh' jetzt*). Wolf cited *Erstes Liebeslied* in a letter to Emil Kauffmann (5 June 1890) as a perfect specimen of the 'truth to the point of cruelty' ('Wahrheit bis zur Grausamkeit') he sought in art, and the formal structure he created in his setting is a witty concomitant to an aperçu about sex in Freud's Vienna.

Wolf later spoke of seeing 'Wölfer's own howl' in his early songs, and that 'howl' is compounded in part of certain recurrent and consistent musical usages, despite his concern for individual poetic reading. For example, the concepts of littleness, or littleness and mockery combined, resulted on several occasions in motifs filled with harmonic seconds, as in *Mögen alle bösen Zungen*, *Elfenlied* and *Mein Liebster ist so klein*, where the small size of the interval and its dissonance form the perfect concomitant to the sentiments expressed. In several of his

4. Autograph MS of the opening of the second orchestral version of Wolf's 'Anakreons Grab' ('Wo die Rose hier blüht'), dated 13 November 1893 (A-Wn S.M.0005)

religious songs (*Nun wandre, Maria*; *Zum neuen Jahr*; *Führ mich, Kind, nach Bethlehem*; *Ach, des Knaben Augen*), Wolf mimics in his own manner the streams of parallel thirds found in many 19th-century *geistliche Lieder* published for use in the home. States of ecstasy produced on certain notable occasions descending cascades of octaves in the right-hand part against full-textured harmonies (*Geh', Geliebter, geh' jetzt!* and *Auf einer Wanderung*, the latter as the Muse descends upon the poet in the wordless interlude following 'die Rosen leuchten vor'). Stylized evocations of folkishness or the open countryside or guitar playing were often created by a plethora of open-sounding parallel 5ths in the left-hand part (the last half of *Schon streckt' ich aus im Bett*; *Und schläfst du, mein Mädchen*; *In dem Schatten meiner Locken*; portions of *Auf einer Wanderung*). Several rhythmic patterns are recurrent features of Wolf's songs, including a quasi-syncopated figure consisting of a quaver–crochet–quaver pattern (*Wenn du mich mit den Augen streifst und lachst*, the birdsong section of *Der Knabe und das Immlein*, *Wer sein holdes Lieb verloren*, *In der Frühe*), while themes of beautiful death and slumber on two occasions prompted remarkable 'floating' rhythmic patterns in which triplets and duplets alternate in a repeated-pitch ostinato and the beginnings of beats are veiled by tied notes (*Alle gingen, Herz, zur Ruh* and *Sterb' ich, so hüllt' in Blumen*). Wolf clearly had personal associations with particular keys, as had Schubert and Schumann before him. Thus A♭ major was associated with tenderness and ardour (*Und willst du deinen Liebsten sterben sehen*), extreme flat keys with profound emotional states (the C♭ major of *Der Mond hat eine schwere Klag' erhoben*, the G♭ major of *Geh', Geliebter* and *Wenn Du, mein Liebster, steigst zum Himmel auf*), A minor with women's laments both tragic and comic (*Das verlassene Mägdlein*, *Schweig einmal still*), C major with bluff and jovial clarity (*Gesellenlied*), and so on. There are many exceptions, but such associations, usual in all songwriting, are especially significant in Wolf.
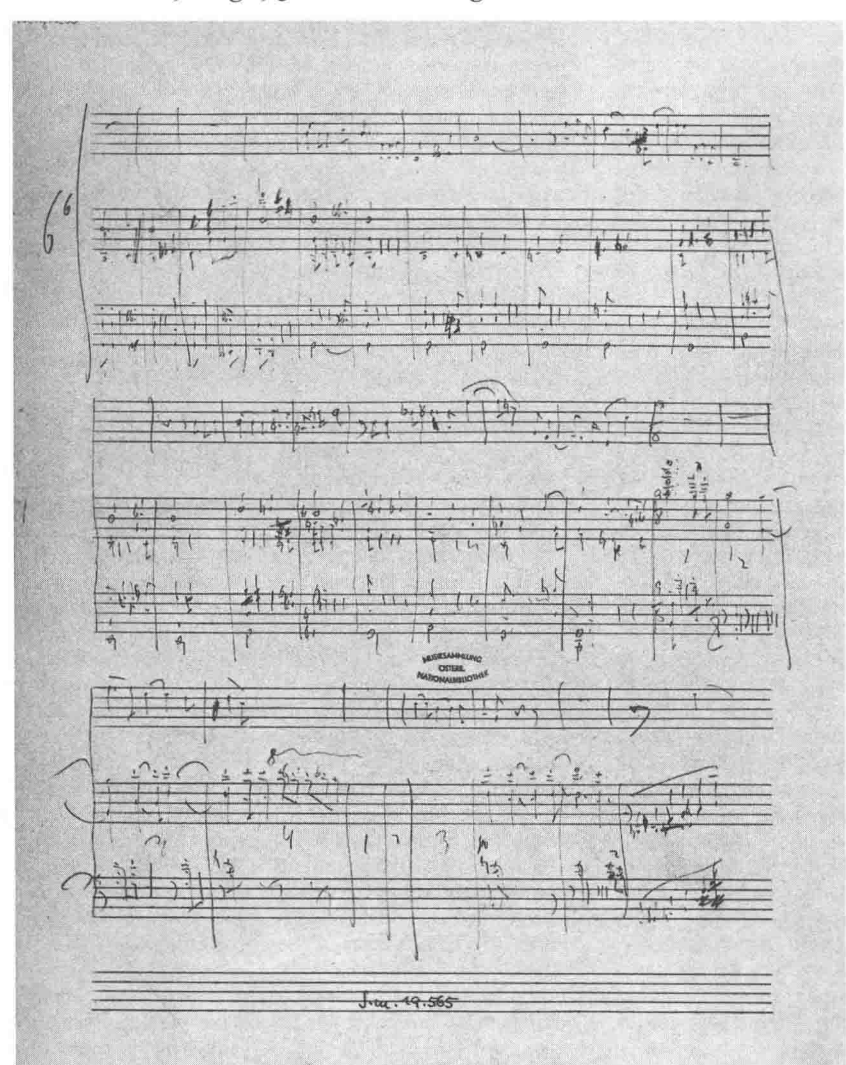
Despite these hallmarks of Wolf's 'own howl', it has often been remarked that each of his songbooks has its own distinct character, owing to Wolf's different musical responses to different poetic repertories. But the choice of those poetic repertories was also directed from within by an artistic trajectory, the changes in poetic taste paralleling different degrees of dependence upon poetic imagery to

awaken musical gestures. Wolf's first source of sustained poetic inspiration was, not surprisingly, a poet associated with Schumann, but Wolf sought to mine new musical veins in this repertory untouched by his predecessors. What most attracted him were character portraits that invited vivid musical portrayals or else scenes of nocturnal magic (the almost Debussyan swaying, hovering 7th chords in the piano part of *Verschwiegene Liebe* demonstrate the depth of his response to Eichendorff's mystical night poems). However, he would later tell Kauffmann that 'beyond the costumes and a little colour, there is nothing individual to note in Eichendorff's figures ... only vague, shadowy outlines ... like still dreams overhead', and he would find in Mörike's more complex poetry the source for a correspondingly more advanced tonal language. 'Divine Mörike!' ('Göttlicher Mörike!'), Wolf called this poet, whose symbol-imbued poems provided him with many points of contact, from a mutual reliance on fickle muses to similar bouts of insomnia to a liking for humour with anger as its substratum. Furthermore, Mörike's poems gave Wolf a variety of forms, moods and types on which to test his newly expanded tonal resources and the necessary specificity of verbal images to provide a fertile source of musical analogues. In every way Mörike invited Wolf to greater ambition; for example, the way in which the independent yet intertwining piano and vocal parts overlap in *Im Frühling*, coming together fully only in the final phrase of the song ('Alte unnennbare Tage!') when past and present, nature and protagonist, converge in memory, is far more complex than anything in the early songs. The orchestral richness of the piano accompaniments in songs such as *Er ist's* and *Die Geister am Mummelsee*, the harmonic radicalism of *Um Mitternacht*, *Der Genesene an die Hoffnung*, *Lebe wohl* and *Seufzer*, were new proving grounds for the composer and for the lied; it is no wonder that the word 'new' made an appearance in so many of the first critiques of these songs when they first burst on to the scene. It was here that Wolf could and did develop his distinctive gift for humour in music, whether in small-scale songs like *Bei einer Trauung* or in extended comic scenas like *Abschied*. Mörike, who lived in the recently expanded kingdom of Württemberg, had ample opportunity to hear of loveless marriages among the aristocracy, and Wolf turns the poet's stinging, comic account of one such wedding into a mock-funeral dirge filled with augmented triads, 'wrong-note' resolutions, tritones and progressions gone woefully awry.

Comedy, with the exception of what Wolf called 'world-redeeming comedy' à la Wagner, was not associated with a progressive or experimental musical language at the time; operettas, waltz songs, comic operas were generally composed in a conservative, downright regressive harmonic style, but Wolf endowed Mörike's humour with all the refinements of tonal nuance available to a late 19th-century composer. Religious songs (both Mörike and Wolf had complicated, idiosyncratic relationships to their religious upbringings, Lutheran and Catholic respectively) likewise become a more sophisticated endeavour in Wolf's hands, as when the attempt to pray conventionally in *Gebet*, to sing a stereotypical hymn, veers away and becomes something quite other than orthodoxy. Always attracted to the fantastic and the supernatural, Wolf created extensive song panoramas to go along with Mörike's Orplid mythology, as in *Die Geister am Mummelsee* and the *Elfenlied*, and the poet's other phantasms, most notably his fire-rider; somewhat in the spirit of a latterday Mendelssohn, Wolf delighted in elfin scherzos in the high treble register. Although the older Mörike might not have approved, as he and his friends were ardent anti-Wagnerites, his poetry gave Wolf the scope to incorporate Wagner as well as Schumann into his musical mix, with *Karwoche* and *Wo find' ich Trost?* both mini-Parsifals (the so-called Spear figure stabs its way through the latter song). In sum, the Mörike songs are Wolf's rough equivalent to Monteverdi's Vespers in their demonstration of variety, of mastery over old and new, with the old rendered new in the process.

The Goethe songs continue the same processes to even greater lengths. There can be no more grandiose quasi-orchestral writing for piano than in Wolf's setting of the Mignon song *Kennst du das Land?*, and the ballads (*Ritter Kurts Brautfahrt*, *Gutmann und Gutweib*) are more sprawling, episodic and virtuoso than before (Mörike's *Der Feuerreiter* – Wolf's *Erlkönig* – is organized as a refrain structure, but not so the Goethe ballads). The small lyric songs maintain the epigrammatic intensity of the Mörike songs, especially in works such as *Anakreons Grab* (Goethe's moving hail and farewell to the ancient Greek poet whose verse had been a major inspiration in his youth), *Blumengruss* and *St Nepomuks Vorabend*. Even more than in the Mörike volume, the impulse to form cycles and sub-collections expands to new and different dimensions. Like the Peregrina songs, Wolf's Harper songs are musically linked, but here Wolf steps beyond the customary pairs and trios of songs to larger groupings from still larger contexts: the ten *Wilhelm Meister* songs at the beginning of the Goethe volume and, at the end, 15 songs from *West-östlicher Divan*, Goethe's late volume of poems inspired by Joseph von Hammer-Purgstall's translations of the 14th-century Persian poet Hāfiz. As he would later do in the *Italienisches Liederbuch*, Wolf divides the pseudo-Persian set (this is a notional Orient of sultans and harems, innkeepers and taverns, invocations of the Qur'an, etc.) into men's songs for Hatem/Goethe and women's songs for Suleika/Marianne von Willemer (a late love of the elderly Goethe); as in the Italian songs, the man is given the wistful gems of compressed lyricism (*Wie sollt ich heiter bleiben* and *Wenn ich dein gedenke*, akin in the mixture of parallel major and minor modes in both songs) and the most ardent specimen of *Innigkeit* (*Komm, Liebchen, komm!*). It is noteworthy that Wolf did not set the two Suleika poems previously given musical life by Schubert, although he did set all three of Goethe's homages to Pindar set by Schubert (*Prometheus*, *Ganymed*, *Grenzen der Menschheit*) and all of the *Wilhelm Meister* songs. From this immersion in a Teutonized Oriental exoticism, it was not far to find a Teutonized Spanish exoticism with dramatic overtones – a *mise-en-scène* in song.

With the Goethe songbook behind him, Wolf no longer looked to the best in the earlier generation of German poetry for verbal inspiration. It is a noteworthy aspect of his songwriting art that his most advanced musical techniques found no poetic concomitant in the poetry of his own day; while never freeing himself entirely from the intersection of words and music, he came increasingly to rely more on music first and foremost, rather than responses to symbol-drenched words by the likes of Mörike and Goethe. Instead he next turned to Geibel and



5. Opening of the autograph sketch for Wolf's 'Mignon' song 'Kennst du das Land', completed 17 December 1888 (A-Wn NLU.19.565)

Heyse's Spanish songbook, which contains a small amount of fine poetry in skilful German paraphrase (Lope de Vega, Camoens, Cervantes) and quite a lot of anonymous folk poetry which in the aggregate becomes a blank slate on which to inscribe an intense post-Wagnerian chromaticism. The Spanish songbook is not an exercise in diversity, but is instead confined to religious subjects with a distinctly Spanish mystic-erotic tinge (the first ten songs) and purely erotic themes (34 songs). There are no more ballads, comic songs, nature songs or supernatural creatures in this collection; as a result, the focus is tighter, and the tone more intense. The chromatic sequences which suffuse *Ach, wie lang die Seele schlummert!* and *Herr, was trägt der Boden hier* seem a fusion of Bachian chromaticism at its most piercing and Wolf's most convoluted post-Wagnerian idiom, and the same statement is true of many other songs in this anthology as well.
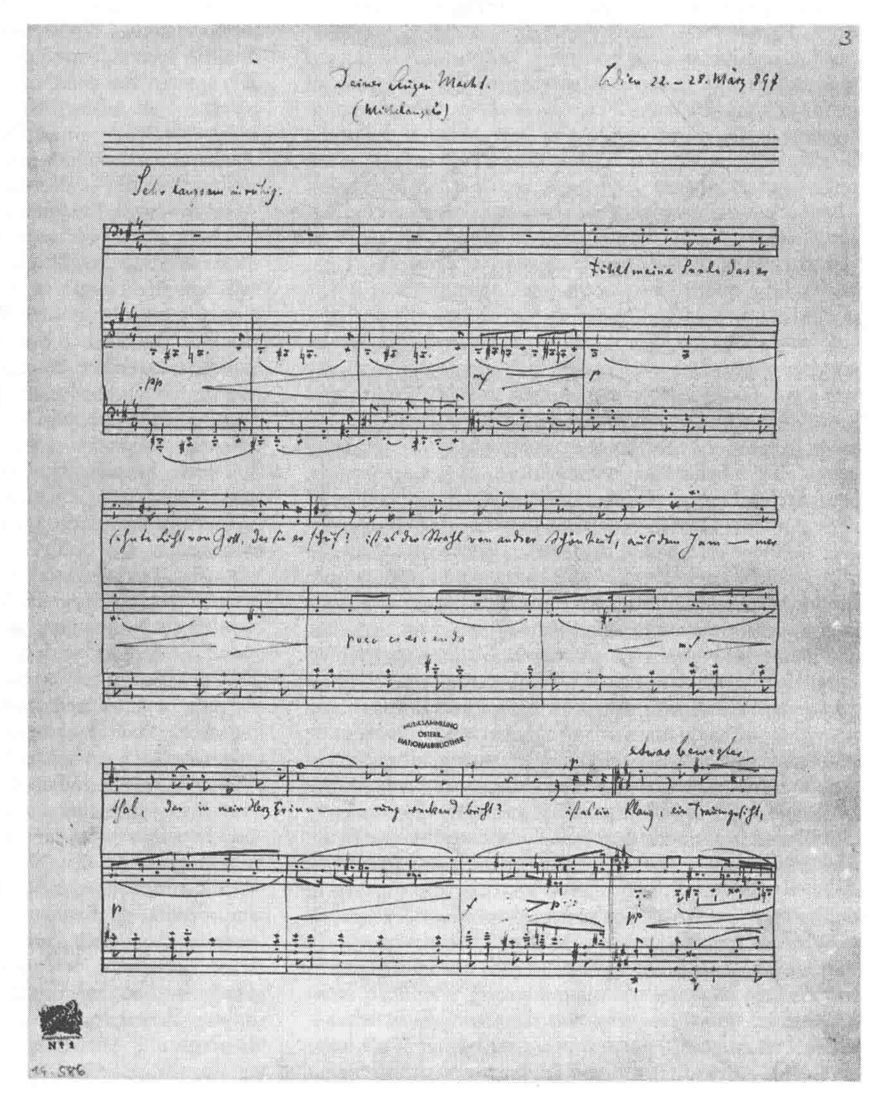
With the six Keller songs of 1890 Wolf returned to *Rollenlieder* and to psychological studies in song, with the poetry once again the chief source of inspiration. (He was also attempting to negate Brahms's Keller song *Therese* by setting the same text, entitled *Du milchjunger Knabe* in Wolf's *Alte Weisen*, in a pointedly un-Brahmsian manner.) The results were mixed; although the depiction of the howling charcoal-burner's wife in *Das Köhlerweib ist trunken* is a grand display piece for both pianist and singer, with a bitter twist, and *Wie glänzt der helle Mond* (with its affectionate reminiscence of Hans Sachs's cobbling motif at the end) is sheer magic, the other four songs are less successful, perhaps because Wolf was swimming against the current of his own musical course.

In the Italian songbook he continued the trends established in the Spanish songbook but with even more focus and a different overall character, lighter, brighter and clearer. None of the poems in this anthology constitute 'great' poetry, although they are skilfully translated by Heyse, whose polished style is omnipresent; all are quite brief, of roughly uniform small size; and all have to do with secular love. The tortured mystic strain of both Caritas and Eros in the Spanish songs is no longer a factor, and Wolf consequently casts over the entire *Italienisches Liederbuch* a string-quartet-like clarity of texture (four-part writing had become his wont) which contributes to the sense of overarching unity in the volume, despite the gamut of human emotions he traverses. The uniformity is all the more remarkable because of the lengthy cleft between the two periods of composition which produced this songbook, although

Wolf may have sketched in 1890 more songs than he completed at that time. The manuscripts of *Gesegnet sei das Grün* and *O wär dein Haus durchsichtig* from 1896 bear the marginal inscriptions 'Phönix no.1' and 'Phönix no.2', which suggests that they were new inspirations, but they and the other 1896 songs continue the stylistic hallmarks of the first group. This volume is the radiant summit of Wolf's songwriting art.

At the end, inspiration slipped, regained control, faltered again. The three Michelangelo songs, in consequence, are not marked by the same unfailing mastery evident everywhere in the Italian songbook but revert to earlier strains. The introduction to the third song (*Fühlt meine Seele*; fig.6) in particular brings back figures from *Peregrina I* and *II* in the Mörike songs, the echo an obvious one. But the second song, *Alles endet, was entstehet*, is one of his masterpieces: Wolf, six months away from insanity, told Grohe in a letter of 27 March 1897, 'If in your emotion over it you do not lose your reason, you cannot ever have possessed any. It is truly enough to drive one mad, and furthermore of a staggering, truly antique simplicity … I really stand in awe of this composition, for I am afraid of losing my mind from it.' The entire song is derived from an intervallic figure consisting of a rising and a falling semitone whose kinship/difference is designed to convey a message from the *ars moriendi* of the Middle Ages, the whited sepulchres with their variations on the inscription 'I was that which you are, and what I am that you will be'. The circularity of the figures implies the circularity of life and death, the one contained within the other. So too is the death of tonality contained within tonality and foreshadowed when the voices of the dead speak from this song: 'Und nun sind wir leblos hier'. Of such monumentality in miniature is Wolf's penultimate lied.

8. Stage music. It should be clear by now that Wolf was a miniaturist (not, as he thought, a derisive description at all), that his entire creative bent was for multiple nuances compressed into a small space, not for canvasses painted with a large brush. His basic mode of musical thought was in terms of piano and solo voice as the original conception, which he would then expand as orchestration, choral writing and operatic dialogue under the impetus of his desire for larger forms. His operas, one finished, one unfinished, are marked by their birth as, in effect, a string of songs, many of them beautiful, powerful,



6. Autograph MS of the opening of the third song ('Fühlt meine Seele') of Wolf's 'Drei Gedichte von Michelangelo', dated 22–8 March 1897 (A-Wn S.M.19.586.)

psychologically acute in musical characterization, but not expansively conceived. Had he lived longer, Wolf could perhaps have devised a form of opera akin to novella, a genre midway between opera and song, although whether this would have satisfied him is questionable. Despite encroaching illness, he was approaching just such a hybrid in *Manuel Venegas* when the devil of disease came for his soul in September 1897, and it is sadly intriguing to think of what he might have done both in song and opera had his mind held out.

Flaws in first operas are the rule rather than the exception, and there are unquestionably flaws in *Der Corregidor*, large ones at that. The most frequently cited objections include complaints that the libretto is structurally weak; that there are no cumulative developments leading to strategic dramatic goals; that the opera consists of a series of lyrical moments; that Wolf was averse to massed ensembles of Wagnerian breadth and shunned any hint of spectacle, hence denying a basic ingredient of the genre. At the confrontation in front of the Corregidor's house in Act 4, Wolf has a town guardsman burst through the door and demand to know the Corregidor's whereabouts; where Wagner might have concocted a wonderful choral-orchestral-solo tumult from Frasquita's lamentations, Repela's assertions that Lukas is the Corregidor, the Corregidor and his constable shouting in rage, and the soldiers milling about, Wolf dispenses with the matter in fewer than 20 bars. Defensively, he confused expansiveness with pandering to the box office and quoted Nietzsche's condemnation of theatrical folk as lacking the finest senses of their art in a letter to Rosa Mayreder. There are loose ends as well: characters are expected but never actually appear (the bishop at the end of Act 1), or else appear once and then disappear (the jealous neighbour). One major character – the Corregidor's wife – is not fully known to us by the end of the opera; denied a solo monologue, a 'Porgi amor' to tell us of her nature and her plight, or even a lengthy passage of dialogue, she acts as a *dea ex machina*, the hints in both libretto and score of a complex, wronged and yet powerful woman never developed at sufficient length to satisfy our curiosity about her. Temporal incongruities abound, that is, mismatches between the duration of narrative events and their duration in musical setting. In particular, time in Act 2 is so skewed that it is difficult to discern whether the chronologies of different events overlap or time has been implausibly compressed, the transitions from one time and place to the next far too short.

Whatever his earlier wish for un-Wagnerian 'guitars, moonlight and champagne', Wolf actually wanted to create psychological drama, not light entertainment, and he and Rosa Mayreder accordingly turned Alarcón's tale of social satire, spiced by ironic incongruities, in *El sombrero de tres picos* into something more Wolfian. For Wolf, whose relationships with authority figures were troubled at best and antagonistic at worst, the title figure of *Der Corregidor*, whose full name is Don Eugenio de Zuñiga y Ponce de León, gave him the opportunity to depict figures of authority as possessed of genuine power wielded for ignoble purposes and to defeat that power in the end. The three-cornered hat was additionally a symbol for Wolf of a sexual triangle between the miller Lukas, his spirited wife Frasquita, and the Corregidor; what is farcical in Alarcón becomes more serious in Wolf, who gives the Corregidor music of Tristanesque ardour for his attempted seduction of Frasquita and makes Lukas's Act 3 scene iii jealousy monologue the *pièce de résistance* of the opera. (The importance of jealousy as a theme in this opera is established at the beginning of Act 1, when Frasquita's beauty, Lukas's good fortune and the mill's hospitality are invoked by a jealous neighbour in conversation with the miller.) Furthermore, Wolf, who was involved with a married woman, idealized marriage as only the unmarried can, and his opera hinges on the polarity of one happy married couple (the peasants Lukas and Frasquita) and an unhappy one (the aristocratic Corregidor and his wife Mercedes); the beautiful but songlike Act 1 duet 'In solchen Abendfeierstunden' for Lukas and Frasquita may have provided the model for Richard Strauss's Act 2 duet 'Und ich will dein Gebieter sein' in *Arabella*, a vision of future matrimonial happiness in the same key of E major and sharing the same euphonious parallel 3rds, quasi-chanted declamation on repeated pitches and rhythmic unanimity. In addition to the quartet of major figures, a small gallery of secondary characters – the Corregidor's repellent constable Repela, the feisty maid Manuela and a drunken mayor, Juan López – provides the comedic elements, such as Repela's Act 4 scene ii anti-serenade, 'Blim blam! Blim blam! Mach' auf!'. This was Wolf's reply to Beckmesser's 'Morgen ich leuchte in rosigem Schein', complete with a melismatic jab against the vocal acrobatics Wolf disliked in Italian opera. The misogynistic, snuff-taking Repela is also characterized by musical outbursts of sneezing and by a theme similar to the principal accompanimental figure throughout the Goethe song *Spottlied* (from the *Wilhelm Meister* songs); Repela too is a mocker.

At a social occasion in 1905, Wolf's friend Grohe expressed regret to Mahler that the text of *Der Corregidor* was not effective on stage, to which Mahler (unaware of Grohe's friendship with Wolf) replied that the text was fine but 'the music is not worth anything ... Wolf did not have enough ideas. One cannot make an opera nowadays with a few motifs loosely joined together'. His judgment was far too harsh, but Wolf did think in terms of themes (most of them not really comparable to Wagnerian leitmotifs but longer, more lyrical statements) that would constitute capsule characterizations not only of the characters but of the relationships between them, and it is true that they become obsessive on occasion (there are almost 100 statements of Lukas's theme in the first act alone). 'Have you noticed', Wolf wrote to Mayreder while working on the composition of Act 1, 'how I treated "our" neighbour with a truly apt musical expression of enmity? The neighbour's motif is in perverse opposition to that of Tio Lukas, where the two figures cross one another. This is not just purely musical but deeply grounded in psychology'. (It is an unpleasant touch of Viennese anti-Semitism that Wolf points with pride to the nasal tone – associated with 'Jewishness' – he has indicated for the neighbour.) For example, the Corregidor's theme and that of his constable are similar, since both belong to what Saary calls 'the domain of power' in the opera, but the constable's theme is simpler, even banal, without the menace and power conveyed by the outlined augmented triads of the Corregidor's figure, while Lukas and Frasquita both have themes filled with anticipations and appoggiaturas to show their close relationship. The Corregidora Mercedes's theme is set apart from the others, its majestic, 3rd-related chords seeming like a

latterday descendant of block-chordal invocations of the names of Christ and the Virgin Mary in Giovanni Gabrieli's polychoral motets for S Marco, similarly evocative of solemnity and majesty. Several of Wolf's themes were evidently invented with contrapuntal artifice, transformation and combination in mind, as when Lukas's theme appears in the rhythmic garb of the Corregidor's figure (the two men exchange clothes in the drama). The saturation of the texture in these figures shows Wolf measuring himself, as ever, against Wagner, in particular *Die Meistersinger*. Wolf studied this opera assiduously throughout the composition of his own initial foray, referred to it often in his letters, and outdid Wagner's orchestra in size if not in effectiveness. He even wanted his opera printed in Gothic type because Wagner's operas were. 'Without the *Meistersinger* the *Corregidor* would never have been composed', he told Rosa Mayreder.

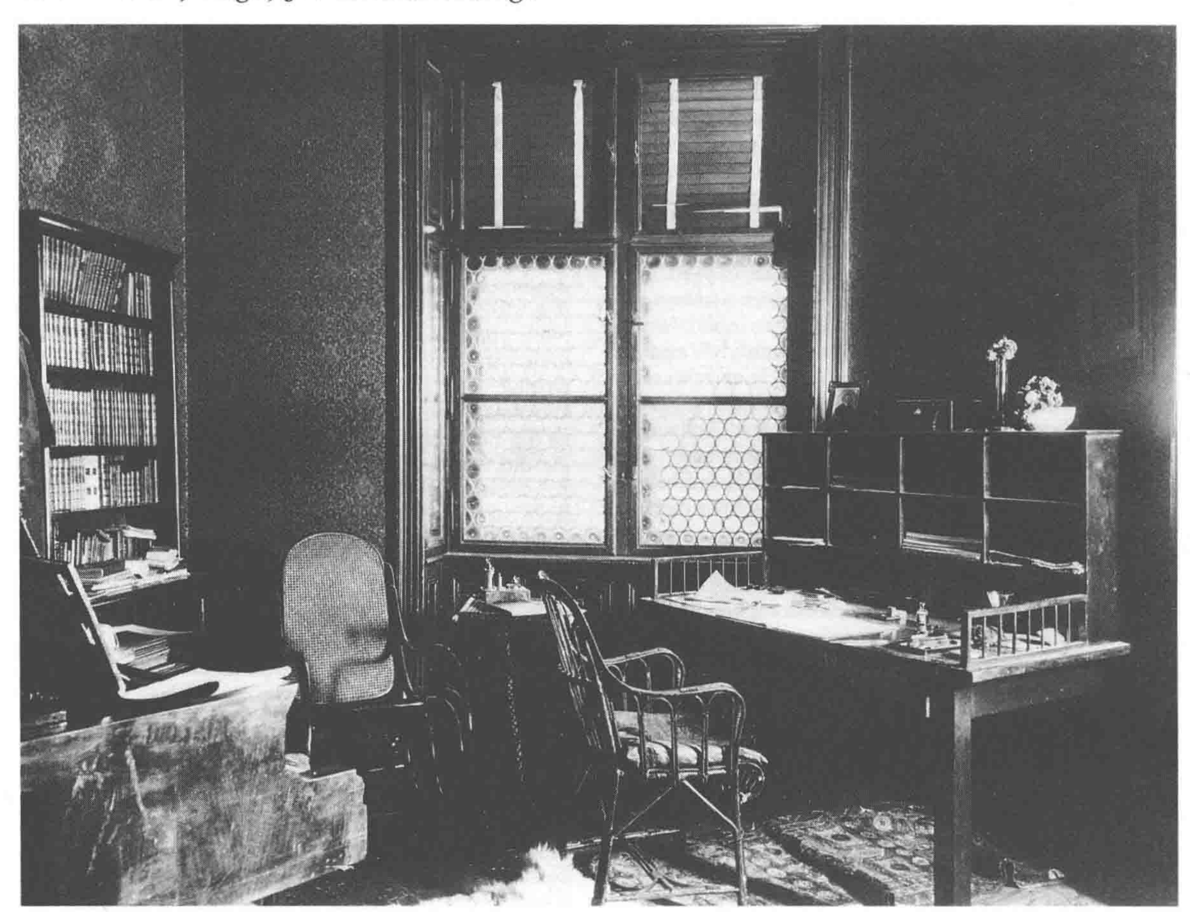
Der Corregidor has many virtues as well as faults and can just as well be considered a success in a hybrid genre of Wolf's own devising as a failure in an older genre. Lukas's jealousy monologue proves that operatic breadth was indeed within Wolf's ken; this is not song material, and Wolf does not treat it as such. Comparisons have justly been made to Ford's jealousy monologue 'E sogno? o realtá?' in Act 2 of Verdi's *Falstaff*. Vivid moments abound throughout the opera, the small scenes often of great beauty (Frasquita's song to the moon, 'Neugier'ge Mond', in Act 3 scene i, for example) or humour (the four-part canon in Act 2 about El Cid retiring to bed early, ample justification for the inebriates singing the canon to do likewise and additionally a Wolfian critique of pedantry: he despised overt displays of contrapuntal artifice). But there are too many elements at cross-purposes with one another, too many incompatible ideals – Wolf at war with Wagner all too audibly – and *Der Corregidor* has never entered the standard repertory, nor can one imagine that it ever will.

Wolf had not even completed the composition of his opera before he was once again on the trail of another libretto, and this time he was willing to consider tragic subjects. After considering Hauptmann's drama *Dies versunkene Glocke*, Wolf pressed Rosa Mayreder to adapt Franz Eyssenhardt's translation of Alarcón's short novel *El niño de la bola* ('The Boy on the Globe', meaning the Christ Child); she was reluctant to do so because its Catholicism offended her non-religious sensibilities, but she obliged nonetheless. Moritz Hoernes, whose libretto Wolf chose over Mayreder's, was also inexperienced in the special requirements of opera, and Wolf made substantial revisions on his own, striking out some 100 of 350 lines and revising 66 more. (In the asylum, he told the director Dr Svetlin and Rosa Mayreder that he had become a poetic genius and would write his own opera texts, the *folie de grandeur* truly tragic.)

It may be futile to mourn what fate has left unfinished, but it is difficult not to do so when one surveys the 600-bar fragment of Act 1 of *Manuel Venegas*. The Spring Chorus (scored for SATT) which follows the 'orchestral' introduction and the full chorus of the villagers, its antiphonal crowd interjections a latterday secular reminder of Bach's Passion choruses, are reminders of Wolf's ambition to enhance his reputation by means of choral composition. In particular, the mentally unbalanced title character's homecoming aria, 'Stadt meiner Väter', makes one regret the loss. It is a tragic possibility that Wolf was drawn to this subject because of unconscious identification with its protagonist. The score breaks off at Manuel's cry of pain when he remembers the incident in the past which led to his leavetaking from the town; those who read this score may be similarly pained at such an end to Wolf's dream of opera.

9. Critical writings. Wolf was what one might call a messianic critic, someone who wore his partisan heart on his sleeve and fought his battles pro Wagner and contra Brahms with all the impatience, fervour and trenchancy one also finds in his letters. He refused to allow the publication of his collected critical writings later in his life on the grounds that the writing style was faulty (his writing is actually vividly readable, filled with literary allusions, imaginative metaphors and sarcastic wit), but he did not recant the opinions he had expressed earlier. He did not need to: whatever the intemperance of his animadversions against Brahms, most of his views retain their currency to the present day. With the brashness of youth and in the fervent conviction that his judgment was right, he went against the tide of critical and public opinion on numerous occasions, as when he inveighed against the popular virtuoso pianist Anton Rubinstein as a composer 'prone to promising beginnings that come to nothing' or damned certain novelties on Viennese concert programmes as 'petit bourgeois music'. It is revealing to read two reviews from early 1887 about the new epidemic (Wolf's term) of lieder recitals – he would organize his own recitals only a few years later – with their potpourri of works by the likes of Brüll, Schütt, Goldmark, Hager and Heuberger. His reasons for condemning the individual songs on the programmes reveal by negative deduction aspects of his own aesthetic: he criticized one for its resemblance to Schubert's *Gretchen am Spinnrade*, another for its dullness, one for a melody like a street tune, another for being 'one of those perfumed things flirting coquettishly with the naive simplicity of folk music, and in a Brahmsian mask at that'. Even before the wonder of 1888, he knew that his works were superior to much of what was trumpeted as praiseworthy, and he could and did give readers critical insight into his own aesthetic through his critiques.

But self-consolation and self-promotion were not his purposes. Already an avid concert- and operagoer, he learned much from the experience, whatever his later denigration of it and his relief when he was freed from its bonds: it was a disciplined endeavour which imposed a schedule and deadlines, it gave him a new understanding of language and its relation to music (crucial for his idiosyncratic mission), and it provides readers then and now with a window on to his art. From his reviews one learns how deeply involved in his own milieu, in the *fin-de-siècle* German-speaking world, he was and how important he considered the educative place of music in society to be. To him music was the foremost symbolic language of human emotion and thought, related to life in a fundamental way, its workings as organic as the mind and body. He had no use for absolute music divorced from the human word or from organic human experience and considered all academic contrivances (elaborate fugues, for example) a waste of time and energy, mere arid pedantry. When he found music unacceptable, it made him physically miserable, as when he says of Brahms's First Piano Concerto, 'The air that blows through this composition is so icy, dank and foggy that it



7. Hugo Wolf's study

could easily freeze your heart and take your breath away; you could catch a cold from it. Unhealthy stuff!' Music he liked (including, to give him credit for minimal fairness to Brahms, that composer's G major Sextet and F major Quintet) he compared to nature, spring, health and well-being, emotional and physical; good music was restorative. Like Wagner (but not in quite the same way) he thought of opera as an art within and belonging to society, and he commented upon every aspect of its rendering in his reviews – scenery, costumes, acting, singing and conducting – especially with regard to the Mozart and Wagner operas he considered had the most to convey to people about humanity's profounder truths. His most fundamental aesthetic belief appears in his statement that the forms and contents of Liszt's symphonic tone poems, no less than the thematic material, were derived from the literary works that inspired them: this is, in a nutshell, Wolf's own credo.

Wolf's was a life dedicated wholly and utterly to music, a life flamelike in its fierce singleness of purpose – it is no wonder he felt such an affinity with Mörike's ballad of the fire-rider. 'When I can no longer compose', Wolf once wrote to Rosa Mayreder, 'you may throw me on a dunghill', and he compared life without composition to that of a frog, 'not even a galvanized frog', he concluded ruefully. But the composition to which he was so devoted was of a special kind. Wolf attempted to extract every nuance he could find in poetry, from simple sound effects to complex symbolism, and to render each detail audible in a post-Wagnerian tonal language. He saw his artistic mission as a matter of truthfulness to life, not *verismo* or naturalism or realism, but the psychological and emotional truths of human experience. 'For me the sovereign principle in art is rigorous, harsh, inexorable truth, truth to the point of cruelty', he told Emil Kauffmann in a letter of 5 June 1890, and his dedication to this mission gives his brief compositional life a comet-like intensity. He was not a Renaissance man, no more than Chopin, whom he so admired; he did not engage in many different genres, as did his older contemporary Brahms, but at the point where words and music intersect or coincide he can rightly claim greatness in company with Schubert and Schumann, whose legacy he carried forward and whose songs he equalled in refinement and power.

WORKS

Editions: *Hugo Wolf: Samtliche Werke*, ed. H. Jancik and others (Vienna, 1960) [WW]
Hugo Wolf: Lieder aus der Jugendzeit, ed. F. Foll (Leipzig, 1903) [LJ]
Hugo Wolf: Nachgelassene Werke, ed. R. Haas and H. Schultz (Leipzig and Vienna, 1936) [NW]

SONGS: UNPUBLISHED OR POSTHUMOUSLY PUBLISHED

including orchestral and/or choral arrangements; incipit given if different from title

No.	Title	Incipit	Text	Key	Composed	Publication or MS
1	Das taube Mütterlein, frag.				*c*1875	lost
2	Soldatenlied, frag.				*c*1875	lost
3	Der Morgen, frag.				*c*1875	lost
4	Die Sterne, voice part only				*c*1875	lost
5	Gebet, voice part only	Leise, leise	F. Kind		*c*1875	lost
6	untitled duet, S, Bar, inc.	Du wirst ja blass		B♭	*c*1875	*A-Wst*
7	Nacht und Grab, op.3 no.1	Sei mir gegrüsst	H. Zschokke	c	1875	WW vii/3
8	Sehnsucht, op.3 no.2	Was zieht mir das Herz so	J.W. von Goethe	E	1875	WW vii/3
9	Der Fischer, op.3 no.3	Das Wasser rauscht	Goethe	c	1875	WW vii/3
10	Wanderlied, op.3 no.4	Von dem Berge zu den Hügeln	Goethe	G	1875	WW vii/3
	arr. chorus, op.4 no.1				1875	lost
11	Auf dem See, op.3 no.5	Und frische Nahrung	Goethe	A	1875	*Wst*
	arr. chorus, op.4 no.2				1875	Alto in *Deutsche Nachrichten* (Zagreb, 23 March 1940)
12	Der Raubschütz, op.5, inc.	Der alte Müller Jakob	N. Lenau	c	1875 – 24 June 1876	*Wst*
13	Frühlingsgrüsse, op.6, 2 versions, 1st inc.	Nach langem Frost	Lenau	G/E	3 Jan 1876	WW vii/3
14	Meeresstille, op.9 no.1	Sturm mit seinen Donnerschlägen	Lenau	e	Jan 1876	WW vii/3
15	Liebesfrühling, op.9 no.2	Ich sah den Lenz einmal	Lenau	G	29 Jan 1876	WW vii/3
16	Erster Verlust, op.9 no.3	Ach, wer bringt	Goethe	E♭	30 Jan 1876	WW vii/3
17	Abendglöcklein, op.9 no.4	Des Glöckleins Schall	V. Zusner	c♯	18 March – 24 April 1876	WW vii/3
18	Mai, op.9 no.5, 2 inc. versions	Leichte Silberwolken schweben	Goethe	F	25 April – 1 May 1876	*Wst*
19	Der goldene Morgen, op.9 no.6	Golden lacht und glünt		B	1 May 1876	WW vii/3, WW xix/1
20	Perlenfischer	Du liebes Auge	O. Roquette	A♭	3 May 1876	WW vii/3, WW xix/1
21	Mailied, inc.	Willkommen, lieber schöner Mai	L.C.H. Hölty	F	13 June 1876	*Wst*
22	Stille Sicherheit	Horch, wie still es wird	Lenau	d/F	*c*Dec 1876	WW vii/3
23	Scheideblick	Als ein unergründlich Wonnemeer	Lenau	g	*c*Dec 1876	WW vii/3
	orch version, frag.				*c*1877	
24	Ein Grab	Wenn des Mondes bleiches Licht	P. Peitl	g	8–10 Dec 1876	NW i, WW vii/2
25	Mädchen mit dem roten Mündchen		H. Heine	F	17 Dec 1876	NW ii, WW vii/2
26	Du bist wie eine Blume		Heine	E♭	18 Dec 1876	NW ii, WW vii/2
27	Wenn ich in deine Augen seh		Heine	B♭	21 Dec 1876	NW ii, WW vii/2
28	Bescheidene Liebe	Ich bin wie andre Mädchen nicht		G	?1876–7	LJ, WW vii/1
29	Abendbilder	Friedlicher Abend	Lenau	D♭	4 Jan – 24 Feb 1877	NW ii, WW vii/2
30	Ständchen	Alles wiegt die stille Nacht	T. Körner	F	5 March – 12 April 1877	NW i, WW vii/2
31	Andenken	Ich denke dein	F. von Matthisson	E	23–5 April 1877	NW i, WW vii/2, WW xix/1
32	An*	O wag es nicht	Lenau	d	27 April – 8 May 1877	LJ, WW vii/1
33	Wanderlied	Es segeln die Wolken	anon.	G	14–15 June 1877	LJ, WW vii/1
34	Die Verlassene, inc.	Hört Ihr dort drüben		e♭	19 June 1877	facs. in R. Batka and W. Nagel: *Algemeine Geschichte der Musik*, iii (Stuttgart, *c*1915), 252
35	Der Schwalben Heimkehr	Wenn die Schwalben heimwärts ziehn	K. Herlossohn	A♭	Aug – 29 Dec 1877	NW i, WW vii/2
36	Das Lied der Waise, inc.	Einsam steh ich und alleine	F. Steinebach	a	10 Oct 1877	*Wst*
37	Wunsch, inc.	Fort möcht ich reisen weit	Lenau	a	26 Nov 1877	*Wst*
38	Traurige Wege	Bin mit dir im Wald gegangen	Lenau	e♭	22–5 Jan 1878	LJ, WW vii/1
39	So wahr die Sonne scheinet		F. Rückert	A♭	8 Feb 1878	WW vii/3
40	Ich sah die blaue unendliche See, frag.		H. Hoffmann von Fallersleben	F	15 Feb 1878	*Wst*

No.	Title	Incipit	Text	Key	Composed	Publication or MS
41	Nächtliche Wanderung	Die Nacht ist finster	Lenau	c	19–21 Feb 1878	LJ, WW vii/1, sketch in WW xix/1
42	Auf der Wanderschaft	Wohl wandert ich aus	A. Chamisso			
	1st version			e/E	20 March 1878	WW vii/3
	2nd version			e/E	23 March 1878	WW vii/3
43	Was soll ich sagen?, inc.	Mein Aug ist trüb	Chamisso	g	1 April – 4 May 1878	Wst; facs. in Werner (Regensburg, 1921) and Grasberger (1960)
44	Geschiedensein				1878	lost
45	Das Kind am Brunnen	Frau Amme, Frau Amme	F. Hebbel	G	16–27 April 1878	LJ, WW vii/1
46	Knabentod	Vom Berg der Knab	Hebbel	f♯	3–6 May 1878	NW i, WW vii/2
47	Sie haben heut' Abend Gesellschaft		Heine	G	18–25 May 1878	edn (Cologne, 1927)
48	Über Nacht		J. Sturm	E♭	23–4 May 1878	LJ
49	Ich stand in dunkeln Träumen		Heine	A♭	26–9 May 1878	LJ, WW vii/1
50	Das ist ein Brausen und Heulen		Heine	f	31 May 1878	LJ, WW vii/1
51	Wo ich bin, mich rings umdunkelt		Heine	e	3–4 June 1878	LJ, WW vii/1
52	Aus meinen grossen Schmerzen		Heine	g	5 June 1878	LJ, WW vii/1
53	Mir träumte von einem Königskind		Heine	C	16 June 1878, rev. 20 Jan 1881	edn (Cologne, 1927), WW vii/1, WW xix/2
54	Mein Liebchen, wir sassen beisammen		Heine	f♯	?June 1878	edn (Cologne, 1927), WW vii/1
55	Es blasen die blauen Husaren		Heine	A	22 June 1878	edn (Cologne, 1927), WW vii/1
56	Manch Bild vergessener Zeiten, inc.		Heine	c♯	24 June 1878	*Wst*
57	Frühling, Liebster, inc.	Ich sass an einem Rädchen	Rückert	e	20 July 1878	*Wst*
58	Liebesfrühling	Wie oft schon	Hoffmann von Fallersleben	F	9 Aug 1878	NW i, WW vii/2
59	Auf der Wanderung	Über die Hügel und über die Berge	Hoffmann von Fallersleben	C	10 Aug 1878	NW i, WW vii/2
60	Ja, die Schönst! ich sagt es offen		Hoffmann von Fallersleben	A	11 Aug 1878	NW i, WW vii/2
61	Gretchen vor dem Andachtsbild der Mater Dolorosa	Ach neige, du Schmerzenreiche	Goethe	f	22 Aug – 9 Sept 1878	NW i, WW vii/2
62	Nach dem Abschiede	Dunkel sind nun alle Gassen	Hoffmann von Fallersleben	e/G	31 Aug – 1 Sept 1878	NW i, WW vii/2
63	Die Nachtigallen schweigen, frag.		Hoffmann von Fallersleben	e♭	10 Sept 1878	*Wst*, WW xix/2
64	Es war ein alter König		Heine	g	4 Oct 1878	LJ
65	Mit schwarzen Segeln		Heine	d	6 Oct 1878	NW ii, WW vii/2
66	Spätherbstnebel		Heine	a/A	7 Oct 1878	NW ii, WW vii/2
67	Ernst ist der Frühling		Heine	A♭	13–17 Oct 1878	LJ
68	Schön Hedwig		Hebbel		?1878	lost
69	Der Kehraus		J. von Eichendorff		?1878	lost
70	Das zerbrochene Ringlein		Eichendorff		?1878	lost
71	Der traurige Jäger		Eichendorff		?1878	lost
72	Eight songs from Des Knaben Wunderhorn				?1878	lost
73	Der schwere Abend		Lenau		?1879	lost
74	Verschwiegene Liebe, 1st setting, sketch	Über Wipfel und Saaten	Eichendorff	G	?1879	*Wst*, WW xix/2
75	Herbstentschluss	Trübe Wolken, Herbstesluft	Lenau	g	8 July 1879	NW ii, WW vii/2
76	Frage nicht	Wie sehr ich Dein	Lenau	D♭	21 July 1879	NW ii, WW vii/2
77	Herbst	Nun ist es Herbst	Lenau	f♯	24 July 1879	NW ii, WW vii/2
78	Herbstklage, inc.	Holder Lenz, du bist dahin	Lenau	f	11 Sept 1879	*Wst*
79	Wie des Mondes Abbild zittert		Heine	E♭	13 Feb 1880	NW ii, WW vii/2
80	Der kriegslustige Waffenschmied, frag.	Spritze Funken, Säbel klinge	Lenau	D	28 May 1880	*Wn*, WW xix/1
81	Nachruf	Du liebe treue Leute	Eichendorff	A♭	7 June 1880	NW iii, WW vii/2
82	Nachtgruss, inc.	Wie kühl schweift sich's	Eichendorff	E♭	2 Nov 1880	*Wst*
83	Sterne mit den goldnen Füsschen		Heine	E	26 Nov 1880	NW ii, WW vii/2

No.	Title	Incipit	Text	Key	Composed	Publication or MS
84	Das gelbe Laub erzittert, frag.		Heine	e♭	7 Dec ?1880	*Wst*
85	Suschens Vogel	Ich hatt ein Vöglein	E. Mörike	C	24 Dec 1880	NW iii, WW vii/2
86	An die Wolke, frag.		Lenau	f	7 Jan 1881	*Wn*, WW xix/1
87	In der Fremde I	Da fahr ich still im Wagen	Eichendorff	F	27 June 1881	NW iii, WW vii/2
88	In der Fremde II, 1st setting, frag.	Ich geh durch die dunklen Gassen	Eichendorff	g	3 Feb 1882 – 1 Jan 1883	*Wn*
89	Wohin mit der Freud?	Ach, du klarblauer Himmel	R. Reinick	G	31 Dec 1882	NW iv, WW vii/2, sketch in WW xix/1
90	Rückkehr	Mit meinem Saitenspiele	Eichendorff	F♯	12 Jan 1883	NW iii, WW vii/2
91	Ständchen	Komm in die stille Nacht!	Reinick	D♭	19 Jan 1883	NW iv, WW vii/2
92	Nachtgruss	In dem Himmel ruht die Erde	Reinick	A♭	24 Jan 1883	NW iv, WW vii/2
93	In der Fremde VI	Wolken, wälderwärts gegangen	Eichendorff	g	30 Jan 1883	NW iii, WW vii/2
94	Frühlingsglocken	Schneeglöcken tut läuten!	Reinick	D	19 Feb 1883	NW iv, WW vii/2
95	Liebesbotschaft	Wolken, die ihr nach Osten eilt	Reinick	A♭	18 March 1883	NW iv, WW vii/2
96	Liebchen, wo bist du?	Zaubrer bin ich	Reinick	F	12 April 1883	NW iv, WW vii/2
97	In der Fremde II, 2nd setting	Ich geh durch die dunklen Gassen	Eichendorff	g♯	3 May 1883	NW iii, WW vii/2
98	Die Tochter der Heide	Wasch dich, mein Schwesterchen	Mörike	E	11 July 1884	NW iii, WW vii/2
99	Die Kleine	Zwischen Bergen, liebe Mutter	Eichendorff	E	8 March 1887	NW iii, WW vii/2
100	Die Spröde, frag.		Goethe	A	13–14 Feb 1889	*Wn*
101	Dem Vaterland	Das ist ein hohes helles Wort	Reinick	C	12 May 1890	copy, *Wst*; orig. MS lost; facs. 1st page, Newman (Ger. trans., 1910), 198
	arr. male vv, orch 1st version				May – 4 June 1890	*Wn*
	2nd version				May–June 1894, rev. 1897, 1898	vs (Mainz, 1895), fs (Mannheim, 1902), WW xi/4
102	Frohe Botschaft	Hielt die allerschönste Herrin	Reinick	E	25 June 1890	NW iv, WW vii/2
103	Irdische und himmlische Liebe	Zur Schönheit meine Blicke suchend	Michelangelo, trans. W. Robert-Tornow	E	March–April 1897	destroyed by Wolf

SONGS: PUBLISHED BY THE COMPOSER

including orchestral and/or choral arrangements

Title	Incipit	Text	Key	Date	Publication or MS
Sechs Lieder für eine Frauenstimme					(Vienna, 1888), WW vi
1 Morgentau	Der Frühhauch hat gefächelt	?A. Reinhold	D	6–19 June 1877	sketch in WW xix/1
2 Das Vöglein	Vöglein vom Zweig	Hebbel	E	2 May 1878	
3 Die Spinnerin	O süsse Mutter	Rückert	a	5–12 April 1878	
4 Wiegenlied im Sommer	Vom Berg hinabgestiegen	Reinick	F	17 Dec 1882	
5 Wiegenlied im Winter	Schlaf ein, schlaf ein	Reinick	A♭	20 Dec 1882	
6 Mausfallen-Sprüchlein	Kleine Gäste, kleines Haus	Mörike	F	18 June 1882	sketch in WW xix/1
Sechs Gedichte von Scheffel, Mörike, Goethe und Kerner					(Vienna, 1888), WW vi
1 Wächterlied auf der Wartburg	Schwingt euch auf, Posaunenchöre	J.V. von Scheffel	E♭	24 Jan 1887	sketch in WW xix/1
arr. male vv, orch, frag.				1894	sketch, Wn
2 Der König bei der Krönung	Dir angetrauet am Altare	Mörike	E	13 March 1886	sketch in WW xix/1
3 Biterolf	Kampfmüd und sonnverbrannt	Scheffel	F	26 Dec 1886	sketch in WW xix/1
4 Beherzigung	Feiger Gedanken	Goethe	g/G	1 March 1887	
5 Wanderers Nachtlied	Der du von dem Himmel bist	Goethe	G♭/B	30 Jan 1887	WW xix/1
6 Zur Ruh, zur Ruh!		J. Kerner	A♭	16 June 1883	
Gedichte von Eduard Mörike		Mörike			(Vienna, 1889); WW i
1 Der Genesene an die Hoffnung	Tödlich graute mir der Morgen		f♯/G♭	6 March 1888	
2 Der Knabe und das Immlein	Im Weinberg auf der Höhe		g/G	22 Feb 1888	

Title	*Incipit*	*Text*	*Key*	*Date*	*Publication or MS*
3 Ein Stündlein wohl vor Tag	Derweil ich schlafend lag		g	22 Feb 1888	
4 Jägerlied	Zierlich ist des Vogels Tritt		A	22 Feb 1888	
5 Der Tambour	Wenn meine Mutter hexen könnt		E	16 Feb 1888	
6 Er ist's	Frühling lässt sein blaues Band		G	5 May 1888	
orch version				20 Feb 1890	(Leipzig, 1904); WW ix
7 Das verlassene Mägdlein	Früh, wann die Hähne krähn		a	24 March 1888	
8 Begegnung	Was doch heut Nacht ein Sturm		E♭	22 March 1888	
9 Nimmersatte Liebe	So ist die Lieb		A♭	24 Feb 1888	
10 Fussreise	Am frischgeschnittnen Wanderstab		D	21 March 1888	
11 An eine Äolsharfe	Angelehnt an die Efeuwand		E	15 April 1888	sketch in WW xix/2
12 Verborgenheit	Lass, o Welt, o lass mich sein		E♭	13 March 1888	WW xix/2
13 Im Frühling	Hier lieg ich		f♯	8 May 1888	
14 Agnes	Rosenzeit, wie schnell vorbei		f	3 May 1888	
15 Auf einer Wanderung	In ein freudliches Städtchen		E♭	11–25 March 1888	
16 Elfenlied	Bei Nacht im Dorf der Wächter rief		F	7 March 1888	
17 Der Gärtner	Auf ihrem Leibrösslein		D	7 March 1888	
18 Zitronenfalter im April	Grausame Frühlingssonne		a/A	6 March 1888	
19 Um Mitternacht	Gelassen stieg die Nacht		c♯	20 April 1888	
20 Auf eine Christblume I	Tochter des Walds		D	26 Nov 1888	sketch in WW xix/1
orch version, inc.				25 Sept 1890	*Wst*
21 Auf eine Christblume II	Im Winterboden schläft		F♯	21 April 1888	sketch in WW xix/1
22 Seufzer	Dein Liebesfeuer		e	12 April 1888	
orch version	28 May 1889				(Leipzig, 1904); WW ix
23 Auf ein altes Bild	In grüner Landschaft Sommerflor		f♯	14 April 1888	
orch version				28 May 1889	(Leipzig, 1904); WW ix
24 In der Frühe	Kein Schlaf noch kühlt das Auge		d/D	5 May 1888	
orch version				6 May 1890	(Leipzig, 1904); WW ix
25 Schlafendes Jesuskind	Sohn der Jungfrau		F	6 Oct 1888	
orch version				28 May 1889	(Leipzig, 1904); WW ix
26 Karwoche	O Woche! Zeugin heiliger Beschwerde		A♭	8 Oct 1888	
orch version				29 May 1889	(Leipzig, 1904); WW ix
27 Zum neuen Jahr	Wie heimlicher Weise		A	5 Oct 1888	
28 Gebet	Herr! schicke was du willt		E	13 March 1888	
orch version				4 Sept 1890	(Mannheim, 1903); WW ix
29 An den Schlaf	Schlaf! Süsser Schlaf!		A♭	4 Oct 1888	
orch version				4 Sept 1890	(Leipzig, 1904); WW ix
30 Neue Liebe	Kann auch ein Mensch		B♭	4 Oct 1888	
orch version				5 Sept 1890	(Leipzig, 1904); WW ix
31 Wo find ich Trost?	Eine Liebe kenn ich		c	6 Oct 1888	
orch version				6 Sept 1890	(Mannheim, 1902); WW ix
32 An die Geliebte	Wenn ich, von deinem Anschaun		E♭	11 Oct 1888	
33 Peregrina I	Der Spiegel dieser treuen		E♭	28 April 1888	
34 Peregrina II	Warum, Geliebte, denk ich		G♭	30 April 1888	
35 Frage und Antwort	Fragst du mich		A♭	29 March 1888	
36 Lebe wohl	Lebe wohl! Du fühlest nicht		G♭	31 March 1888	
37 Heimweh	Anders wird die Welt		F	1 April 1888	
38 Lied vom Winde	Sausewind, Brausewind		f♯	29 Feb 1888	
39 Denk' es, o Seele!	Ein Tännlein grünet wo		d	10 March 1888	
orch version				4 May 1891	(Leipzig, 1904); WW ix
40 Der Jäger	Drei Tage Regen fort und fort		g	23 Feb 1888	
41 Rat einer Alten	Bin jung gewesen		e	22 March 1888	
42 Erstes Liebeslied eines Mädchens	Was im Netze? Schau einmal		A	20 March 1888	
43 Lied eines Verliebten	In aller Früh		b	14 March 1888	
44 Der Feuerreiter	Sehet ihr am Fensterlein		b	10 Oct 1888	sketch in WW xix/1
arr. chorus, orch				Oct–Nov 1892	(Mainz, 1894); WW xi/3
45 Nixe Binsefuss	Des Wassermanns sein Töchterlein		a	13 May 1888	
46 Gesang Weylas	Du bist Orplid, mein Land		D♭	9 Oct 1888	
orch version				21 Feb 1890	(Mannheim, 1903); WW ix
47 Die Geister am Mummelsee	Vom Berge was kommt dort		c♯	18 May 1888	

Title	*Incipit*	*Text*	*Key*	*Date*	*Publication or MS*
48 Storchenbotschaft	Des Schäfers sein Haus		g/B♭	27 March 1888	
49 Zur Warnung	Einmal, nach einer lustigen Nacht		a	25 Feb 1888	
50 Auftrag	In poetischer Epistel		F	25 Feb 1888	
51 Bei einer Trauung	Vor lauter hochadligen Zeugen		f	1 March 1888	
52 Selbstgeständnis	Ich bin meiner Mutter einzig Kind		F	17 March 1888	
53 Abschied	Unangeklopft ein Herr		c/B♭	8 March 1888	
Gedichte von Joseph v. Eichendorff		Eichendorff			(Vienna, 1889); WW ii
1 Der Freund	Wer auf den Wogen schliefe		E	26 Sept 1888	facs. (1987)
2 Der Musikant	Wandern lieb ich		A	22 Sept 1888	
3 Verschwiegene Liebe	Über Wipfel und Saaten		g	31 Aug 1888	sketch in WW xix/1
4 Das Ständchen	Auf die Dächer		D	28 Sept 1888	
5 Der Soldat I	Ist auch schmuck nicht mein Rösslein		C	7 March 1887	sketch in WW xix/1
6 Der Soldat II	Wagen musst du		c	14 Dec 1886	sketch in WW xix/1
7 Die Zigeunerin	Am Kreuzweg, da lausche ich		a	19 March 1887	sketch in WW xix/1
8 Nachtzauber	Hörst du nicht die Quellen rauschen		F♯	24 May 1887	sketch in WW xix/1
9 Der Schreckenberger	Aufs Wohlsein meiner Dame		G	14 Sept 1888	
10 Der Glücksritter	Wenn Fortuna spröde tut		C	16 Sept 1888	
11 Lieber alles	Soldat sein ist gefährlich		G	29 Sept 1888	
12 Heimweh	Wer in die Fremde will wandern		E♭	29 Sept 1888	
13 Der Scholar	Bei dem angenehmsten Wetter		a	22 Sept 1888	
14 Der verzweifelte Liebhaber	Studieren will nichts bringen		g	23 Sept 1888	
15 Unfall	Ich ging bei Nacht		d	25 Sept 1888	
16 Liebesglück	Ich hab ein Liebchen		E	27 Sept 1888	
17 Seemanns Abschied	Ade, mein Schatz		F	21 Sept 1888	
18 Erwartung	Grüss euch aus Herzengrund		E	26 Jan 1880	
19 Die Nacht	Nacht ist wie ein stilles Meer		f♯	3 Feb 1880	
20 Waldmädchen	Bin ein Feuer hell		G	20 April 1887	sketch in WW xix/1
Gedichte von J.W. v. Goethe		Goethe			(Vienna, 1890); WW iii
1 Harfenspieler I	Wer sich der Einsamkeit ergibt		g	27 Oct 1888	sketch in WW xix/1
orch version				2 Dec 1890	(Leipzig, 1904); WW viii
2 Harfenspieler II	An die Türen will ich schleichen		c	29 Oct 1888	sketch in WW xix/1
orch version				4 Dec 1890	(Leipzig, 1904); WW viii
3 Harfenspieler III	Wer nie sein Brot mit Tränen ass		f	30 Oct 1888	
orch version				4 Dec 1890	(Leipzig, 1904); WW viii
4 Spottlied aus Wilhelm Meister	Ich armer Teufel, Herr Baron		F	2 Nov 1888	
5 Mignon I	Heiss mich nicht reden		F	19 Dec 1888	
6 Mignon II	Nur wer die Sehnsucht kennt		g	18 Dec 1888	
7 Mignon III	So lasst mich scheinen		a	22 Dec 1888	
8 Philine	Singet nicht in Trauertönen		A	30 Oct 1888	sketch in WW xix/1
9 Mignon	Kennst du das Land		G♭	17 Dec 1888	sketch in WW xix/1
1st orch version				by 16 April 1890	(Leipzig, 1904); WW viii
2nd orch version				31 Oct 1893	(Leipzig, 1904); WW viii
10 Der Sänger	Was hör ich draussen vor dem Tor		E	14 Dec 1888	
11 Der Rattenfänger	Ich bin der wohlbekannte Sänger		a	6 Nov 1888	
orch version				5 Feb 1890	(Mannheim, 1902); WW viii, WW xix/2
12 Ritter Kurts Brautfahrt	Mit des Bräutigams Behagen		F	9 Dec 1888	
13 Gutmann und Gutweib	Und morgen fällt Sankt Martins Fest		D	28 Nov 1888	sketch in WW xix/1
14 Cophtisches Lied I	Lasset Gelehrte		A♭	28 Dec 1888	
15 Cophtisches Lied II	Geh! gehorche meinem Winken		d/G	28 Dec 1888	sketch in WW xix/1
16 Frech und froh I	Mit Mädchen sich vertragen		F	14 Nov 1888	
17 Frech und froh II	Liebesqual verschmäht mein Herz		f/F	2 Feb 1889	
18 Beherzigung	Ach, was soll der Mensch verlangen?		a/A	30 Dec 1888	sketch in WW xix/1

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19 Epiphanias	Die heiligen drei König'		G	27 Dec 1888	sketch in WW xix/1
orch version, frag.				25 April 1894	sketch, *Wn*; sketch in WW xix/1
20 St Nepomuks Vorabend	Lichtlein schwimmen auf dem Strome		G	15 Nov 1888	
21 Genialisch Treiben	So wälz ich ohne Unterlass		a	10 Feb 1889	
22 Der Schäfer	Es war ein fauler Schäfer		c	4 Nov 1888	
23 Der neue Amadis	Als ich noch ein Knabe war		g	5 Feb 1889	
24 Blumengruss	Der Strauss, den ich gepflücket		F	31 Dec 1888	sketch in WW xix/1
25 Gleich und Gleich	Ein Blumenglöckchen vom Boden		E	6 Nov 1888	
26 Die Spröde	An dem reinsten Frühlingsmorgen		E	21 Oct 1889	sketch in WW xix/1
27 Die Bekehrte	Bei dem Glanz der Abendröte		a	12 Feb 1889	
28 Frühling übers Jahr	Das Beet, schon lockert sich's		A	21 Dec 1888	
29 Anakreons Grab	Wo die Rose hier blüht		D	4 Nov 1888	sketch in WW xix/1
1st orch version				1890	lost
2nd orch version				13 Nov 1893	(Mannheim, 1902); WW viii
30 Dank des Paria	Grosser Brahma!		A♭	9 Nov 1888	
31 Königlich Gebet	Ha, ich bin der Herr der Welt!		C	7 Jan 1889	
32 Phänomen	Wenn zu der Regenwand		A	19 Jan 1889	
33 Erschaffen und Beleben	Hans Adam war ein Erdenkloss		e/E	21 Jan 1889	
34 Ob der Koran von Ewigkeit sei?			a/A	17 Jan 1889	
35 Trunken müssen wir alle sein!			f♯	18 Jan 1889	
36 So lang man nüchtern ist			a	16 Jan 1889	
37 Sie haben wegen der Trunkenheit			g	18 Jan 1889	
38 Was in der Schenke waren heute			d	16 Jan 1889	
39 Nicht Gelegenheit macht Diebe			F	21 Jan 1889	
40 Hochbeglückt in deiner Liebe			B♭	23 Jan 1889	
41 Als ich auf dem Euphrat schiffte			A	24 Jan 1889	
42 Dies zu deuten, bin erbötig			A	24 Jan 1889	
43 Hätt ich irgend wohl Bedenken			A	26 Jan 1889	
44 Komm, Liebchen, komm!			A♭	25 Jan 1889	
45 Wie sollt ich heiter bleiben			f	23 Jan 1889	
46 Wenn ich dein gedenke			f	25 Jan 1889	
47 Locken, haltet mich gefangen			A	29 Jan 1889	
48 Nimmer will ich dich verlieren			A	30 Jan 1889	
49 Prometheus	Bedecke deinen Himmel, Zeus		d	2 Jan 1889	sketch in WW xix/1
orch version				12 March–cApril 1890	(Mannheim, 1902); WW viii
50 Ganymed	Wie im Morgenglanze		D	11 Jan 1889	
orch version				1890	lost
51 Grenzen der Menschheit	Wenn der uralte heilige Vater		a	9 Jan 1889	
Spanisches Liederbuch, nach Heyse und Geibel					(Mainz, 1891); WW iv
Geistliche Lieder					
1	Nun bin ich dein	J. Ruiz, trans. P. Heyse	F	15 Jan 1890	
2	Die du Gott gebarst, du Reine	N. Nuñez, trans. Heyse	a	5 Nov 1889	
3	Nun wandre, Maria	Ocaña, trans. Heyse	e	4 Nov 1889	
4	Die ihr schwebet	Lope de Vega, trans. E. Geibel	E	5 Nov 1889	
5	Führ mich, Kind, nach Bethlehem	anon., trans. Heyse	A	15 Dec 1889	
6	Ach, des Knaben Augen	L. de Ubeda, trans. Heyse	F	21 Dec 1889	
7	Mühvoll komm ich und beladen	M. del Rio, trans. [?Geibel]	g	10 Jan 1890	
8	Ach, wie lang die Seele schlummert!	anon., trans. Geibel	E♭	19 Dec 1889	

Title	Incipit	Text	Key	Date	Publication or MS
9	Herr, was trägt der Boden hier	anon., trans. Heyse	e	24 Nov 1889	
10	Wunden trägst du, mein Geliebter	J. de Valdivivielso, trans. Geibel	b	16 Dec 1889	
Weltliche Lieder					
1	Klinge, klinge, mein Pandero	A.F. de Almeida, trans. Geibel	g	20 Nov 1889	
2	In dem Schatten meiner Locken	anon., trans. Heyse	B♭	17 Nov 1889	
orch version				by mid-Aug 1895	in Der Corregidor; WW ix
3	Seltsam ist Juanas Weise	anon., trans. Geibel	g	14 Nov 1889	
4	Treibe nur mit Lieben Spott	anon., trans. Heyse	g	15 Nov 1889	
5	Auf dem grünen Balkon	anon., trans. Heyse	A	12 Dec 1889	
6	Wenn du zu den Blumen gehst	anon., trans. Heyse	A	1 Nov 1889	
orch version				5–6 Dec 1897	for inclusion in Manuel Venegas (Vienna, 1937); WW ix
7	Wer sein holdes Lieb verloren	anon., trans. Geibel	f♯	28 Oct 1889	
orch version				1–4 Dec 1897	for inclusion in Manuel Venegas (Vienna, 1937); WW ix
8	Ich fuhr über Meer	anon., trans. Heyse	b	31 Oct 1889	
9	Blindes Schauen, dunkle Leuchte	R. Cota, trans. Heyse	b	26 Nov 1889	
10	Eide, so die Liebe schwur	anon., trans. Heyse	b	31 March 1890	
11	Herz, verzage nicht geschwind	anon., trans. Heyse	e	19 Nov 1889	
orch version				early Oct 1895	in Der Corregidor; WW ix
12	Sagt, seid ihr es, feiner Herr	anon., trans. Heyse	G	19 Nov 1889	
13	Mögen alle bösen Zungen	anon., trans. Geibel	D	3 April 1890	
14 (Preciosas Sprüchlein gegen Kopfweh)	Köpfchen, Köpfchen, nicht gewimmert	Cervantes, trans. Heyse	B♭	31 Oct 1889	
15	Sagt ihm, dass er zu mir komme	anon., trans. Heyse	b	4 April 1890	
16	Bitt' ihn, o Mutter	anon., trans. Heyse	g	26 Nov 1889	
17	Liebe mir im Busen zündet	anon., trans. Heyse	a	2 April 1890	
18	Schmerzliche Wonnen und wonninge Schmerzen	anon., trans. Geibel	A	29 March 1890	
19	Trau nicht der Liebe	anon., trans. Heyse	a	28 March 1890	
20	Ach, im Maien wars	anon., trans. Heyse	A	30 March 1890	
21	Alle gingen, Herz, zur Ruh	anon., trans. Geibel	F	2 Nov 1889	
22	Dereinst, dereinst, Gedanke mein	C. de Castillejo, trans. Geibel	f	11 April 1890	
23	Tief im Herzen trag ich Pein	Camoens, trans. Geibel	c	12 April 1890	
24	Komm, o Tod, von Nacht umgeben	Escriva, trans. Geibel	D♭	14 April 1890	
25	Ob auch finstre Blicke glitten	anon., trans. Heyse	b	16 April 1890	
26	Bedeckt mich mit Blumen	? M. Doceo, trans. Geibel	A♭	10 Nov 1889	
27	Und schläfst du, mein Mädchen	G. Vicente, trans. Geibel	E♭	17 Nov 1889	
28	Sie blasen zum Abmarsch	anon., trans. Heyse	B♭	13 Dec 1889	
29	Weint nicht, ihr Äuglein	Lope de Vega, trans. Heyse	b	29 March 1890	
30	Wer tat deinem Füsslein weh?	anon., trans. Geibel	A	5 Dec 1889	
31	Deine Mutter, süsses Kind	Luis el Chico, trans. [?Heyse]	f♯	2 April 1890	
32	Da nur Leid und Leidenschaft	anon., trans. Heyse	b	20 April 1890	
33	Wehe der, die mir verstrickte	Vicente, trans. Heyse	a	27 April 1890	
34	Geh, Geliebter, geh jetzt	anon., trans. Geibel	F♯	1 April 1890	
orch version				1892	lost; sketches in *Wn*
Alte Weisen: sechs Gedichte von Keller		G. Keller			(Mainz, 1891); WW vi
1 Tretet ein, hoher Krieger			D	25 May 1890	
2 Singt mein Schatz wie ein Fink			A	2 June 1890	
3 Du milchjunger Knabe			a	16 June 1890	
4 Wandl ich in dem Morgentau			A	8–23 June 1890	
5 Das Köhlerweib ist trunken			d	7–23 June 1890	
6 Wie glänzt der helle Mond			g	5–23 June 1890	
Italienisches Liederbuch, nach Paul Heyse, i		anon. It. poems, trans. Heyse			(Mainz, 1892); WW v

Title	*Incipit*	*Text*	*Key*	*Date*	*Publication or MS*
1	Auch kleine Dinge		A	9 Dec 1891	
2	Mir ward gesagt		e	25 Sept 1890	
3	Ihr seid die Allerschönste		A♭	2 Oct 1890	
4	Gesegnet sei, durch den die Welt		E♭	3 Oct 1890	
5	Selig ihr Blinden		E♭	4 Oct 1890	
6	Wer rief dich denn?		F	13 Nov 1890	
7	Der Mond hat eine schwere Klag' erhoben		e♭	13 Nov 1890	
8	Nun lass uns Frieden schliessen		E♭	14 Nov 1890	
9	Dass doch gemalt		F	29 Nov 1891	
10	Du denkst mit einem Fädchen		B♭	2 Dec 1891	
11	Wie lange schon		f	4 Dec 1891	
12	Nein, junger Herr		G	7 Dec 1891	
13	Hoffärtig seid Ihr, schönes Kind		f♯	8 Dec 1891	
14	Geselle, woll'n wir uns in Kutten hüllen		D	5 Dec 1891	
15	Mein Liebster ist so klein		F	3 Dec 1891	
16	Ihr jungen Leute		C	11 Dec 1891	
17	Und willst du deinen Liebsten sterben sehen		A♭	4 Dec 1891	
18	Heb auf dein blondes Haupt		A♭	12 Dec 1891	
19	Wir haben beide lange Zeit geschwiegen		E♭	16 Dec 1891	
20	Mein Liebster singt am Haus		g	12 Dec 1891	
21	Man sagt mir, deine Mutter		a	23 Dec 1891	
22	Ein Ständchen Euch zu bringen		C	10 Dec 1891	
Italienisches Liederbuch, nach Paul Heyse, ii		anon. It. poems, trans. Heyse			(Mannheim, 1896); WW v
23	Was für ein Lied soll dir gesungen werden?		B♭	30 April 1896	
24	Ich esse nun mein Brot		e♭/E♭	25 March 1896	
25	Mein Liebster hat zu Tische		F	26 March 1896	
26	Ich liess mir sagen		c	28 March 1896	
27	Schon streckt' ich aus im Bett		A♭	29 March 1896	
28	Du sagst mir, dass ich keine Fürstin		E♭	30 March 1896	
29	Wohl kenn ich Euren Stand		C	9 April 1896	
30	Lass sie nur gehn		g	30–31 March 1896	
31	Wie soll ich fröhlich sein		g	12 April 1896	
32	Was soll der Zorn, mein Schatz		c	20 April 1896	
33	Sterb' ich, so hüllt in Blumen		A♭	13 April 1896	
34	Und steht Ihr früh am Morgen auf		E	3–4 April 1896	
35	Benedeit die sel'ge Mutter		E♭	21 April 1896	
36	Wenn du, mein Liebster		G♭	24 April 1896	
37	Wie viele Zeit verlor ich		g	2 April 1896	
38	Wenn du mich mit den Augen		G	19 April 1896	
39	Gesegnet sei das Grün		A	13 April 1896	
40	O wär dein Haus durchsichtig		a	12 April 1896	
41	Heut Nacht erhob ich mich		d	25 April 1896	
42	Nicht länger kann ich singen		a	23 April 1896	
43	Schweig einmal still		a	23 April 1896	
44	O wüsstest du, wie viel ich deinetwegen		e	26 April 1896	
45	Verschling' der Abgrund		d	29 April 1896	
46	Ich hab in Penna einen Liebsten		F	25 April 1896	
Drei Gedichte von Robert Reinick		Reinick			(Mannheim, 1897); WW vi
1 Gesellenlied	Kein Meister fällt von Himmel		C	24 Jan 1888	sketch in WW xix/1
2 Morgenstimmung	Bald ist der Nacht		E	8 Sept – 23 Oct 1896	
arr. chorus, orch as Morgenhymnus				12–17 Dec 1897	rev. W. Kähler (Leipzig, 1910); WW xi/5
3 Skolie	Reich den Pokal mir		B	1 Aug 1889	
Drei Gesänge auf Ibsens Das Fest aus Solhaug		H. Ibsen, trans. E. Klingenfeld			(Mannheim, 1897); WW vi
1 Gesang Margits	Bergkönig ritt durch die Lande		g	7–23 Jan 1891	

Title	*Incipit*	*Text*	*Key*	*Date*	*Publication or MS*
2 Gudmunds erster Gesang	Ich wandelte sinnend allein		G	30 Oct 1891, rev. 12 Nov 1896	
3 Gudmunds zweiter Gesang	Ich fuhr wohl übers Wasser		a/A	7 March 1891	
Vier Gedichte nach Heine, Shakespeare und Lord Byron				(Mannheim, 1897); WW vi	
1 Wo wird einst		Heine	F	24 Jan 1888	sketch in WW xix/1
2 Lied des transferierten Zettel	Die Schwalbe, die den Sommer	W. Shakespeare, trans. A.W. von Schlegel	a	11 May 1889	
3 Sonne der Schlummerlosen	Sonne der Schlummerlosen	Byron, trans. O. Gildemeister	c♯	29–31 Dec 1896	
4 Keine gleicht von allen Schönen	Keine gleicht von allen Schönen	Byron, trans. Gildemeister	B	18–25 Dec 1896	
Drei Gedichte von Michelangelo		Michelangelo, trans. Robert-Tornow			(Mannheim, 1898); WW vi
1 Wohl denk ich oft			g/G	18 March 1897	
2 Alles endet, was entstehet			c♯	20 March 1897	
3 Fühlt meine Seele			e/E	22–8 March 1897	

INDEX TO THE SONGS

The following index gives titles and (in quotation marks) incipits of the works listed above, indicating (with the sigla below) the place of each in the list.

UP – *unpublished or posthumously published songs*
6L – *Sechs Lieder für eine Frauenstimme* (1888)
6G – *Sechs Gedichte von Scheffel, Mörike, Goethe und Kerner* (1888)
Mö – *Gedichte von Eduard Mörike* (1889)
E – *Gedichte von Joseph v. Eichendorff* (1889)
G – *Gedichte von J.W. v Goethe* (1890)
SG – *Spanisches Liederbuch, geistliche Lieder* (1891)
SW – *Spanisches Liederbuch, weltliche Lieder* (1891)
K – *Alte Weisen: sechs Gedichte von Keller* (1891)
It – *Italienisches Liederbuch*, i (1892), ii (1896)
R – *Drei Gedichte von Robert Reinick* (1897)
3G – *Drei Gesänge aus Ibsens Das Fest auf Solhaug* (1897)
4G – *Vier Gedichte nach Heine, Shakespeare und Lord Byron* (1897)
Mi – *Drei Gedichte von Michelangelo* (1898)

könnt', Mö 5; 'Wenn zu der Regenwand', G 32; 'Wer auf den Wogen schliefe', E 1
'Wer in die Fremde will wandern', E 12; 'Wer nie sein Brot mit Tränen ass', G 3; 'Wer rief dich denn?', It 6; 'Wer sein holdes Lieb verloren', SW 7; 'Wer sich der Einsamkeit ergibt', G 1; 'Wer tat deinem Füsslein weh?', SW 30; Wie des Mondes Abbild zittert, UP 79; Wiegenlied im Sommer, 6L 4; Wiegenlied im Winter, 6L 5; Wie glänzt der helle Mond, K 6; 'Wie heimlicher Weise', Mö 27; 'Wie im Morgenglanze', G 50; 'Wie lange schon', It 11; 'Wie kühl schweift sich's', UP 82; 'Wie oft schon', UP 58
'Wie sehr ich Dein', UP 76; 'Wie soll ich fröhlich sein', It 31; Wie sollt ich heiter bleiben, G 45; 'Wie viele Zeit verlor ich', It 37; 'Willkommen, lieber schöner Mai', UP 21; 'Wir haben beide lange Zeit geschwiegen', It 19; 'Wo die Rose hier blüht', G 29; Wo find ich Trost?, Mö 31; Wohin mit der Freud?, UP 89; Wohl denk ich oft, Mi 1; 'Wohl kenn ich Euren Stand', It 29; 'Wohl wandert ich aus', UP 42; Wo ich bin, mich rings umdunkelt, UP 51; 'Wolken, wälderwärts gegangen', UP 93
'Wolken, die ihr nach Osten eilt', UP 95, Wo wird einst, 4G 1, 'Wunden trägst du, mein Geliebter', SG 10; Wunsch, UP 37; 'Zaubrer bin ich', UP 96; 'Zierlich ist des Vogels Tritt', Mö 4; Zitronenfalter im April, Mö 18; Zum neuen Jahr, Mö 27; Zur Ruh, zur Ruh! 6G 6; 'Zur Schönheit meine Blicke suchend', UP 103; Zur Warnung, Mö 49; 'Zwischen Bergen, liebe Mutter', UP 99

OPERAS

König Alboin (op, 4, P. Peitl), frag., 1876–7, *A-Wn* [21 bars]; WW xix/1
Der Corregidor (op, 4, R. Mayreder, after P. de Alarcón. *El sombrero de tres picos*), 1895, Mannheim, 7 June 1896, vs (1896), fs (1904); WW xii, xii/1A–D; WW xix/1; WW xix/2
Manuel Venegas (op, 3, M. Hoernes, after Alarcón: *El niño de la bola*), 1897, Mannheim, 1 March 1903, vs (1902) [5 scenes completed]; WW xiii; WW xix/1; Frühlingschor (orch), WW xi

INCIDENTAL MUSIC

Prinz Friedrich von Homburg (H. von Kleist), inc.: Trauermusik [Act 2], b♭, 30 Aug 1884, *A-Wst* [20 bars]; Melodram (Das leben nennt der Derwisch der Reise) [Act 4 scene iii], F, 22 Aug 1884, *Wst*; Theme, d, 4 Sept 1884, *Wn* [16 bars]; WW xix/1
Einleitung zu Hamlet, theme, d, 22 Dec 1889, *Wst* [6 bars]; WW xix/2
Das Fest auf Solhaug (H. Ibsen, trans. E. Klingenfeld), 1890–91, Vienna, 21 Nov 1891 (1903): Einleitung, g; Margits Ballade (Bergkönig ritt durch die Lande), g [also arr. as Gesang Margits, lv, pf]; Gudmunds erster Gesang (Ich wandelte sinnend allein), G [also arr. for lv, pf]; Marsch und Chor (Bei Sang und Spiel), A; Einleitung und Chor (Nun streichet die Fiedel), G; Chor (Es locket ins Freie), A; Gudmunds zweiter Gesang (Ich fuhr wohl übers Wasser), a/A [also arr. for lv, pf]; Einleitung zum dritten Akt, F; Chor (Wir wünschen Frieden), F; Chor (Gottes Auge wacht), G; WW xiv

CHORAL ACCOMPANIED

excluding song arrangements

Die Stimme des Kindes (N. Lenau), b, mixed vv, pf, op.10, 1876, WW x
Im stillen Friedhof (L. Pfau), f, mixed vv, pf, 10–28 May 1876; WW x
Die Stunden verrauschen (G. Kinkel), in A, solo vv, mixed vv, orch, 27 March–*c*Sept 1878, inc., *Wst* [169 bars]
Christnacht (A. von Platen), in A, solo vv, mixed vv, orch, 24 Dec 1886–May 1889, rev. M. Reger and F. Foll (Leipzig, 1903); WW xi/1, WW xix/2
Elfenlied (W. Shakespeare, trans. A.W. von Schlegel), b, S, female vv, orch, May 1889–Oct 1891 (Berlin, 1894); WW xi/2, sketch in WW xix/1

CHORAL UNACCOMPANIED

excluding song arrangements

Im Sommer (J. Jacobi), D, male vv, op.13 no.1, Feb 1876; WW x, WW xix/2
Geistesgruss (J.W. von Goethe), c♯, male vv, op.13 no.2, March 1876; ed. in Festblätter zum 6ten deutschen Sängerbundesfest (Graz, 1902); WW x
Mailied (Goethe), D, male vv, op.l3 no.3, 11 March–13 April 1876, ed. in Decsey, i (1902); WW x
Wanderers Nachtlied (Goethe), male vv, 1876, lost
Die schöne Nacht (Goethe), male vv, 1876, lost
Fröhliche Fahrt (E. Hoefer), B♭, mixed vv, op.17 no.1, May–Sept 1876, ed. F. Racek (Vienna, 1964); WW x
Mailied (L. Hölty), frag., B♭, male vv, 13 June 1876, ed. F. Racek, *ÖMz*, xv (1960), 59; WW xix/2
Grablied (L. Lorenzi), F, mixed vv, 1876, WW x
An Himmelshöhn die Sterne gehn (Gottvertrauen) (A. Mahlmann), A, mixed vv, *c*1876, ed. F. Racek, *ÖMz*, xv (1960), 60; WW x
Sechs geistliche Lieder (J. Eichendorff), mixed vv, rev. E. Thomas (Leipzig, 1903) [no.2 as Einklang, D], orig. version, WW x: 1 Aufblick, E, 2 April 1881, WW xix/1, 2 Einkehr, D♭, 14 April 1881, 3 Resignation, F, 1 April 1881, 4 Letzte Bitte, b, 22 April 1881, 5 Ergebung, B, 28 April 1881 (also arr. for 5vv, frag. [5 bars], *c*l899, facs. in Grasberger, 1960), 6 Erhebung, C, 30 April 1881
Wahlspruch, frag., male vv, *c*1883, lost

ORCHESTRAL

Violin Concerto, 1875, inc., *Wst* [pf score]: Maestoso, d, Scherro and Trio, A, Adagio, d [25 bars]
Symphony, B♭, 1876–7, inc.; 1st movt sketch [47 bars]; Scherzo, g, Finale, B♭ [orch version of Rondo capriccioso, pf; scoring completed by H. Schultz] (Leipzig and Vienna, 1940) [with frags. of 3rd movt, D]; WW xix/1; WW xvii/1
Symphony, g, 1877, inc., 1st movt sketch [20 bars] [with frags. of 4th movt, g]; WW xix/1
The Corsair, ov. after Byron, 1877–8, lost
Symphony, f, 1879, lost
Penthesilea, sym. poem after H. von Kleist, 1883–5, rev., cut version by J. Hellmesberger (Leipzig, 1903), orig. version, ed. R. Haas (Leipzig and Vienna, 1937); WW xvi, WW xix/1
Italienische Serenade (arr. of Serenade, str qt), G, small orch, 1892 (Leipzig, 1903), WW xvii/2: 2nd movt (Langsam, klagend), g, sketch, 5 Jan 1893, *Wn* [30 bars], scored 2 July 1893, inc. [28 bars]; 3rd movt (Scherzo: Presto), D, sketch, 8 March 1894, *Wn* [45 bars]; Finale (Tarantella), C, inc., 2 Dec 1897, *Wst* [40 bars], incipits in *MR*, viii (1947), 171; WW xvii/2
Dritte Italienische Serenade, C/E, 18 Dec 1897, sketch, *Wn* [190 bars], incipits in *MR*, viii (1947), 17l; WW xix/1
Tarantella, on Funiculì, funiculà, frag., C/E, 28 Dec 1897, ed. in *MR*, xiii (1952), 127
Transcr.: Beethoven: Pf Sonata, c♯, op.27 no.2, orchd 1876 [3rd movt inc.]

CHAMBER

String Quartet, D, 9 March 1876, *Wst* [32 bars]; WW xix/2
Piano Quintet, frag., 13 Sept – 18 Oct 1876, lost
Violin Sonata, g, 10 Nov 1877, frag. (Leipzig and Vienna, 1940) [pubd with Sym., 1876–7]
String Quartet, d, 1878–84 (Leipzig, 1903); WW xv/1, WW xix/1, WW xix/2
Intermezzo, E♭, str qt, April–Oct 1886; WW xv/2, WW xix/1
Serenade (Italienische Serenade), str qt, G, 2–4 May 1887 (Leipzig, 1903); WW xv/3, WW xix/1
Serenade movt (Langsam), frag., E♭, 15 May 1889, ed. in *MR*, viii (1947), 170; WW xix/2

PIANO

for 2 hands unless otherwise stated

Sonata, E♭/D, op.1, *c*April 1875, inc., *A-Wst*
Variations, G, op.2, 1875; WW xviii
Variations, E/A, frag., *c*1875, *Wst*
Sonata, D, op.7, 1875, inc., *Wst*
Sonata, G, op.8, Jan–Feb 1876, inc.; WW xviii
Fantasia, B♭, op.11, 1876, inc., *Wst* [22 bars]
March, E♭, 4 hands, op.12, Feb 1876, *Wst* [trio missing]
Sonata, g, op.l4, March-April 1876, inc., *Wst*
Rondo capriccioso, B♭, op.15, 4 April – 4 June 1876, edn (Leipzig and Vienna, 1940) [pubd with Sym., 1876–7]; WW xviii
Wellenspiel, D, Jan 1877, inc., lost [*c*60 bars; no.1 of projected set, 6 Charakterstücke]; WW xix/1
Verlegenheit, frag., a, 23 Feb 1877, *Wst* [4 bars; from 6 Charakterstücke]
Humoreske, g, 9–26 Sept 1877; WW xviii
Schlummerlied (Aus der Kinderzeit, no.1), G, 20 May 1878, edn, with added text, as Wiegenlied (Mainz, 1910); WW xviii
Scherz und Spiel (Aus der Kinderzeit, no.2), G, 20 May 1878; WW xviii
Fantasie über Lortzings Zar und Zimmermann, *c*1878, lost
Reiseblätter nach Gedichten von Lenau, *c*1878–9, lost
Fantasia, c, 1878, lost

Sonata, f♯, ?1879, lost
Paraphrase über Die Meistersinger von Nürnberg von Richard Wagner, G, *c*1880; WW xviii
Paraphrase über Die Walküre von Richard Wagner, e, *c*1880; WW xviii
Albumblatt [rev. of Schlummerlied], 1880; WW xviii
Canons, C, *c*1882, ed. E. Werba, *ÖMz*, xxv (1970), 110; WW xviii

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ERIC SAMS/SUSAN YOUENS (1–4), SUSAN YOUENS (5–9)

Wolf, Johannes (*b* Berlin, 17 April 1869; *d* Munich, 25 May 1947). German musicologist. In addition to his practical music studies at the Berlin Hochschule für Musik, Wolf studied musicology (under Spitta and Heinrich Bellermann) and German literature at the University of Berlin. He took the doctorate under Riemann at Leipzig in 1893 with a dissertation on an anonymous music treatise of the 11th–12th centuries. After studying

medieval music sources in France and Italy he completed the *Habilitation* in 1902 at Berlin University with a work on Florence and 14th-century music history, and lectured on early music history and church music. From 1899 to 1903 he was secretary of the new International Music Society. He became professor in 1907. From 1908 until 1927 he also taught at the Akademie für Kirchen- und Schulmusik in Berlin. In 1915 he became director of the early music collection at the Prussian State Library, Berlin, and in 1927 he became director of all the music collections there. He retired in 1934, shortly after Hitler came to power, and proved himself to be one of the few musicologists in Germany to express disapproval with the new political situation. In 1933 he resigned from the board of the Deutsche Musikgesellschaft out of solidarity with Alfred Einstein, who was dismissed as editor of its journal because he was Jewish, and in his contribution to Peter Raabe's Festschrift (1942) he insinuated subtle condemnations of the wholesale removal of Jews. Wolf was thereafter held in suspicion by his colleagues and was closely watched by Nazi authorities.

Wolf was a pioneer in the field of musicology based on source studies. The most important aspects of his work were devoted to palaeography, music of the Ars Nova, the history of music theory and Protestant church music. His two most important works, the three-volume *Geschichte der Mensuralnotation von 1250–1460* (1904) and the two-volume *Handbuch der Notationskunde* (1913–19) remain model standard works, based on thorough study of the sources. In them Wolf not only demonstrated the development of the so-called 'black' and 'white' mensural notation, but was also the first to deal thoroughly with the complex field of tablature notation. In connection with these studies he made many important new discoveries about medieval music. His studies of music theory are based on Riemann's work, but here too he arrived at new conclusions. A conscientious editor of early church music, he published compositions of J.R. Ahle, the *Newe deudsche geistliche Gesenge* (originally published by Rhau at Wittenberg, and a work of prime importance in the history of Protestant church music) and, above all, a complete edition of the works of Obrecht. He was also responsible for the two-volume edition of Isaac's secular works and the Squarcialupi manuscript, the most important source work for the Italian Trecento. Without his pioneering source work the resulting growth in medieval and Renaissance music studies would hardly have been possible. Wolf was also instrumental in helping to publicize and promote the study of non-Western music, and co-founded the *Zeitschrift für vergleichende Musikwissenschaft* in 1933.

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LOTHAR HOFFMANN-ERBRECHT/PAMELA M. POTTER

Wolf, Maria Carolina. *See* BENDA family, (7).

Wolf, Martin. Organist, possibly identifiable with MANFRED BARBARINI LUPUS.

Wolfe, Jacques (Leon) (*b* Botoşani, Romania, 29 April 1896; *d* Bradenton, FL, 22 June 1973). American composer and pianist. He went to the USA with his family in 1898. He studied composition with Goetschius and piano with Friskin at the Institute of Musical Art, and then after World War I taught music in New York public schools, was a concert pianist and accompanist, and served as president of the Composers and Authors Guild.

He moved to Miami in 1947, where he became chairman of Grass Roots Opera and a noted photographer.

Wolfe is best known for his songs and arrangements in the style of negro spirituals, such as *Shortnin' Bread*, *Gwine to Hebb'n*, and *De Glory Road* (to words by Clement Wood), which achieved international familiarity. He also wrote descriptive chamber music, including *Maine Holiday* for piano and *Prayer in the Swamp* for violin and piano, a serenade for string quartet and three operas, of which *John Henry* (New York, 10 Jan 1940), first performed with Paul Robeson in the title role and a nearly all-black cast, was loosely adapted from black American folktales. Wolfe's revision of the work as *Mississippi Legend* (New York, 24 April 1951), performed by the Village Opera Company, received wide attention. While the *New York Times* critic found 'neo-Gershwinesque' harmonies and 'traces of artiness' in the musical settings, he praised the prosody as 'well-nigh perfect' and held that 'this score deserves to be studied by all American operatic composers'.

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DEANE L. ROOT

Wolfe, Julia (*b* Philadelphia, 18 Dec 1958). American composer. She attended the University of Michigan, Ann Arbor (BA 1980), where she studied with Jane Heirich, George Wilson, Leslie Bassett and others. After helping to found the Wild Swan Theater (Ann Arbor) and writing music for its productions, she continued her studies with Bresnick at Yale University (MM 1986). In 1987 she co-founded, with David Lang and her husband Michael Gordon, the Bang on a Can Festival, a showcase for postminimal and vernacular-based new music. In 1992 a Fulbright Fellowship enabled her to work with the Orchestra de Volharding in Amsterdam and brought her into contact with Louis Andriessen, who became a notable influence.

Wolfe's early music, such as the wind quintet *On-Seven-Star-Shoes* (1985), is in a postminimal style influenced by Stravinsky, and features running quavers and frequent metre changes. Later works grow out of irregular repetition patterns and embrace extremes of consonance and dissonance within a circumscribed set of harmonies. The orchestral works *The Vermeer Room* (1989) and *Window of Vulnerability* (1991) exhibit a wealth of timbres and percussive sonorities, earning her a reputation as a colourist. The influence of rock music, particularly that of Led Zeppelin, becomes explicit in *Lick* (1994), a sextet beginning with a series of fragmented rock beats that gradually resolve into a flowing continuity. In addition to its narrowly-focussed nervous energy, Wolfe's music is characterized by gradual processes that build through levels of accumulation rather than through linear change. In *Tell Me Everything* (1994), for example, harsh chords articulated in polyrhythms gradually reach a degree of frenzied consonance.

WORKS
(*selective list*)

On-Seven-Star-Shoes, wind qnt, 1985; Song at Daybreak, SATB, cl, vc, pf, perc, 1986; Amber Waves of Grain, orch, 1988; The Vermeer Room, orch, 1989; Four Marys, str qt, 1991; Window of Vulnerability, orch, 1991; Early that Summer, str qt, 1993; my lips from speaking, 6 pf, 1993; Lick, s sax, vc, db, elec gui, pf, perc, 1994; Tell Me Everything, orch, 1994; Steam, fl, vc, Harry Partch insts, 1995; Believing, sextet, 1997

Recorded interviews *US-NHoh*

KYLE GANN

Wolff, Albert (Louis) (*b* Paris, 19 Jan 1884; *d* Paris, 20 Feb 1970). French conductor and composer. He studied at the Paris Conservatoire under Leroux, Gédalge and Vidal. At the same time he played the piano in cabarets and was organist at St Thomas-d'Aquin, Paris. In 1906 he joined the staff of the Opéra-Comique, the theatre which became the centre of his career. He was appointed conductor in 1911 and made his début with the première of Laparra's *La jota*. In 1921 he succeeded Messager as musical director for three years, and in 1945 he was appointed director-general. Although he soon resigned from this position, he continued to conduct occasionally at the theatre. He was also second conductor (from 1925), then president (1934–40), of the Concerts Pasdeloup, president of the Concerts Lamoureux (1928–34) and conductor at the Opéra (from 1949). In 1911 he conducted the French season in Buenos Aires, and he returned there during a South American tour (1940–45) when he conducted the première of his Symphony in A. He also conducted (1919–21) the French repertory at the Metropolitan Opera, including the première of his own *L'oiseau bleu*. In Paris Wolff conducted many French premières of works by foreign composers, but there, as in other countries, he was best known as a dedicated exponent of the French music of his time. He gave, among many others, the first performances of Milhaud's *La brebis égarée* (1923) and First Piano Concerto, Roussel's Fourth Symphony and Poulenc's *Les mamelles de Tirésias* (1947). Wolff's conducting combined strength and sensitivity, and he was a helpful accompanist. His compositions show a similarly sensitive character.

WORKS
(*selective list*)

Stage: Soeur Béatrice (op, 1, M. Maeterlinck), 1911, Nice, 1948; Le marchand de masques (op, 2, L. Merlet, T. Salignac), 1914, Nice, 3 April 1914; Lise et Lucas (operetta, 1, F. Lacoste), 1916, Amélie-les-Bains, 6 Aug 1916; L'oiseau bleu (op, 3, Maeterlinck), 1919, New York, Met, 27 Dec 1919

Orch: La randonnée de l'âme défunte, sym. poem, 1926; Fl Conc., 1943; Sym., A (1951)

Choral: Miseremini mei, B, AB, org, 1910; Requiem, solo vv, chorus orch, 1939

Chamber: Wind Qnt, 1947; Trio, fl, ob, cl, 1954

Songs, sacred vocal pieces, pf music, film scores

Principal publishers: Durand, Enoch, Rouart

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S. Wolff: 'Albert Wolff, doyen de l'Opéra-Comique', *Guide du concert* (3 Oct 1958), 62–4

CHRISTIANE SPIETH-WEISSENBACHER

Wolff, Auguste (Désiré Bernard). French piano maker who became head of the firm of Pleyel, Wolff & Cie in 1855. *See* PLEYEL (ii).

Wolff, Charles (Johannes) de (*b* Onstwedde, 19 June 1932). Dutch organist and conductor. He studied the organ at the conservatory in Utrecht with Stoffel van Viegen and George Stam, at the Amsterdam Conservatory with Anthon van der Horst, and with Jeanne Demessieux in Paris. He also studied conducting in Hilversum (1956–9). His favoured organ repertory is, in addition to the organ works of J.S. Bach, contemporary Dutch and French music. He gave the premières of many Dutch organ works during the Schnitger festivals (1967–82) on the Schnitger

organ in the Michaelskerk in Zwolle. Wolff has conducted various choirs, including the Nederlandse Bach Vereniging; he also directed annual performances of Bach's *St Matthew Passion* in Naarden (1965–83). As conductor of the Noordelijk PO in Groningen from 1964 to 1989, he gave many first performances in the Netherlands of modern works, notably by Messiaen.

GERT OOST

Wolff, Christian (*b* Nice, 8 March 1934). American composer of French birth. He moved to the USA in 1941 and became associated with Cage, Earle Brown and Feldman in New York in the early 1950s. Almost entirely self-taught as a composer, he studied classics at Harvard (BA, PhD), remaining there as a teacher until 1970, when he was appointed professor of classics and music at Dartmouth College. He became Strauss Professor of Music at Dartmouth in 1979. Wolff's honours include an award from the American Academy and Institute of Arts and Letters, and several commissions, notably those from West German Radio, the Concord String Quartet, the Wesleyan Singers and Ursula Oppens.

Of the four 'New York' composers, Wolff has been most concerned to engage the performers in what he terms 'parliamentary participation', allowing them to mould the music, to act and to react to sounds in a manner that may be more or less free; the 'monarchical authority' of the conductor is eliminated. However, Wolff's early compositions (*c*1950–57) are fully notated. The great importance of silence in these pieces derives aesthetically from Cage and technically from Webern, though 12-note and serial procedures are not used, nor is tonality. The music is stripped of a sense of goal or climax, and the repetitive use of pitch leads to a degree of stasis, accentuating interest in individual sounds rather than progressions.

In the music of a second phase (1957–*c*1964) Wolff introduced performer choice within fixed time spans, and the most distinctive characteristic of his work, the technique of 'cueing', appeared during these years. This technique provides that the decisions of one performer are to some extent directed by the sounds of another, so that chains of action and reaction may be set up, requiring the musicians to be alert and flexible and lending the result an improvisatory quality. An early example of this kind of music was the *Duo for Pianists II* (1958), which gives each player a set of units of imprecisely notated material (durations are almost always determined, but other aspects may be strictly fixed, somewhat limited, or completely free). The choice of which unit to play next is more or less specifically ruled by what the performer has last heard; both pianists play continuously until an agreed period of time has elapsed.

Wolff's work after 1966 provides material and rules that are still less determinate, permitting a wide scope for improvisation. He has summarized the convictions behind such music under four headings: a composition must make possible the freedom and dignity of the performer; it should allow both concentration and release; no sound or noise is preferable to any other sound or noise; and the listeners should be as free as the players. From the early 1970s onwards Wolff's works reflected an interest in political subjects and a desire, as he has said, 'to stir up ... a sense of the political conditions in which we live and of how these might be changed, in the direction of democratic socialism'. This theme is expressed through the use of texts addressing political issues, as in *Wobbly Music* (1975–6) and *Changing the System* (1972–3), and the use of material borrowed from traditional and contemporary labour and protest songs, as in the collection of works drawn from the song 'Bread and Roses' and *Hay una mujer desaparecida* (1979). A handful of recent compositions also draw upon particular works or techniques from western art music history, such as *Aarau Songs* (1994), which refers to *Malheur me bat* (ascribed to Ockeghem), or *Percussionist Songs* (1995), which borrows from a Josquin chanson.

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Duo for Vns, 1950; For Prepared Pf, 1951; Nine, fl, cl, hn, tpt, trbn, cel, pf, 2 vc, 1951; Trio I, fl, tpt, vc, 1951; For Magnetic Tape, 1952; For Pf I, 1952; For Pf II, 1953; Suite I, prepared pf, 1954; For Pf with Preparations, 1955; Duo for Pianists I, 1957; Sonata, 3 pf, 1957; Duo for Pianists II, 1958; For Pianist, 1959; Music for Merce Cunningham, vn, va, tpt, trbn, pf, db, 1959; Duet I, pf duet, 1960; Suite II, hn, pf, 1960; Duet II, hn, pf, 1961; Duo for Violinist and Pianist, 1961; Summer, str qt, 1961; Trio II, pf duet, perc, 1961

For 5 or 10 People, any insts, 1962; In Between Pieces, 3 players, 1963; For 1, 2, or 3 People, any insts, 1964; Septet, 7 players, conductor, 1964; Elec Spring I, hn, cbn, elec gui, elec db, 1966; Qt, 4 hn, 1966; Elec Spring II, t rec + a rec, trbn, gui, elec gui, elec db, 1966–70; Elec Spring III, vn, hn, elec gui, elec db, 1967; Edges, any players, 1968; Pairs, 2/4/6/8 players, 1968; Toss, 8 or more players, 1968; Prose Collection, any players, 1968–9; Tilbury, any inst/insts, 1969; Tilbury 2 and 3, any inst/insts, amp ad lib, 1969; Snowdrop, hpd and/or other insts, 1970

Burdocks, 1 or more orchs of 5 or more players, 1970–71; Accompaniments, 1972; Lines, str qt/other str ens, 1972; Variations (Extracts) on the Carman's Whistle Variations of Byrd, kbd/other insts, 1972; Changing the System, 1972–3; Exercises 1–14, any 3 or more insts, 1973–4; Songs, unison vv, 1973–4; Studies, pf, 1974–6; Str Qt Exercises out of Songs, 1974–6; Str Bass Exercise out of 'Bandiera rossa', db, 1975; Exercises 15–18, kbd, trbn, any insts, 1975; Wobbly Music (texts from World War I history), mixed chorus, insts, 1975–6; Bread and Roses, pf, 1976, version for vn, 1976

Dark as a Dungeon, cl, 1977; Dark as a Dungeon, trbn, db, 1977; The Death of Mother Jones, vn, 1977; Braverman Music, inst ens, 1978; Vc Song Variations, 1978; Hay una mujer desaparecida (after H. Near), pf, 1979; Stardust Pieces, vc, pf, 1979; Rock About, Instrumental, Starving to Death on a Government Claim, vn, va, 1979–80; Exercises 19 (Harmonic Tremors) and 20 (Acres of Clams), 2 pf, 1980; Preludes I–II, pf, 1980–81; Exercise 21, pf 4 hands, 1981; Isn't this a Time, sax, 1981; Exercise 22 (Bread and Roses, for John, 1982), pf 4 hands, 1982, orchd as Exercise 24, 1983

Eisler Ensemble Pieces 1 (For Cornelius) and 2 (Dig a Hole in the Meadow), cl + b cl, vn, vc, pf, 1983; Exercise 23 (Bread and Roses), chbr orch, 1983, unperf.; Pf Song (I am a Dangerous Woman), 1983; Peace March 1 (Stop Using Uranium), fl, 1983–4; I Like to Think of Harriet Tubman, female v, any tr inst, any a inst, any b inst, 1984; Peace March 2, fl, cl, vc, perc, pf, 1984; Peace March 3 (The Sun is Burning), fl, vc, perc, 1984; Pf Trio, vn, vc, pf, 1985; Inst Exercises with Peace March 4, 2 cl, bass cl, 2 kbd, perc, elec bass, vn, vc, 1985; Bowery Preludes, fl/pic/a fl, trbn, perc, pf, 1985–6

Exercise 25, orch, 1986; X for Peace Marches, 1986; Black Song Organ Preludes, organ, 1986–7; Long Peace March, ens, 1986–7; For Morty, glock, vib, pf, 1987; Digger Song, vn, va, vc, perc, 1988; Exercise 26 (Snare Drum Peace March), snare drum, 1988; Exercise 27 (Snare Drum Peace March), snare drum, 1988; From Leaning Forward (G. Paley), S, Bar, cl/b, cl, vc, 1988; Emma, va, vc, pf, 1988–9; Mayday/Mayday Materials, tape, 1989; Malvina, solo koto, 1989; Rosas, pf, perc, 1989–90; 8 Days a Week Variation, pf, 1990; For Si, ens, 1990–91; Rukus b/t sax, elec gui, db, 1990–91

Gib den Hungrigen dein Brot, fl, pf, 1991; Jasper, vn, db, 1991; Kegama, ens, 1991; Look She Said, db, 1991; Ruth, trbn, pf, 1991; Malvina, 2 va, 1992; Tuba Song, 1 or 2 tubas, 1992; Aina Gonna Study War No More, timp, mar, 1993; Exercise X, ens, 1993; Flutist and Guitarist, 1993; 6 Melodies Variation, vn, 1993; Merce, 1 to 9 perc, 1993; Peggy, 1 or 2 trb, 1993; Aarau Songs, cl,

str qt, 1994; Memory, ens, 1994; 2 Pianists, 1994; Or 4 People, 1–4 players, 1994; Responsibility, vc, fl, sax, db, pf, 1994; Bratislava, ens, 1995; Percussionist Songs, solo perc, 1995; Pieces for Julius, fl, hn, va, vc, 1995; Spring, chbr orch, 1995; 2 players, hn, vc, 1996; Tilbury 5, vn/va, trb, pf, 1996; Trio III, vn, pf, perc, 1996; Untitled, elec b gui, db, 1996; Violist and Percussionist, 1996; Instrumentalist(s)–Singer(s), 1997; Percussionist Dances, solo perc, 1997; Violist Pieces, va, 1997; John, David, orch, solo perc, 1998; Pulse, tpt, perc, 1998; Melodies, melodica solo, melodica, perc, 1998–9; Schoenen met Vetters, fl + b fl, cl + b cl, trbn, vn, va, vc, cb, 1998–9; Pebbles, vn, pf, 1999; Ghent Song, recs (4 pfmrs), perc, 1999; Vc Suite Variation, vc, 2000; Fall, perc ens (3/6 pfmrs), 2000

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WILLIAM BLAND/DAVID PATTERSON

Wolff, Christian Michael (*b* Stettin [now Szczecin in Poland], 1707; *d* Stettin, 3 Jan 1789). German organist and composer. Both his grandfather Friedrich and his father Christian Friedrich (*d* October 1721) occupied important musical posts at the church of St Mary's in Stettin, where he himself was organist for almost 60 years. He spent three years in Berlin (1729–32), and on his return succeeded his former composition teacher, Michael Rohde, as organist of St Mary's. In 1745 he applied for the additional position of castle organist: 'An organist cannot live on 100 gulden without additional work. In any event the cantor and *Musicus instrumentalis* [of St Mary's] also go up to the castle since its church service falls within an hour of their own'. Wolff took part in the dedication of two new organs, at the castle in 1751 and at St Mary's in 1776. For the latter he composed a cantata, possibly one of many that have not survived.

Scarcely six months after the composer's death St Mary's caught fire during a violent thunderstorm and was destroyed. Wolff's reputation was almost as transient, though he was held in high esteem in Stettin. The publication of his music as far afield as Berlin and Leipzig also indicates a certain renown. His attractive collection of six sonatas might well revive his name today. Except for the fourth sonata, which can be played by harp and violetta or viola da gamba, Wolff's choice of instruments (harpsichord and violin or flute) is conventional, but his keyboard writing is not. The highly decorated style is sometimes almost brilliant, and the melodic instrument does not merely duplicate the keyboard part; the contrapuntal art of the organist is never far absent. His collection of organ preludes for church use, on the other hand, are rarely more than perfunctory examples of their kind with chromatic tendencies. His surviving vocal music includes an unpretentious collection of little songs, the extended motet *Unendlicher Gott* and a cantata in the Italian style, *Gott, ich bin in dir erfreut*.

WORKS

Andantino and chorale, Freu dich sehr, in Sammlung kleiner Clavier- und Singstücke (Leipzig, 1774)

Motet, Unendlicher Gott, in Vierstimmige Motetten und Arien, ed. J.A. Hiller (Leipzig, 1776)

Sei sonate, hpd, vn/fl/violetta (Stettin, 1776)

Sammlung von Oden und Liedern (Stettin, 1777)

Six duettes, 2 fl, op.1 (Berlin, *c*1778)

Orgelübung-Vorspiele vor funfzig Melodien bekannter Kirchen-Gesänge (Leipzig, 1782)

Cantata, Gott, ich bin in dir erfreut, B, hn, 2 vn, bc, *D-Bsb*

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HUGH J. McLEAN

Wolff, Christoph (*b* Solingen, 24 May 1940). American musicologist of German birth. He studied the organ and the harpsichord at the Hochschule für Musik in Berlin. He took a performer's diploma at the University of Berlin in 1963 and the doctorate at the University of Erlangen in 1966, where his professors included Adrio, Ruhnke, Smend and Stäblein. He began teaching at the University of Erlangen in 1966 and he joined the editorial board of the Bach new collected edition in 1967; he then taught at the University of Toronto (1968–70). After working as professor of music at Columbia University (1970–76) and visiting professor at Princeton University (1973–5), he was appointed Professor in 1976 at Harvard University, where he has been William Powell Mason professor (from 1985), chair of the music department (1980–88; 1990–91) and graduate dean (from 1992). He has been on the editorial boards of the collected editions of Samuel Scheidt (general editor, from 1975), Buxtehude (from 1980), C.P.E. Bach (1982–97), Brahms (from 1983), and the series Recent Researches in the Music of the Baroque Era. Together with H.-J. Schulze, he was editor of the *Bach Jahrbuch*, 1974–91, and he has been on the editorial boards of the *Journal of the American Musicological Society* (1979–83), Studies in Music History (general editor with L. Lockwood, from 1983), the *Harvard Dictionary of Music* (1986, 1996), *Musical Quarterly* (from 1991), *Bach Perspectives* (from 1995) and the *Basler Jahrbuch für historische Musikpraxis* (from 1997). His affiliations with professional societies include serving as AMS chair (1981) and as a member of the executive committee of the Neue Bachgesellschaft, Leipzig (from 1982). He was awarded the Dent Medal in 1978 and was made honorary professor at Freiburg University in 1990.

Wolff's interests include early keyboard music and music of the 17th and 18th centuries, particularly the works of J.S. Bach and Mozart. His Bach research has been particularly significant; in his monograph on the *stile antico* in Bach's music he drew on biographical data, stylistic analysis and performing practices to show Bach's knowledge and application of the style and to give a probable chronology of compositions employing it. His later writings continue to investigate Bach's biography, the sources of Bach's music and the related challenges they pose for an editor, as well as questions of performing practice. He has also published important works on Mozart, including a monograph on the Requiem (1991). A prolific author and dedicated music editor, Wolff may be considered one of the most important Bach scholars of his generation.

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PAULA MORGAN/R

Wolff, Edward (*b* Warsaw, 15 Sept 1816; *d* Paris, 16 Oct 1880). Polish pianist and composer. He studied under Zawadzki (piano) and Elsner (composition) at the Warsaw Conservatory. He then moved to Vienna and continued his studies under Würfel. After his début there he went in 1835 to Paris, where he remained until his death, making his living as a pianist and composer. He wrote well over 300 compositions, chiefly for piano, including a concerto, five sets of studies, nocturnes, romances, fantasies, many transcriptions from operas, and a great number of duets for violin and piano: 32 jointly with Bériot, eight with Vieuxtemps, one with Panofka and three duets for cello and piano with Alexandre Batta. His music was excessively influenced by Chopin.

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CZESŁAW R. HALSKI/R

Wolff, Fritz (*b* Munich, 28 Oct 1894; *d* Munich, 18 Jan 1957). German tenor. He studied in Würzburg and made his début as Loge at Bayreuth in 1925, returning regularly until 1941 as Loge, Walther and Parsifal. After engagements in Hagen and Chemnitz, in 1928 he took part in the première of Schreker's *Der singende Teufel* at the Berlin Staatsoper, where he remained until 1943 and, in addition to his Wagner roles, sang the title role in Pfitzner's *Palestrina*. He appeared regularly at Covent Garden (1929–38) in Wagner roles and as Aegisthus (*Elektra*). He also sang in Vienna, Paris, Prague and other European cities, and as Walther in Cleveland (1934–5). His beautiful voice and dignity of bearing admirably suited him to such roles as Lohengrin and Parsifal.

HAROLD ROSENTHAL

Wolff, Hellmuth (Sylvio Gustav) (*b* Zürich, 3 Sept 1937). Canadian organ builder of Swiss birth. He was apprenticed to Metzler & Söhne, and received further training with several firms in Europe and the USA, including Rieger in Austria and Charles Fisk in Gloucester, Massachusetts. In 1963 he emigrated to Canada, where he worked as a designer for Casavant Frères in their newly established mechanical-action department. He designed their organs for St Pascal, Kamouraska, Quebec (1963); Our Lady of Sorrows, Toronto (1964); and Marie-Reine-des-Coeurs, Montreal (1965).

After a brief period working as a voicer and designer in Geneva, he returned to Canada in 1966 to work with Karl Wilhelm, before establishing his own business in Laval, Quebec, in 1968. James Louder (*b* 1948) joined the firm as an apprentice in 1974, eventually becoming a partner in 1988. The firm was incorporated under the name Wolff & Associés Ltée in 1981. By 1997 Wolff had built 40 instruments ranging from a small one-rank practice organ to the organ with four manuals and 50 stops built for Christ Church Cathedral, Indianapolis, Indiana (1989). Other instruments include: the Trappist monastery, Oka, Quebec (1973); Trinity Cathedral, Davenport, Iowa (1979); Travis Park United Methodist Church, San Antonio, Texas (1985); and the new recital hall at the University of Kansas (1996; a French Romantic organ). Drawing inspiration mainly from French and German classical traditions, Wolff's instruments, however, offer a more eclectic and modern design that meets the needs of modern organ culture.

Wolff has on occasion produced instruments which are more distinctly historical, such as Redpath Hall, McGill University, Montreal (built in the French Classical style), and Knox College, University of Toronto. The latter organ (especially the pipework of the main divisions) is closely modelled on the 1725 Swedish Baroque organ built by J.N. Cahman in Leufsta Bruk. These instruments, each the first of its kind in Canada, set new standards in that country for this type of work. Although Wolff exclusively builds new mechanical-action instruments, in 1993 he undertook to construct a new tracker organ in an historic organ case (made by the 19th-century Canadian organ builder Samuel Russell Warren) at the Church of the Visitation in Montreal. About half of the stops in this instrument are made from restored Warren pipework. In a similar undertaking in 1994, Wolff moved the historic Rudolf von Beckerath instrument of 1959 (the first modern tracker organ built for a church in Canada) across Montreal from the former Queen Mary Road United Church to St Andrew's, Dominion-Douglas United Church, Westmount. The instrument was meticulously restored and, while remaining true to the original design, the stop-list was augmented by two new pedal stops, the case was expanded with pedal towers added on either side, and the casework was painted.

WRITINGS

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KARL J. RAUDSEPP

Wolff, Hellmuth Christian (*b* Zürich, 23 May 1906; *d* Leipzig, 1 July 1988). German musicologist and composer. He studied with Schering, Abert, Sachs and Blume at Berlin University (1925–32), where he took the doctorate in 1932 with a dissertation on Venetian opera in the second half of the 17th century; he completed the *Habilitation* at Kiel in 1942 with a work on Baroque opera in Hamburg. He was professor at the musicology institute of Leipzig University from 1954 to 1971, but in 1967 he was banned from teaching or publishing his work there after submitting an article to a Berlin newspaper implicitly criticizing the East German Communist authorities. In 1992, four years after his death, he was officially rehabilitated in the wake of German unification.

Wolff's reputation rests on his many publications rather than on his compositions which were rarely performed. He wrote extensively about the history of opera, particularly Baroque opera in Venice, Naples and Hamburg, on the Netherlandish music of the Renaissance, and the music of Mendelssohn. His interest in the visual aspects of music culminated in his edition of the volume on opera in the series Musikgeschichte in Bildern (1968). In addition to his operas, he wrote a ballet as well as orchestral and chamber works. In later years he became known as a painter.

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(*selective list*)

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Orch: 3 Werke, op.16, chbr orch, 1932; Conc. for Orch, op.20, 1933; Conc., op.21, ob, chbr orch, 1933; Heitere Musik über ostinate Rhythmen, op.32, 1938; Suite, op.33, 1940; Inferno 1944, op.42, 1946; Serenade, op.44, str, 1946; Conc., op.53, pf, str, 1947; Vn Conc., op.54, 1948; Sinfonia da missa, op.56, 1949; Db Conc., op.72, 1968; Händel Suite, op.74, 1970; Paul Klee Suite, op.75, 1973

Chbr: 2 str qts, op.37, 1944, op.47, 1946; many other pieces

Other: many songs with pf/ens/orch, many pf pieces

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HORST SEEGER/ANDREW CLARK

Wolff, Hugh (MacPherson) (*b* Paris, 21 Oct 1953). American conductor. After graduating from Harvard University, he gained a master's degree at the Peabody Conservatory and spent a year at the Paris Conservatoire. He studied the piano with Leon Fleisher, composition with Messiaen, Crumb and Leon Kirchner, and conducting with Charles Bruck. From 1979 to 1982 he served as Exxon/Arts Endowment Conductor of the National SO, Washington, DC, under Rostropovich, and in 1980 made his Carnegie Hall début with that orchestra. Subsequent appointments included music director of the Northeastern Pennsylvania PO (1981–6), associate conductor or the National SO (1982–5) and music director of the New Jersey SO (1985–93). In 1988 Wolff was appointed principal conductor of the St Paul Chamber Orchestra, in 1992 its musical director, and in 1997 chief conductor of the Frankfurt RSO. His guest engagements have included the principal orchestras of Boston, Chicago, New York, Philadelphia and San Francisco, and the LPO, LSO and Czech PO. He has recorded music ranging from Haydn's Paris symphonies to works by Stravinsky, Shostakovich and Copland, and has conducted the premières of works by Stephen Albert, Michael Colgrass, Corigliano, Aaron Kernis, Tod Machover, Panufnik and Takemitsu. Wolff's conducting is characterized by clean lines, concise and often elegant phrasing and rhythmic strength.

CHARLES BARBER

Wolff, Kurt von. *See* WOLFURT, KURT VON.

Wolff, Martin (*d* before 6 March 1502). German composer. A cleric by this name held a benefice controlled by the Elector Palatine from about 1490 until 6 March 1502, when it was given to another, since Wolff had died. This circumstance, together with the transmission of Wolff's works in publications edited by Georg Forster, who had studied and gathered music in Heidelberg, led Pietzsch to conclude that Wolff belonged to the Palatine court in Heidelberg. Most of Wolff's 11 songs (all in RISM 1539[27], ed. in EDM, 1st ser., xx, 1942/*R* four pubd earlier in 1513[2]/*R*) combine imitation with a tenor cantus firmus; his most famous song, however, *So wünsch ich ihr ein gute Nacht*, sometimes attributed to Thomas Stoltzer, uses no imitation. The songs are outstanding for their tunefulness and independence of accompanying voices. Wolff's single surviving motet, *Conserva me Domine* (in 1538[6]; ed. in Keyl, 438–49), recalls Josquin in its use of paired voices, occasional close imitation and careful declamation of the text.

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STEPHEN KEYL

Wolf-Ferrari [Wolf], **Ermanno** (*b* Venice, 12 Jan 1876; *d* Venice, 21 Jan 1948). Italian composer. (He added his mother's maiden name, Ferrari, to his surname around 1895.) Although he learnt the piano and was profoundly affected by music from an early age, he also showed signs of having inherited the talents of his father, a painter of

Bavarian origin. He therefore studied at the Accademia di Belle Arti, Rome (1891–2), keeping music as a spare-time activity. In 1892, however, after he had moved to Munich to continue his art studies, he entered the Munich Akademie der Tonkunst, where he was a counterpoint pupil of Rheinberger. In 1895, without having completed his final examination, he returned to Venice. He also spent some time in the late 1890s in Milan, where he became a protégé of Boito and met Giulio Ricordi, who did not, however, accept his music for publication. Thus began the long period in which his music repeatedly proved more acceptable in Germany than in Italy.

During 1900–03 Wolf-Ferrari was again in Munich, after the failure in Venice of *Cenerentola*. But the successes in Germany of the same opera's revised version, and of his cantata *La vita nuova*, resulted in his being appointed director of the Liceo Musicale, Venice (1903–9). After resigning from that post, he devoted himself almost entirely to composition, living near Munich but regularly visiting Venice. In 1911–12 he visited the USA. World War I (during which he took refuge in Zürich) inevitably came as a severe shock, in view of his mixed blood and background and his hypersensitive yet childlike temperament: he composed little during the conflict or the years immediately thereafter. Having become more active again from the mid-1920s, he was in 1939 appointed professor of composition at the Salzburg Mozarteum. In 1946 he moved to Zürich once more, but returned to Venice for the last year of his life.

Taken as a whole, Wolf-Ferrari's output is strangely heterogeneous. Although best known for his comic operas of 1902–9, in which he revealed a special flair for graceful semi-pastiches of 18th-century music, he had first come to prominence, around 1900, as a composer of high seriousness, responsive to many different aspects of the Romantic tradition. Among his first published compositions only the Serenade in E♭ fairly consistently foreshadows the nimble archaisms of the Goldoni operas. In most of the other early pieces such premonitions tend to be obscured by elements which are frankly, even ponderously Germanic. The chamber works owe much to the Mendelssohn–Schumann–Brahms tradition, but have a tendency to loose-jointed rhapsodizing which weighs heavily, for instance, on the unusually scored *Sinfonia da camera*. Wagnerian influences too are evident; there are deliberate echoes of *Tristan* at the beginning of the A minor Violin Sonata's second movement. The same sonata's impassioned, rhythmically obsessive first movement carries chromaticism to extremes that parallel Reger. Among the choral compositions the much-praised *La vita nuova*, which by 1937 had had over 500 performances abroad (but only two in Italy), looks back to Bach through late 19th-century eyes, with results which sometimes recall the neo-Bachian music of Brahms.

Even *Cenerentola* only intermittently anticipates the *opera buffa* qualities of Wolf-Ferrari's next few operas. This extremely eclectic score is notable, rather, for the delicate yet sometimes surprisingly dissonant chromaticism of some passages: the very first bars repeatedly sound D, D♯ and E simultaneously. Then, in 1902–6, the combined impacts of Mascagni's *commedia dell'arte* opera *Le maschere* (about which Wolf-Ferrari had mixed feelings, but which evidently set him thinking) and of Goldoni's famous comedies led to the composition of *Le donne curiose* and *I quatro rusteghi*. The latter is a particularly successful free evocation of the world of *opera buffa* (especially of the Venetian variety) in a style flexible enough to admit many romantic touches (some of them relatable to the Verdi of *Falstaff*) and even a few gently ironic 'modernisms' where the dramatic situation warrants them – for instance at the beginning of Act 3. *Il segreto di Susanna*, though even more popular than *I quatro rusteghi*, is less sure-footed in its mingling of 18th-century idioms with others of more recent origin. This opera's shortcomings are, however, negligible compared with those of *I gioielli della Madonna*, in which Wolf-Ferrari suddenly – perhaps in an attempt to break down Italian resistance to his music – jumped on to the bandwagon of post-Mascagnian *verismo*, with results which, though uninhibitedly colourful in its evocation of Neapolitan idioms, are often of a vulgarity that had hitherto seemed foreign to him. The return of his special vein of lighthearted satirical comedy in *L'amore medico* confirms that even to attempt a crude melodrama like *I gioielli* was a betrayal of his true nature.

The psychological crisis aroused by World War I inevitably left its mark on Wolf-Ferrari's few works of those years. The little-known, problematic *Gli amanti sposi* is particularly interesting in this respect. Although it too is based, freely and not altogether satisfactorily, on a Goldoni comedy, much of the music has an expressive complexity far removed from the simple-heartedness of *I quatro rusteghi*. In these passages free pastiche tends again to yield place (as in parts of *L'amore medico*) to a chromaticism relatable to, but more purposefully deployed than, that of *Cenerentola*. Something of the same disturbed state of mind is still evident in *Sly*, notably in the central character's intense monologue in Act 3: but, as subsequent revivals have demonstrated, for all its eclecticism, this is the most genuinely powerful of Wolf-Ferrari's few serious operas. In *La vedova scaltra* and *Il campiello* he returned yet again to Goldoni, and this time reverted, for much of the time, to a style very close to that of the pre-war comedies. Neither of these later Goldoni operas achieved the worldwide fame of *I quatro rusteghi* and *Il segreto di Susanna*; but *Il campiello* in particular contains scenes in which the earlier operas' sparkle is fully rekindled, and others which show that Wolf-Ferrari was still capable of striking new departures: the formidable quarrel scene in Act 3 of *Il campiello* is probably the most 'modernistic' passage in any of his works.

Meanwhile Wolf-Ferrari was again, after a long interruption, turning his attention to instrumental music. The *Idillio-concertino* is a particularly successful small-scale embodiment of his best light manner, while the rhapsodic though pleasingly melodious Violin Concerto suggests that by the 1940s he had lost touch with even the mildest modern trends, and was content to ring the changes on manners already familiar from his earlier music. His last decade also saw the publication of his book, *Considerazioni attuali sulla musica* (Siena, 1943).

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Il segreto di Susanna (int, 1, E. Golisciani), Munich, Hof, 4 Dec 1909, as Susannens Geheimnis
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Sly, ovvero La leggenda del dormiente risvegliato (3, Forzano, partly after W. Shakespeare: *The Taming of the Shrew*), Milan, Scala, 29 Dec 1927
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Unacc. or with pf: 8 cori, unacc. (?1898); 8 rispetti, opp.11–12, 1v, pf, 1902; Canzoniere (Tuscan trad.), 44 rispetti, stornelli ed altri canti, op.17, 1v, pf (1936); La passione (Tuscan trad.), op.21, chorus (1939), also for 1v, pf (1940); other small choral pieces

INSTRUMENTAL

Orch: unpubd works, mid-1890s; Serenade, E♭, str, ?1893; Idillio-concertino, A, op.15, ob, 2 hn, str (1933); Suite-concertino, F, op.16, bn, 2 hn, str (1933); Suite veneziano, op.18, small orch (1936); Triptychon, E, op.19 (1936); Divertimento, D, op.20 (1937); Arabesken, e, op.22 (1940); Vn Conc., D, op.26 (1946); Symphonia brevis, E♭, op.28 (1947); Vc Conc. (Invocazione), C, op.31 (1954); Concertino, A♭, op.34, eng hn, 2 hn, str, 1947; Chiese di Venezia, *c*1948, unpubd, orch inc.
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For 3–4 insts: 2 pf trios, D, op.5, before 1898, F♯, op.7, 1900; Str Qt, op.23 (1940); Sonata, F, op.25, 2 vn, pf, 1943, unpubd; Str Trio, a, op.32, 1945, unpubd
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JOHN C.G. WATERHOUSE

Wolffheim, Werner (*b* Berlin, 1 Aug 1877; *d* Berlin, 26 Oct 1930). German music collector and critic. After taking a degree at Leipzig University in jurisprudence (1899) and practising as a lawyer for some years, he studied musicology with Fleischer, Klatte, Kretzschmar and Wolf at Berlin (1906–9). Though he published some articles on music history and music bibliography, he was active mainly as a music critic, and became a chairman of the Verband Deutscher Musikkritiker and secretary of the Gesellschaft für Ästhetik. His most conspicuous achievement was the methodical amassing of a music library of manuscripts and printed source material from the Middle Ages to the 20th century and a comprehensive collection of writings about music. After trying unsuccessfully to find a buyer for the whole collection at 650,000 marks, Wolffheim had the library auctioned by the firms of Martin Breslauer and Leo Liepmannssohn of Berlin on 13–16 June 1928 and 3–8 June 1929. The elaborate and well-illustrated auction catalogue (1928) has become a standard work of bibliographical reference. Numerous European and American public and private libraries enriched their holdings through purchases made at this, the most important auction of its kind in the 20th century.

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Versteigerung der Musikbibliothek des Herrn Dr Werner Wolffheim (Berlin, 1928–9)

ALBI ROSENTHAL

Wölfl [Wölffl, Woelfl], **Joseph** (*b* Salzburg, 24 Dec 1773; *d* London, 21 May 1812). Austrian pianist and composer. His earliest musical instruction was as a chorister at Salzburg Cathedral from 1783 to 1786, where he studied with Leopold Mozart and Michael Haydn. In 1790, on his father's advice, he went to Vienna, apparently to study with the younger Mozart, though it is unclear whether he ever became his pupil and how close their relationship actually was. Some authorities claim, however, that it was through Mozart's intervention that Wölfl was

appointed composer to Count Ogiński in Warsaw, where in 1792 he made his first public appearance as a pianist.

Having established a reputation both as a performer and a teacher, Wölfl returned to Vienna in 1795, where his talents propelled him to the forefront of public attention. He was soon regarded as the only serious rival to Beethoven; indeed, the *Allgemeine Musikalische Zeitung* preferred his 'unpretentious, pleasant demeanour' to Beethoven's more emotionally charged style and praised him for playing that showed 'not just a pleasing originality, but also a very rare combination of power and delicacy'. In 1798 he married the singer Therese Klemm and the following year embarked on a lengthy concert tour that took him to Brno, Prague, Dresden, Leipzig, Hamburg, Berlin and Paris. He was well received everywhere (in Hamburg his skill at improvisation led to favourable comparisons with C.P.E. Bach), but nowhere more so than Paris, where his welcome was every bit as rapturous as that he had received in Vienna, with the *Journal de Paris* describing him as 'one of the most exciting pianists in Europe'.

In addition to his activities as a performer, Wölfl was also establishing a reputation as a composer. His first opera, *Der Höllenberg*, to a libretto by Schikaneder, was well received on its first performance in Vienna in 1795, as was *Der Kopf ohne Mann* three years later and the pasticcio *Liebe machen kurzen Prozess*. In Vienna he also began to compose instrumental music in earnest (his first two piano sonatas op.1 were probably composed several years earlier), dedicating his three piano trios op.5 to Haydn and his set of three piano sonatas op.6 to Beethoven. These activities continued in Paris, where in early 1804 his opera *L'amour romanesque* was performed to considerable acclaim.

The reasons for Wölfl's sudden departure from Paris in 1805 are unclear. Some authorities ascribe it to the lukewarm reception accorded his next opera, *Fernando*, though that seems unlikely given the high regard in which he was otherwise held. What is almost certainly true is that neither of two other popular explanations has any basis in fact: either, as Fétis would have it, that he fell in with the bass singer Ellenreich, who was a notorious card sharp and dragged Wölfl into some unspecified scandal; or, according to Schilling, that he became music master to the Empress Josephine, accompanied her to Switzerland following her divorce, and thence made his way to England.

In May 1805 Wölfl arrived in London and immediately set about establishing his reputation. He was enthusiastically fêted both as a performer and as a composer. His G major Piano Concerto op.36 (known as 'Le calme') was especially popular and performed at four concerts within the space of just two months; among his orchestral works, the G minor Symphony op.40, which he dedicated to Cherubini, was highly regarded. As in Paris, Wölfl tried to make his mark as an operatic composer, but apart from two well-received ballets, given at the King's Theatre, he failed to secure a commission. He died suddenly in May 1812, but for almost two years there was speculation, fuelled in part by the *Allgemeine Musikalische Zeitung*, that he was still alive.

Tomášek has left a vivid description of Wölfl: 'tall, very thin, with huge hands that could easily stretch a 13th'. He noted, however, that 'Wölfl's peculiar virtuosity apart, his playing had neither light nor shade – he was entirely lacking in manly strength'. His piano compositions in many respects bear out this verdict. While they make, by the standards of the day, high technical demands, they generally lack emotional substance. Indeed, the commentary in the *Allgemeine Musikalische Zeitung* on the op.6 sonatas has a rather wider application: 'they are, on the whole, in the style of Clementi's best work, though are rather more learned and less delicate' (*AMZ*, i (1798–9), 237). Though rarely performed today, Wölfl's piano music maintained its place in the repertory for several decades after his death and was only supplanted when its technical demands were overtaken by the advances of Schumann's generation.

Posterity has treated his other instrumental music even less kindly, for it passed out of circulation even more quickly. Here, Wölfl once again demonstrated his capacity for composing music whose essentially facile construction was cleverly masked by an instant melodic charm and grace. Above all, he was adept at writing for amateur performers: his flute sonatas op.35 were judged to be 'just the kind of sonatas that second-rate dilettantes, especially the English, will want' and which 'a composer like Wölfl would write in his sleep' (*AMZ*, x (1807–8), 110). At his best, however, as in the contrapuntal minuet of the G minor Symphony, Wölfl demonstrated a mastery of formal technique that is rarely encountered in composers of his kind. Despite his ardent desire to achieve recognition as an operatic composer, Wölfl achieved no lasting success with his stage works. *Der Höllenberg* contains some engaging melodies, but suffers from a weak libretto whose flaws Wölfl proved unable to mask satisfactorily.

As a teacher, Wölfl had a significant influence: his most distinguished pupil was Cipriani Potter. His pupils described him as exacting, and his *Méthode de pianoforte* is testament to the importance he placed on securing a rigorous and thorough technique. Several of his concert works were also written with a pedagogical purpose in mind. Of these, the most famous was his sonata 'Non plus ultra', whose final movement is a set of brilliant variations on Nägeli's song *Freut euch des Lebens*.

WORKS

STAGE

published as vocal scores

Der Höllenberg (heroic-comic op, 2, E. Schikaneder), Vienna, auf der Wieden, 21 Nov 1795 (Vienna and Brunswick, n.d.)

Das schöne Milchmädchen, oder Der Guckkasten (comic operetta, 1, J. Richter), Vienna, Kärntnertor, 5 Jan 1797

Der Kopf ohne Mann (heroic-comic op, 2, J. Perinet), Vienna, auf der Wieden, 3 Dec 1798; excerpts in *Leipziger Zeitung*, i/30

Liebe macht kurzen Prozess, oder Heirat auf gewisse Art (pasticcio, Perinet, after J. Rautenstrauch), Vienna, auf der Wieden, 26 March 1798, collab. F.X. Süssmayr, J. Henneberg, M. Stegmayr, F.A. Hoffmeister, I. von Seyfried, J. Haibel, J. Triebensee

Das trojanische Pferd (comic op, Schmieder), 1799, ?inc.

L'amour romanesque (Die romanhafte Liebe) (oc, 1, A. Charlemagne), Paris, Feydeau, 3 March 1804 (Leipzig, 1804)

Fernando, ou Les maures (heroic op, 3), Paris, Feydeau, 11 Feb 1805

La surprise de Diane (ballet), London, King's, 21 Sept 1805 (London, 1806)

Alzire (ballet, after Voltaire), London, King's, 27 Jan 1807 (London, ?1810)

INSTRUMENTAL

Concs.: 7 for pf: G, orch ad lib, op.20, after 1801 (Paris, n.d.), E, op.26, before Aug 1803 (Leipzig, n.d.), F, op.32, before June 1805 (Paris, n.d.), 'Le calme', G, op.36, before July 1807 (Leipzig, n.d.), Grand concerto militaire, op.43, ?1799 (Offenbach, n.d.), 'Le coucou', D, op.49, before Oct 1810 (Leipzig, n.d.), E, op.64, ?16 May 1812; Concerto da camera, E♭, pf solo, 2 vn, fl, va, vc (Offenbach, n.d.); Conc., vn, pf, cited in *AMZ*, iii (1800–01), 237

Other orch: 2 syms., both (Leipzig, n.d.): no.1, g, op.40, 1803, no.2, D, op.41, before March 1808; ov., D; 12 deutsche Tänze, pf score (Vienna, 1796)

Chbr ens: 6 sonatas, 2 ob, 2 bn, 2 hn, op.3, autograph *A-Sca*[?= set of 6 sonatas, autograph *Sca*, ded. 'Bl. Rauschgat in Hallein']; 6 minuets, 2 hn, 2 ob/fl, 2 vn, bn, bc, *Sca*; 12 str qts: 3 as op.4, 1798 (Vienna, n.d.), 6 as op.10, 1799 (Leipzig n.d.), 3 as op.30, Jan 1805 (Leipzig, n.d.); 6 pf trios: 3 as op.5, 1798 (Augsburg, n.d.), 3 as op.23, before June 1803 (Munich, n.d.); Trio, pf, fl, vc, op.66 (Offenbach, n.d.); 2 trios, 2 cl, bn, cited in *Grove1*

Duos/duet sonatas: pf, fl obbl, op.13, before Aug 1801 (Vienna, n.d.); 3 for pf, vn, vc ad lib, op.16 (Offenbach, n.d.); d, pf, vn, op.68 (Offenbach, n.d.); pf, vc, op.31, before 1805 (Paris, n.d.), ed. F. Längin, HM, xci (1953); harp, pf, op.29, 1804 (Paris, n.d.); pf, harp/pf, op.37, before 1806 (Paris, n.d.); F, harp, pf, op.57

Harp: Sonata C, acc. fl, op.52, ?(London, 1810); Grand sonata, harp/pf, with theme from Mozart's Così fan tutte, cited in *Grove1*

KEYBOARD

4 hands: Sonata, op.17, 1803 (Leipzig, n.d.), as op.69 (Offenbach, n.d.); Sonata, op.42, acc. fl/vn, June 1810 (Leipzig, n.d.); 3 duos, fl/vn ad lib, op.45; Sonata, op.46 [?=op.42]

30 solo sonatas: 2 as op.1, ?1786 (Offenbach, 1795); 3 as op.3, 1797 (Vienna, n.d.); 3 as op.6 (Augsburg, 1798); 3 as op.55 (Offenbach, n.d.); 3 as op.15 after 1800 (Brunswick, n.d.); 1 as 'Le diable à quatre', op.50 (Offenbach, n.d.); 3 as op.22, before 3 Dec 1802 (Leipzig, n.d.); 2 in op.27, before Aug 1803 (Paris, n.d.); 3 as op.33, 1805 (Leipzig, n.d.); op.36 (London, 1806); op.38, before March 1808 (Offenbach, n.d.); 'Non plus ultra', op.41, before March 1808 (Offenbach, n.d.); 3 as op.53; 3 as op.54 (Offenbach, n.d.); op.58 (Leipzig, n.d.); op.60; op.62 (Offenbach, n.d.)

19 sonatas, acc. vn: 3 as op.2, 1796 (Vienna, n.d.); 3 as op.7, 1800 (Vienna, n.d.); 3 as op.14, before 4 May 1801 (Leipzig, n.d.), based on themes from Haydn's Creation; 2 in op.18 (Paris, n.d.); 3 as op.19, before Aug 1804 (Leipzig, n.d.); 3 sonatas progressives, op.24, 1803 (Paris, n.d.); op.27 no.3, before Aug 1803 (Paris, n.d.), as op.28 (Offenbach, n.d.); op.67 (Offenbach, n.d.)

Other kbd: 6 sonatas, acc. fl: 3 as op.11, before 3 March 1800 (Leipzig, n.d.), 3 as op.35, before Aug 1807 (Leipzig, n.d.); 6 sonatas, acc. fl/vn: 3 as op.34, before March 1807 (Leipzig, n.d.), 3 as op.47 (London, 1806); 3 sonatas, acc. vn, vc, op.25, before Aug 1803 (Vienna, n.d.); 3 sonatas, acc. fl, vc, op.48 before Sept 1810 (Leipzig, n.d.); Fantasie et fugue, op.9, 1803; Fantaisie, op.18 no.3 (Paris, n.d.); Divertissement 'Venus en voyage', op.59, before 1812 (Leipzig and Berlin, n.d.); 2de divertissement, op.61 (Offenbach, n.d.); Méthode de pianoforte, contenant 50 exercices, op.56, before 1810 (Offenbach, n.d.); many sets of variations, rondos, dances, marches, with and without acc., most without op. nos.

VOCAL

[12] Gesänge am Klavier (A. von Imhof, Ramler, others) (Leipzig, 1799)

An Lina, 1v, acc., *D-Bsb*

In einem kleinen Dörfchen, romance, B, *A-Wgm*

Auf die Namensfeier des Erzherzogs Karl, solo vv, chorus, *Wgm*

6 English songs, cited in *Grove1* (London, ?1804)

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V.J. Tomášek: 'Selbstbiographie', *Almanach Libussa* (Prague, 1845–50); ed. Z. Němec as *Vlastní životopis Václava Jana Tomáška* (Prague, 1941)

R. Duval: 'Un rival de Beethoven: Joseph Wölfl', *RMI*, v (1898), 490–503; pubd separately (Turin, 1898)

W. Hitzig: 'Die Briefe Joseph Wölfls an Breitkopf & Härtel', *Der Bär: Jb von Breitkopf & Härtel 1926*, 43–63

R. Baum: *Joseph Wölfl* (Kassel, 1928)

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H.W. Hamann: 'Mozarts Schülerkreis', *MJb 1962–3*, 58–124

E. Forbes, ed.: *Thayer's Life of Beethoven* (Princeton, NJ, 1964, 2/1967)

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EWAN WEST

Wolfram von Eschenbach [Her Wolveram] (*fl c*1170–1220). German poet. On the basis of his epics *Parzival* (?*c*1200) and *Willehalm* (?*c*1215) he counts as probably the greatest medieval German poet and was named one of the 12 'alte Meister' by the Meistersinger (*see* MEISTERGESANG). His seven surviving lyric poems (ed. in Kraus) have no music. Two melodies are connected with Wolfram, however. The *Schwarzer Ton* is ascribed to him in one 14th-century manuscript (for facs. of three sources *see* SOURCES, MS, fig.26, fig.27, and fig.28; for comparative edn. *see* TON (i), ex.1). It was often used by the Meistersinger. The other melody is for his fragmentary epic *Titurel* (? after 1217) with a complicated four-line stanza form that was much used for later poems. The melody appears with one of the earliest of these, Albrecht von Scharfenberg's late 13th-century *Jüngerer Titurel* (*A-Wn* 2675, f.1*v*; clearest edn in Taylor, i, 107–8); and a later version, with several significant differences but enough similarity to contribute considerably to our understanding of its nature, appears with the Monk of Salzburg's song *Beschnyten wirdiclichen wort* in the Kolmarer Liederhandschrift (*D-Mbs* cgm 4997, f.662; ed. in Gennrich, p.194). Further varied, it appears in several later Meistersinger manuscripts. Its importance is that it is one of the few known examples of a melody appropriate for epic singing and by far the most intricate such melody.

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□

Wolfrum, Philipp (*b* Schwarzenbach am Wald, Upper Franconia, 17 Dec 1854; *d* Samaden, Grisons, 8 May 1919). German conductor, concert organizer, teacher and composer. He became an elementary teacher at the Altdorf teachers' seminary. In 1875 he was appointed second music teacher at the Bamberg teacher's seminary. He then studied in Munich at the Königliche Musikschule with Rheinberger and Franz Wüllner. Humperdinck was a fellow pupil, and they became lifelong friends. Wolfrum returned to the Bamberg seminary from 1879 to 1884, when he was appointed to teach music at the University of Heidelberg. He became music director at the university in 1885, and in the same year founded and directed the Akademischer Gesangverein and the Bachverein, which made Heidelberg an important musical centre. Wolfrum was made professor of music history in 1898. His pupils included Fritz Stein, Karl Hasse and Hermann Poppen.

Wolfrum was a champion of the works of Liszt, Bruckner, Strauss and Reger. He conducted all of Reger's works composed between 1898 and 1916, including many premières, and with Reger gave many two-piano Bach recitals. He revived a number of Bach's works which had

been neglected for two centuries, including cantatas and oratorios. He gave the first German performances of choral works by Elgar, with whom he corresponded. He also recognized the merit of E.T.A. Hoffmann's *Undine* long before Pfitzner and anticipated Riemann's championing of J.C. Bach and the Stamitzes. He declined invitations to conduct at festivals in Cologne, Bayreuth and Munich, remaining loyal to Heidelberg until his death: the climax of his 35 years there were the festivals of 1909, 1911 and 1913. In 1911 he was awarded a doctorate for his thesis on evangelical church music. He was also a campaigner for composers' performing rights.

His major composition was the oratorio *Ein Weihnachtsmysterium* op.31 (1899). The inclusion of a Gregorian melody and several Christmas carols, as well as pastoral melodies of his own, gives the work a folk-like character. It is characteristic of late 19th-century Christmas music.

Wolfrum's brother Karl (*b* Schwarzenbach am Wald, 14 Aug 1856; *d* Neustadt an der Aisch, 29 May 1937) was a respected teacher and composer of organ music.

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(*selective list*)

opp.1–12 published in Heidelberg, opp.13–32 published in Leipzig

Choral with orch: Das grosse Halleluja (F.G. Klopstock), ode, op.22 (1886); Ein Weihnachtsmysterium, op.31 (1899); Festmusik zur Zentenarfeier der Universität Heidelberg, Bar, male vv, orch, op.32 (1903)

Other vocal: Ps xcviii; Der evangelische Kirchenchor; partsongs, op.2, mixed chorus; male choruses, opp.11–12; many solo songs

Orch and chbr: Festliche Ouvertüre (after Klopstock: *Hermann und Thusnelda*), op.19; Vc Sonata, e, op.6; Str Qt, op.13; Pf Qnt, op.21; Pf Trio, b, op.24

Org: 3 Sonatas, d, op.1, E, op.10, F, op.15; 3 Tondichtungen, op.30; chorale preludes

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H.-J. Nieden: *Bachrezeption um die Jahrhundertwende: Philipp Wolfrum* (diss. U. of Munich, 1976)
R. Steiger, ed.: *Hundert Jahre Heidelberger Bach-Verein 1885–1985* (Heidelberg, 1985)

FRIEDRICH BASER/RUDOLF WALTER

Wolfurt [Wolff], **Kurt von** (*b* Lettin, 7 Sept 1880; *d* Munich, 25 Feb 1957). German composer and conductor of Latvian birth. After early education in St Petersburg, he studied natural sciences at German universities. In Leipzig he also studied music with C. Heymsen and R. Teichmüller in 1901, and the following year became a pupil of Max Reger (counterpoint) and Martin Krause (piano) in Munich. After a few years of travel, during which he befriended Henri Matisse in Paris, Wolfurt served as choral director at theatres in Strasbourg (under Pfitzner) and Kottbus before the outbreak of World War I. During the war he returned to Latvia to manage a paper mill; afterwards he lived for a while in Stockholm and then Berlin, where he taught composition at the municipal conservatory (1936–45). From 1923 to 1945 he also served as the secretary of the music division of the Prussian Academy of the Arts. Wolfurt taught composition at Göttingen (1945–9) and accepted a similar position in Johannesburg (1949–52), where he also conducted. He then retired to Munich to devote himself entirely to composition. Most of his instrumental works depend on older models, such as variation form (on themes of Mozart or Tartini) or the concerto grosso; he also wrote a *Sinfonia classica* op.39. Among the vocal works the *Gedichte von Goethe* op.1 are fine examples of the best tradition of German lieder.

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Orch: Gesang des Meeres, op.12, *c*1921, unpubd; Tripelfuge, op.16 (1929); Variationen und Charakterstücke über ein Thema von Mozart, op.17 (1929); Conc. grosso, op.20, chbr orch (1931); Divertimento, op.19 (1931); Kleine Suite, op.21, vn, chbr orch/pf (1931); Pf Conc., op.25 (1933); Musik für Streichorchester und Pauke, op.27 (*c*1936); Serenade, op.28 (1936); Sinfonia classica, op.39 (*c*1947); Variationen und Charakterstücke über ein Thema aus der Teufelstriller-Sonate von Tartini, op.37 (1947); Vc Conc., op.43 (*c*1948); Org Conc., op.47, *c*1950, unpubd; Nocturne, op.51, *c*1951, unpubd; Perpetuum mobile, op.56, unpubd

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Solo vocal: Gedichte von Goethe, op.1, 1v, pf (1906); 6 Lieder (H. Baumann, C. Morgenstern), op.35 (1943); Ps xc, op.44, B, 2 vn, 3 trbn, org (1948); Galgenlieder (Morgenstern), op.55, Bar, orch, 1949, unpubd; *c*60 lieder

Chbr and solo inst: Str Qt no.1, op.27a (1935); Str Qt no.2 'Göttinger', op.40 (1947); Divertimento, op.46, str qt/(str orch, perc) (*c*1948); Suite, op.41, vn, pf (1948); Serenade, op.48, ob, str qt/str orch, unpubd; Sonatina, op.49, fl, pf (*c*1949); Sonatine, op.52, cl/va, pf, unpubd; pf pieces

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WILLIAM D. GUDGER/ANDREW D. McCREDIE

Wolkenstein [Nephelius], **David** (*b* Breslau [now Wrocław], 19 Nov 1534; *d* Strasbourg, 11 Sept 1592). German mathematician, music editor, ?composer and writer on music. From 1553 he studied at the Viadrina at Frankfurt an der Oder, where he was a pupil of the mathematician Helias Camerarius. In 1555 his name appeared, as 'David Nephelius Wratislaviensis', in the matriculation register of the University of Wittenberg. From at least 1568 until his death he was a teacher of mathematics and a Kantor at Strasbourg. He is of musical interest for his editing of two volumes of psalms: *Psalmen: mit 4 Stimmen zu singen in den Kirchen und Schulen in Strassburg* (Strasbourg, 1577) and *Psalmen für Kirchen und Schulen auff die gemeine Melodeyen syllaben weiss zu 4 Stimmen gesetzt* (Strasbourg, 1583), as well as *Die teutsche Litanei: für Kirchen und Schulen zu vier Stimmen gesetzt* (Strasbourg,

1583). According to Zahn the first collection of psalms is based principally on old melodies, most of which are in the tenor part. The second contains mainly melodies from Strasbourg and from the Bohemian Brethren, which are in the cantus part. It includes nine unidentified tunes fashioned on definite rhythmic models and thus related to the reformed psalter; Wolkenstein may have written them himself. The second collection can profitably be seen as a link between the French psalter and Lucas Osiander's *Fünfzig geistliche Lieder und Psalmen* (Nuremberg, 1586), although Wolkenstein's settings, unlike Osiander's, are not wholly homophonic. Wolkenstein is also known to have written *Primum musicum volumen scholarum Argentoratensium* (Strasbourg, 4/1585), but no copy survives. According to Eitner he prepared the Strasbourg edition (1596) of Heinrich Faber's *Compendiolum musicae*.

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WALTER BLANKENBURG/CLYTUS GOTTWALD

Wolkenstein, Oswald von. *See* OSWALD VON WOLKENSTEIN.

Woll, Erna (*b* Sankt Ingbert, Saar, 23 March 1917). German composer. She studied church music at the Evangelisches Kirchenmusikalisches-Institut, Heidelberg (1936–8), with Fortner and others, and school music in Munich (1940–44), where her teachers included Joseph Haas; she then studied in Cologne (1946–8) with Lemacher and others and also studied German and musicology in Heidelberg, Munich and Würzburg. She worked as a church organist and Kantor in Cologne, Munich, Heidelberg and elsewhere in Germany, and between 1948 and 1972 taught at the church music institute in Speyer, the Gymnasium in Weissenhorn and at the University of Augsburg, specializing in music education techniques; her publications on the subject include *Buchprogrammiertes Musiklernen* (Wolfenbüttel, 1970) and *Praxis der programmierten Unterweisung im Musikunterricht* (Frankfurt, 1972). Most of her output is vocal, mainly sacred, music. Between 1957 and 1987 she composed about 50 choral works, including masses (one to a Dutch text, *Eer aan God*, 1967), cantatas and psalm settings. She has also composed songs, including *Lieder der Liebe* (1945), for mezzo and keyboard instrument, and the chamber work *Spielmusik*, for three violins and cello. Her music has been widely published in Germany.

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DETLEF GOJOWY

Wollaneck [Wollanek], **Anton.** *See* VOLÁNEK, ANTONÍN.

Wollank, (Johann Ernst) Friedrich (*b* Berlin, 3 Nov 1781; *d* Berlin, 6 Sept 1831). German composer. A lawyer by profession, he studied music in his youth with J.A. Gürrlich and at the Singakademie with K.F.C. Fasch. He was a founder-member of Zelter's *Liedertafel* (1808), and with Hinrich Lichtenstein was one of Weber's circle of Berlin friends. His music was on the whole modest in aim, consisting chiefly of songs, choruses and some chamber music for strings; but he also wrote a three-act opera *Die Alpenhirten* to a libretto by H.W. Loess, a work in Singspiel manner which Max Maria von Weber described as 'Romantic through and through'. It had some success at its Berlin première on 19 February 1811; however, when Weber gave it in Prague in 1815 (with Caroline Brandt as Betty), it was considered too long and after the first performance (7 May) was cut by five numbers, still leaving the public cold. Weber also praised Wollank's Trio for piano, violin and viola, and dedicated six male-voice songs to him. In 1826 Wollank was one of the founders of the Berlin Philharmonic Society.

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JOHN WARRACK

Wolle, Peter (*b* 1792; *d* 1871). American Moravian composer, and editor of the first Moravian tunebook published in America. *See* MORAVIANS, MUSIC OF THE, §3.

Wolleb, Johann Jakob (*b* Basle, 26 Jan 1613; *d* Basle, 30 Oct 1667). Swiss composer, theorist and theologian. He studied theology at Basle and Geneva. From 1634 to 1638 he was assistant at St Peter, Basle, and from 1638 to 1667 was vicar of St Elisabeth there. From 1637 to 1641 he was acting professor of rhetoric at Basle University. Since 1577 there had been at the university a so-called *Professor musices*, who was at the same time organist at the cathedral. The first incumbent was Samuel Mareschall, and Wolleb was the second. He was elected in July 1642. He retired in 1649 but was elected again in 1650 and held the position until shortly before his death (he was succeeded by his son, who was also called Johann Jakob). The duties of the professor of music were precisely laid down for the first time in 1649: he had twice a week to rehearse the students of the faculty of philosophy in vocal music, paying particular attention to psalmody, and to play the organ in the cathedral on Sundays, provide music for public graduation ceremonies and superintend teaching of music at the grammar school. Thus Wolleb came to write a textbook on musical theory, *Rudimenta musices figuralis nova facilitate sic adornata ut paucissimae regulae sufficere possint* (Basle, 1642), and to prepare a new version of the hymnbook that Mareschall had produced in 1606, *Ambrosij Lobwassers Psalmen Davids: sampt anderen geistlichen Liedern ... hiebevor von Samuele Mareschallo ... zu IV Stimmen gebracht. Anjetzo von newem übersehen und auff jetzige musikalische Art gerichtet* (Basle, 1660, 5/1743; some pieces ed. in Laudinella-Reihe, ix, xlvii, Basle, 1963, 1966). His

most important contribution, however, is the so-called Gonzenbach Songbook – *Vollständiges Gesangbuch* (Basle, 1659). This contains hymns with the cantus firmus in the tenor part.

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LUISE MARRETTA-SCHÄR

Wollick [Wolquier, Volcyr], **Nicolaus** [Nicolas] (*b* Serouville, Lorraine, *c*1480; *d* Nancy, after 23 May 1541). Lotharingian theorist and historiographer. Although his family name was actually Wolquier, his Latin musical writings, first published in Germany, carry the name 'Wollick'; his French historical and literary writings, published in Lorraine, were ascribed to 'Volcyr'. As a result, musicologists have neglected the other aspects of Wollick's work. He was the son of a poor patrician and studied at Cologne University from 1498, where he was taught music by Melchior Schanppecher. In 1501 Wollick took the degree of Master of Arts and published in Cologne his *Opus aureum musicae* (5/1509). The third and fourth parts, which deal with composition for the first time in Germany, were written by Schanppecher. The sources for the book are the writings of Adam of Fulda, Hugo of Reutlingen, Keinspeck and Cochlaeus. The main subject is practical music rather than the 'musica speculativa' of the Middle Ages. By his use of the distinction between 'musica usualis sive vulgaris' and 'musica regulata' Wollick pointed the way towards a new definition of the distinction between 'musicus' and 'cantor' as the difference between the 'artless' folksinger (that is, one without formal learning or the skills of the craft) and the learned musician. In 1506–7 Wollick finished his theological studies at Cologne and became master of the choirboys at Metz Cathedral. From 1508 he was a teacher in Paris and in 1509 he published there a revised and expanded version of his treatise under the title *Enchiridion musices* (4/1521); it was praised by Gaffurius (*SpataroC*, letter 2). From 1513 he was employed as a secretary and historiographer by Duke Antoine of Lorraine, who ennobled him in 1520. His most famous work is his chronicle, written in 1526, about the peasant rising in Lorraine in 1525.

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KLAUS WOLFGANG NIEMÖLLER/R

Wołowska, Maria Agata. *See* SZYMANOWSKA, MARIA AGATA.

Wolpe, Michael (*b* Tel-Aviv, 4 March 1960). Israeli composer. He studied composition at the Rubin Academy, Jerusalem, and at Cambridge University (MA 1994). He is profoundly attached to the socialist ideology of the founders of the secular Jewish community in Israel, to modern Hebrew poetry, and to an ardent belief in the educational and human properties of music. This led him to settle in the kibbutz Sdeh Boker, where he founded a regional music school. He has also taught at the High School of Sciences and the Arts (from 1991 on) and at the Rubin Academy in Jerusalem (after 1996).

By means of diverse stylistic strategies and richly connotative quotation, Wolpe delivers his ideological messages and comments. His highly individual idiom is exemplified in works such as the Trio (1996), in which dense dodecaphonic writing contrasts with a lyrical folk-like tune and ironic quotation of modern pop music, or in his *Songs of Memory*, in which a powerful pacifist message is symbolised by combining an Arabic soprano with Arabic and western instruments and textures.

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(*selective list*)

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Vocal: Capella Kolot [Capella of Voices], Mez, ob, vc, pf, 1988; Stabat mater, 2 solo female vv, SABar, 1994; Songs of Memory (E. Porat), Arab S, 'ūd, Arab drum, vn, va, vc, 1998

Chbr: Str Qt no.2, 1995; Trio, vn, vc, pf, 1996

JEHOASH HIRSHBERG

Wolpe, Stefan (*b* Berlin, 25 Aug 1902; *d* New York, 4 April 1972). American composer of German birth and Russian parentage. He began studies in theory and composition at the age of 14 and in 1920–21 attended the Berlin Hochschule für Musik, where he studied under Paul Juon. He then applied to Busoni's masterclass at the Akademie der Künste; though he was not accepted, Busoni befriended him and passed on valued advice. Drawn to the avant garde from an early age, Wolpe took part in an exhibition of the Berlin dadaists and became associated with *Melos* and the circle around Scherchen and Tiessen. His first published work, an Adagio for piano, appeared in *Melos* (1920). In 1923 he joined the Novembergruppe, an association of socialist artists where he became active as pianist and composer, and in 1927 he collaborated with Stuckenschmidt.

Wolpe attended lectures and exhibitions at the Bauhaus at Weimar and was greatly influenced by the Bauhaus aesthetic of utopian socialism. In later life, not wishing to compose only for élite audiences, he would write for amateur groups and take great interest in the popular music and folklore of his successive homelands. He saw no difference between a musical intelligence that shapes simple ideas and one that works with highly complex, advanced musical material. A continual interplay of visual, kinetic and sound imagery in Wolpe's thinking may have its origin in the multimedia experiments at the Bauhaus.

Wolpe destroyed most of his early works, keeping only a few songs and instrumental pieces, and song cycles on poems of Hölderlin, Kleist and Tagore. The major works from the 1920s are two chamber operas: *Schöne Geschichten*, a series of seven absurdist scenes with music suggesting the influence of Schoenberg's *Pierrot lunaire* and Berg's *Wozzeck*, and *Zeus und Elida*, a comical satire of Hitler (Zeus) set to music abstracted from current dance styles. As the situation in Germany deteriorated Wolpe became more active politically. From 1929 to 1933 he supplied dozens of songs, marches and anthems for unions, dance and theatre companies and agit-prop

troupes. In 1931 he became musical director for Die Truppe 1931, a theatre collective directed by Gustav von Wangenheim. *Die Mausefalle*, the first and most successful of their three shows, satirized current social conditions while demonstrating Marxist doctrine. When the Nazis seized power in 1933 they banned Die Truppe, and Wolpe was forced to flee.

In August of the same year he arrived in Vienna to study with Webern and began using the 12-note method; the second of the *Zwei Studien* for orchestra is a Passacaglia on a 12-note row of 3rds and tritones. He also began a four-movement Konzert für neun Instrumente with nearly the same instrumentation as Webern's own Konzert op.24. Wolpe assimilated Webern's ideas to the concepts of Hauer and Schoenberg, with which he was already familiar. In *Vier Studien über Grundreihen* (1935–6) he worked with derived sets and combinatory hexachords, concepts he explored further in *Kleinere Canons* and *Suite im Hexachord*. At the end of 1933 Wolpe was again forced to flee, this time to Palestine, where he taught at the Palestine Conservatory in Jerusalem (1936–8). In Palestine Wolpe became fascinated by Jewish songs from Syria and Yemen and by classical Arabic music; the *Octatonic* scale, which he used in many works from that time on, can be derived from the *maqām ṣaba*. In the music of the Middle East he discovered a music-stasis that provided an alternative to the goal-directed forms and rhetoric of German Expressionism. He found in it a stirring but non-subjective expressivity.

In 1938 Wolpe emigrated to the USA and settled in New York. He held teaching posts at a number of institutions, including the Settlement Music School, Philadelphia (1939–42), the Brooklyn Free Music Society (1945–8), the Contemporary Music School (1948–52), of which he was founder and director, and the Philadelphia Academy of Music (1949–52); he was director of music at Black Mountain College (1952–6) and chairman of the department of music at C.W. Post College, Long Island University (1957–68). He influenced a wide range of musicians through his teaching, among them George Russell, Eddie Sauter, Haim Alexander, Herbert Brün, Morton Feldman, Ralph Shapey and David Tudor. From the 1950s Wolpe also lectured at Darmstadt.

In the works of the 1940s Wolpe demonstrated that diatonicism and dodecaphony are not mutually exclusive modes of musical thought, but that between them lies a rich spectrum of resources. Assimilating concepts from Bartók, Schoenberg and Stravinsky, he composed with pitch cells in a fully chromatic environment, and rhythmic phrases of great intricacy and diversity. Seeking to go beyond classical serialism he developed techniques for applying serial principles to harmony. The movements of the dance scores *Zemach Suite* and *The Man From Midian*, however, are variously diatonic, octatonic and 12-note. Not surprisingly, critics had difficulty classifying Wolpe's music. After 1945 Wolpe continued to be socially committed while seeking an ever more abstract and constructed idiom. One of the many technical studies from the 1940s is titled 'Displaced Spaces, Shocks, Negations, A New Sort of Relationship in Space, Pattern, Tempo, Diversity of Actions, Interreactions and Intensities'. The intent is to replace familiar, layered musical space, in which thematic materials are assigned specific registers, by a mobile, open, non-figurative space in which phrases are fractured and dispersed freely throughout the total sound. To organize such a constellatory time-space he developed a system of proportions, based on principles learned at the Bauhaus, in which the distances between pitches are divided symmetrically and asymmetrically by clusters or additional pitches. He demonstrated the system in *Seven Pieces* for three pianos (1951), which he dedicated to Varèse.

During the 1940s and 50s many jazz musicians came to Wolpe to extend their ideas in terms of concert music. Wolpe regarded jazz as a much needed corrective to the tightly controlled scores of classical composers. In the Saxophone Quartet (1950) jazz connotes Wolpe's populism and his resistance to McCarthyism, and yet the piece attains a high level of abstraction with its spatial effects. *Enactments* for three pianos, the Oboe Quartet and the Symphony – in addition to being examples of abstract Expressionism – are notable for their notion of 'organic modes', according to which the ordering of the 12-note row is coordinated with expressive content, musical events and large-scale structural processes.

The works of the 1960s achieve a synthesis between MOMENT FORM and integral serialism. For his pieces Wolpe prepared charts and row forms but applied them with great latitude and spontaneity. Successive images are succinct, sharply defined and maximally contrasted in a fully written-out open form. The compositions are generally in two parts: the first is often slower, its mode of thought directed, orderly and stable, while the faster part scatters and disperses, producing a disrupted and dissociated effect. A new sound evolved in *Form* for piano (1959) after which he titled many works Piece or Form. During this period his music was championed by several ensembles such as the Group for Contemporary Music, founded by Sollberger and Wuorinen.

Wolpe received many awards and honours, including two Guggenheim fellowships and membership of the National Institute of Arts and Letters. His last years were overcast by parkinsonism and by a fire which damaged all his papers and destroyed his collection of paintings. Despite these adversities he continued to compose, completing his last piece a few months before he died.

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(selective list)

STAGE

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Schöne Geschichten op.5B, 1927–9 (chbr op, 1), ? Berlin, ?*c*1929; Amsterdam, 1997

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The Man from Midian (ballet), 2 pf, 1942

Incid music: Die Mausefalle (G. von Wangenheim), ens, 1931, inc.; Der eingebildeten Kranken (after Molière), ens, 1934; The Good Woman of Setzuan (B. Brecht, trans. E. Bentley), pf, 1953; Peer Gynt (H. Ibsen), pf, 1954; King Oedipus (Sophocles, W.B. Yeats), pf, 1957; The Tempest (W. Shakespeare), ens, 1960; The Exception and the Rule (B. Brecht, trans. E. Bentley), ens, 1961

INSTRUMENTAL

Orch: 2 Studien, 1933; Passacaglia, 1937 [arr. of 4 Studies on Basic Rows, no.4, pf]; The Man From Midian, 1942 [from ballet]; Sym., 1955–6; Piece in 3 Parts, pf, 16 players, 1961; Chbr Piece no.1, 14 insts, 1964; Chbr Piece no.2, 13 insts, 1967

For 3–9 insts: Konzert, 9 insts, 1933–7; Sax Qt, t sax, tpt, perc, pf, 1950, rev. 1954; Piece (Ob Qt), ob, vc, perc, pf, 1955; In 2 Parts for 6 Players, cl, tpt, vn, vc, hp, pf, 1962; Piece for 2 Inst Units, fl, ob, vn, vc, db, perc, pf, 1963; Trio in 2 Parts, fl, vc, pf, 1964; Str Qt, 1969; From Here on Farther, cl, b cl, vn, pf, 1969; Piece for Tpt and 7 Insts, tpt, cl, bn, hn, vn, va, vc, db, 1971

For 1–2 insts: Duo, 2 vn, 1924; Musik zu Hamlet, langsamer Satz, fl, cl, vc, 1929; Kleinere Canons in der Umkehrung zweier 12-tönig correspondierender Hexachorde, 2 vc, 1936; Suite im Hexachord, ob, cl, 1936; Sonata, ob, pf, 1938–41; Music for Any Insts, 1944–9; Sonata, vn, pf, 1949, Piece in 2 Parts, fl, pf, 1960; Piece in 2 Parts for Vn Alone, 1964; Solo Piece for Tpt, 1966; Second Piece for Vn Alone, 1966

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VOCAL

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Choral: 4 Songs from Ballad of the Unknown Soldier (Heb. M. Lifshitz, N. Altermann), SATB, 1937; 2 Chinesische Grabschriften, SATB, drums, 1937; 4 Pieces (Heb. Bible, G. Shofman), SATB, 1954; The Way a Crow (R. Frost), SAB, 1958

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A. Clarkson, ed.: *On the Music of Stefan Wolpe: Essays and Recollections* (forthcoming)

AUSTIN CLARKSON

Wolpert, Franz Alphons [Alfons] (*b* Wiesentheid, 11 Oct 1917; *d* Wiesentheid, 7 Aug 1978). German composer and teacher. His early studies were in Regensburg, where he was a choirboy at the cathedral. In 1937 he was appointed assistant chorus master at the Stadttheater in Regensburg, where he also attended classes at the Catholic church music school. He began studies in 1939 at the Mozarteum in Salzburg, attending the master classes of Wolf-Ferrari, Krauss and Walther Lampe. Wolpert taught music theory and the piano at the Mozarteum from 1941 to 1944; from 1950 he taught in Salem on Lake Constance. He received the Düsseldorf Schumann Prize in 1956. His music adopts the harmonic language of Bartók and Hindemith; in particular, the *Banchetto musicale* no.1 (1952) demonstrates an affinity with Bartók's earlier string quartets. Wolpert's book *Neue Harmonik* is an admirable summary: all vertical sonorities are explained through Rameau's principles as triads, triads with notes added, or chords built in 4ths; further possibilities are created by the inversion or respacing of these sonorities.

WORKS
(*selective list*)

Stage: Haiti 1803, n.d.; Der goldene Schuh (ballet), 1956; Pechvogel (Singspiel) n.d.; Der eingebildete Kranke (comic op, after J.-B.P. Molière), Vienna, Volksoper, 1975

Other vocal pieces: Dafnis (after A. Holz), n.d.; Urworte: Orphisch (J.W. Goethe), solo vv, chorus, orch; Das Göttliche (Goethe), S, chorus, orch, n.d.; Requiem, S, chorus, org, n.d.; Ave Maria, S, chorus, str, 1977; more than 50 lieder

Orch: Prelude: Wie es euch gefällt, 1952; Banchetto musicale no.1, vn, chbr orch, 1952; Banchetto musicale no.2, pf, orch, 1953; 3 concs.: vc, pf, orch, 1961, va, orch, n.d., vn, orch, n.d.; Schubert-Variationen, 1969–74; Wiesenthieder Aufzugsmarsch, wind orch, 1976

Chbr and solo inst: Konzertante Sonata, va, pf, 1969; Danze e serenate bavarese, fl, pf, 1970; Miniaturen, pf 4 hands, 1973; Ritornell, 3 vc, 1975; pieces for pf, org

Principal publishers: Breitkopf & Härtel, Heinrichshofen

WRITINGS

Neue Harmonik: die Lehre von den Akkordtypen (Regensburg, 1952, rev., enlarged 2/1972)

WILLIAM D. GUDGER

Wolquier, Nicolas. *See* WOLLICK, NICOLAUS.

Wolstan of Winchester. *See* WULFSTAN OF WINCHESTER.

Wolters, Gottfried (*b* Emmerich, Lower Rhine, 8 April 1910; *d* Emmerich, 25 June 1989). German choirmaster and musicologist. He studied German philology and musicology in Cologne with Kroyer and Bücken and in Berlin with Schering. After some years as a publisher's reader, his work as a choral conductor began in 1942 and resulted in the formation of the Norddeutscher Singkreis in Hamburg in 1950. Wolters's excellent work with this choir has had a lasting influence on the style of other choirs. His series of 120 songsheets, *Das singende Jahr* (1951–68), drew on old and new German material and on folksongs from all over Europe. He was a co-founder, with César Geoffray, of the European Federation of Youth Choirs, and helped to shape the federation's 'Europa Cantat' festivals. He composed many songs and choruses, and prepared several editions, notably of works by Monteverdi (including a critical edition of the Vespers, 1966) and Carissimi; his articles include a contribution on folksong to *Musikalische Zeitfragen*, vii (1959).

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J. Wolters: *Gottfried Wolters (1910–1989): eine Dokumentation* (Unterreichenbach, 1996) [incl. list of works and bibliography]

KLAUS L. NEUMANN

Woltersdorf [Wolterstorpius], **Joachim** (*b* Salzwedel, 1508; *d* Magdeburg, 1554). German Lutheran pastor and music theorist. After early studies in Hamburg he went to Wittenberg and became conrector there in about 1534. In 1537 he went to Magdeburg and served as pastor in several churches. He wrote a treatise entitled *De musica* (*I-PLcom* 3Q9B98; ed. in Kast) devoted to the elements of music. Although its text is a model of conciseness, the corrupt state of the musical examples makes it difficult to evaluate the importance of the treatise. Woltersdorf also contributed a foreword to Martin Agricola's *Rudimenta musices* (Wittenberg, 1539).

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P. Kast: 'Der Traktat "De musica" von Joachim Woltersdorf in der Biblioteca comunale zu Palermo', *AnMc*, no.1 (1963), 20–27

CLEMENT A. MILLER

Woltz, Johann (*b* *c*1550; *d* Heilbronn, 10 Sept 1618). German organist and anthologist. His father, also named Johann, served as town clerk and organist in Würzburg. The younger Woltz took an organ post at Heilbronn in *c*1572, and from 1592 he also served as Würzburg representative at an ecclesiastical court in Heilbronn. His *Nova musices organicae tabulatura* was published in Basle in 1617 (RISM 1617[24]/*R*; 1 piece ed. in *Cantantibus organis*, vii, Regensburg, 1962). In compiling this anthology of keyboard music, Woltz collaborated with his nephew, CHRISTOPH LEIBFRIED (1566–1635), organist, jurist and court clerk in Rötteln. 85 motets with Latin titles appear first, mostly by Giovanni Gabrieli (22), Hassler (13) and Andrea Gabrieli (10). Other composers, apart from Merulo, Lassus and Monte, are less well known, and are mostly Italian and German. 53 intabulated German songs occupy the second section; here works by Hassler and Franck predominate. 50 *canzoni alla francese* and 27 other instrumental pieces, mostly *fugae*, close the collection. The composers in this third section are the Italians Maschera, Merulo, Antegnati, Tresti, Banchieri and the two Gabrielis. 20 of the *fugae* are attributed to Simon Lohet.

Woltz set his music in new German organ tablature with spaces between the bars. He indicated in the preface that the music had been simplified for easy reading and playing by reducing all scores to four voices, though leaving intact imitative entries, suspensions and characteristic decorations. The first piece serves as a model for the application of coloration; other works employ little, if any, added ornamentation. The collection is intended for the amateur's use, especially in services and for private devotions. Pedal indications occur twice, though the player could use the pedals at any time to overcome awkward stretches in the left hand. Woltz's tablature marks the end of the colourist tradition in German keyboard music and the widespread acceptance of original Italian keyboard writing by Germans in the early Baroque period.

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CLYDE WILLIAM YOUNG

Wolzanus, Nicolaus. *See* FABER, NICOLAUS (ii).

Wolzogen, Hans (Paul) Freiherr **von** (*b* Potsdam, 13 Nov 1848; *d* Bayreuth, 2 June 1938). German writer on music. His mother was the daughter of the Berlin architect and artist Karl Friedrich Schinkel; his father, Alfred von Wolzogen (1823–83), was for a time director of the Schwerin court theatre. Following his mother's death in 1850, Hans was brought up by Schinkel relatives at the Berlin Bauakademie, founded and built by his grandfather. He had no formal musical training, though both parents had studied singing with F.W. Jähns (the biographer of Weber). After being parted from his father in infancy, he rejoined him at the age of 14 in Breslau, where he began to develop a passion for theatre and opera. A performance of *Tannhäuser* there in 1864 made little impression, but two years later he heard it again in Berlin, along with *Lohengrin*; these experiences marked the beginning of what was to become a lifelong dedication to Wagner's works and ideology. As a student in Berlin (1868–70), Wolzogen cultivated an interest in historical linguistics as well as classical and Germanic mythology and literature. He also developed an enthusiasm for the ideas of Schopenhauer. All of this, and his 'strong inclination for *Weltanschauung*', prepared the way for his eager reception of Wagner's *Beethoven* essay and Nietzsche's *Birth of Tragedy*, followed by Wagner's earlier theoretical writings.

Wolzogen passed through Bayreuth in the autumn of 1872 with his new wife, Mathilde von Schoeler, and observed the early stages of work on the Festpielhaus. He had written his first piece of pro-Wagnerian journalism in response to the Berlin production of *Die Meistersinger* in 1870, and contributed articles on Wagner to the *Musikalisches Wochenblatt* in 1871–3. His first extended encounter with the composer occurred in 1875 during the rehearsals for the first *Ring* cycle. For that event he

produced his most influential contribution to the Wagner literature: the first of his thematic guides to the leitmotifs of the music dramas (1876). Although the term 'leitmotif' had been in circulation for some time, these guides contributed greatly to the dissemination of this influential concept. The first guide was expanded in 1877 and followed by similar guides for the other music dramas, up to *Parsifal* (1882). After the first Bayreuth festival, Wolzogen was charged with publicizing plans for a musical-dramatic conservatory that would propagate a true Bayreuth style of singing, acting and stagecraft. When these plans came to nothing, he helped instead to found a journal, the *Bayreuther Blätter*, which he continued to edit for 60 years until his death in 1938. Wolzogen settled in Bayreuth in 1877 and remained, together with Cosima Wagner, at the centre of the 'cult' of faithful Wagnerians whose conservative and nationalistic-chauvinistic aesthetic ideology was easily assimilated by the Nationalist Socialist regime in the 1930s. With H.S. Chamberlain and others of this group, Wolzogen promoted Arthur Gobineau's racial theories and the anti-Semitic polemics of figures like Adolf Stöcker and Ludwig Schemann.

After Wagner's death, Wolzogen continued to write extensively on the music dramas and the Bayreuth *Weltanschauung* in general, as well as on numerous other topics regarding German language, literature and theatre. He wrote a number of plays and opera librettos from the late 1880s to about 1900, mainly in an unassuming comic vein (out of consideration for Wagner's hegemony in the realm of serious music drama); a number of these were set by Hans Sommer (*Das Schloss der Herzen*, *Saint Foix*, *Münchhausen* and *Augustin*) but the most successful was *Flauto solo*, set by Eugen d'Albert (1905). Wolzogen also strove to integrate a strand of Protestant Christian doctrine into many of his writings, of which Wagner (even at the time of *Parsifal*) did not always approve. Wolzogen himself admitted that much of what he published was scarcely noticed outside the immediate Bayreuth circle. By his own account, his most widely read publications were the motivic guides (*Leitfäden*), his *Erinnerungen an Wagner* (1883) and *Richard Wagner und die Tierwelt* (1890).

His half-brother Ernst von Wolzogen (1855–1934) wrote the libretto for Strauss's *Feuersnot* (1901); he also founded the satirical 'Überbrettl' Cabaret in Berlin, for which Oscar Straus and Schoenberg, among others, wrote music.

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Thematischer Leitfaden durch die Musik zu Richard Wagners Festspiel 'Der Ring des Nibelungen' (Leipzig, 1876; Eng. trans., 1882, 3/1888) [later retitled *Führer durch die Musik zu Richard Wagners Festspiel Der Ring des Nibelungen* and *Der Ring des Nibelungen: ein thematischer Leitfaden durch Dichtung und Musik*]
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THOMAS S. GREY

Women in music. Historical surveys of women in music have traditionally focussed on accounts of exceptional women as performers and composers. They are associated with the sizable literature on music as a traditional component of women's socialization and education. As a contemporary category of enquiry, the study of women in music is directly related to women's history, itself one of several scholarly research areas associated with the systematic study of gender. In this context, gender is treated as a socially constructed concept based on perceived differences between the sexes and a primary way of signifying relationships of power.

This article focusses on the collective experience of women within Western and non-Western musical traditions. For details of the lives and works of women musicians, see the articles on individual women.

See also FEMINISM; GAY AND LESBIAN MUSIC; GENDER; MUSICOLOGY, §II, 11; and SEX, SEXUALITY.

I. Historiography. II. Western classical traditions in Europe and the USA. III. World music.

I. Historiography

Western classical music is an art that has unfolded within the hierarchies of gender that mark our civilization as a whole. On the social structure of patriarchy rests the premise of the woman musician as a category in itself. The category has served as a way of both denigrating women, and valuing them and highlighting their accomplishments. The benefit of focussing on gender as the primary historical variable is to produce a history where little existed before. The danger is that women's achievements are compared primarily with those of other women and unduly segregated from mainstream narratives.

The category of women in music has provenance in both women's history and in Western music. W.C. Printz's *Historische Beschreibung der edelen Sing- und Kling-Kunst* (1690), the first major German history of music, uses two virtually synonymous terms for women – 'Frauenmusicantinnen' and 'Weiber Musicantinnen' – to index figures from antiquity and the Old Testament (e.g. Sappho, Corinna, Lamia, Miriam). These examples served as sources of legitimacy for women's creativity for centuries. Their names appear not only in music dictionaries, but also within the more general literature known in women's history as the 'catalogue' tradition – the many books, essays and treatises from antiquity to the present

where authors have written collectively about notable (and notorious) women, to express generalized views of the female sex and its achievements. A reference to Sappho, for example, appears in Boccaccio's *De claris mulieribus* (*c*1359) and in Christine de Pisan's *Le Livre de la Cité des Dames* (1405). In a French translation of Boccaccio (*Des cleres et nobles femmes*, *c*1470), Sappho is depicted with a harp, psaltery and organ, providing a rare illustration of a historical female musician. Miriam is celebrated in Bathsua Makin's *Essay to Revive the Antient Education of Gentlewomen in Religion, Manners, Arts, and Tongues* (1673).

In the 1700s, names of contemporary female musicians slowly made their way into music lexicography and history. Here professional opera singers far outnumbered women in any other category. Their visibility stands in sharp contrast to the haphazard historical treatment of female composers, few of whom appear in 18th-century musical dictionaries. Important precedents were set by the singular entry for Elisabeth Jacquet de la Guerre in Titon du Tillet's *Le Parnasse François* (1732) and by the addition of five more women in Walther's *Musicalisches Lexicon* (1732). Burney listed hosts of singers and two composers (Francesca Caccini and Barbara Strozzi). Calling 'Jacquette' de la Guerre 'a female musician', Hawkins also indexed categories for 'singers, female' and 'women singing', to comment on prohibitions in church and public performance. At the end of the century, more composers – around a dozen or so – appear in Gerber's *Historisch-biographisches Lexikon der Tonkünstler* (1790–92).

Subsequent patterns of inclusion for female musicians varied greatly in the 19th century. The four-volume revised edition (1812–14) of Gerber's dictionary doubled the number of entries, and more than 50 female composers are included in Fétis's *Biographie universelle des musiciens et bibliographie générale de la musique* (1835–44, 2/1860–65). Fetis's singular attention to repertory coincides with the emergence of a sufficiently large number of female composers to form a distinct critical category. In Germany, the term 'Damenmusik' ('women's music') is found as early as August 1811 in the *Allgemeine musikalische Zeitung*: it was used pejoratively to indicate a dilettante. In this case the anonymous critic admitted he approached a piano sonata by a female composer with 'a feeling of dread', only to find himself pleasantly surprised by (yet another) exception to the rule of 'Damenmusik'. Far more charitable assessments grace the first known article on female composers, where its author, Maurice Bourges (J1847), linked his topic to the lively disputes over 'l'emancipation de la femme'.

Despite the increase in numbers of women composing music in the 19th century, mainstream recognition in dictionaries and histories on the whole slowed rather than accelerated. Grove included only 29 female composers in his first *Dictionary of Music and Musicians* (1879–89). Within music history, female composers vanished from narratives of stylistic periods represented by great men. Ambros, for example, mentioned only one female composer (Caccini) in his *Geschichte der Musik* (1862–8). In his widely known *Illustrierte Musikgeschichte* (1880–85), translated into several languages and known in England and the USA as *History of Music* (1882–6), Emil Naumann wrote that 'all creative work in music is well-known as being the exclusive work of men'. Such discrepancies and pronouncements point up the historical contingencies that affect the process of recognition.

Between 1870 and 1910 cultural feminism produced for the first time a literature to challenge the limits of such music history. The topic of 'women in music' was explored in various formats, among them dictionaries (Michaelis, C1888, is the earliest), celebratory essays about 'women's work in music', and polemics, where authors rebutted theories of biological determinism with sociological critiques of the effect of class and gender on musical creativity. Two important articles were associated explicitly with feminism. In the USA, the Association for the Advancement of Women sponsored Fanny Ritter's *Woman as a Musician* (1876), a work indebted to Margaret Fuller's *Woman in the Nineteenth Century* (1845). In Germany, Jessel's monograph *Warum giebt es so wenige Componistinnen!* was published in 1898 by the Frankfurt branch of the Allgemeine Deutsche Frauenverein.

Musicological scholarship between 1900 and 1940 witnessed an important new emphasis on a collective approach to women's history. Two pioneering generations of female musicologists, among them Marie Bobillier (publishing as Michel Brenet), Yvonne Rokseth and Kathi Meyer, produced studies of women's musical institutions such as the convent and the female choir, marshalling evidence from literature and iconography to support the social vitality of women's roles. Influenced by Meyer's work, Sophie Drinker expanded her research (F1948) beyond a particular institution or era, thus pioneering the historiography of women and music as a topic in its own right. However, the implications of such work had little impact on mainstream musicology until the end of the century.

In the 1970s the revival of feminism produced an explosion of activity in revisionist history and a new discipline initially named 'women's studies'. Here much of the new scholarship has been advanced by female historians, who after 1970 received professional training in musicology in greater numbers than ever before in the USA. By 1980 academic courses in 'women in music' began to be taught in American universities; their subsequent proliferation in the USA and European countries, in addition to general interest, created a demand for scores and sound recordings. In the 1970s some recording companies, such as Leonarda (founded by Marnie Hall, 1977), began to specialize in historical and contemporary work by women. Furore Verlag, founded in 1986, was the first publishing house to concentrate on printing music by, and books about, women composers. In the 1980s some exceptional recordings of this new repertory, pioneered by outstanding performer-advocate soloists and ensembles, moved into the mainstream: the success of the group Sequentia (founded by Benjamin Bagby and Barbara Thornton), known particularly for their recordings of music by Hildegard of Bingen, is a case in point.

By 1990 women's history in music had developed within three interlocking categories – repertory, social process and ideology. In respect of the essential enterprise of investigating a neglected repertory, much music by women composers is still unexcavated. The comprehensive *New Grove Dictionary of Women Composers* (1994) contains over 900 entries. A second research trajectory has concentrated on social process, that is to say, the

impact of gender on the diverse ways music is transmitted through a culture. This research focusses on restoring historical 'agency' to women and investigating the degree of their access to sophisticated modes of cultural production, notably within separatist institutions. One example is the current boom in research on convents. Other scholars have synthesized interdisciplinary evidence from diverse fields, such as archaeology, iconography and literary sources, to reconstruct unwritten traditions and performing practices where women played important roles. By implication such methods temper the exclusivity of notation-based style analysis and theory. Even now, however, the history of music as an accomplishment for the privileged (i.e. the highly educated, middle- or upper-class) woman has yet to be comprehensively described. Here one confronts ideology at every turn, that is, the prescriptive literature of musical socialization, education, aesthetics and theory. All these are influenced by the duality of gender and its social construction of 'masculine' and 'feminine'. In this area Rieger (F1981), Citron and Solie (both F1993) have made pioneering contributions. Ideology links women's history with the history of sexual difference, research areas that overlap but are not identical. Here McClary (F1990) has led the way.

The process of integrating women's history into mainstream narrative texts, and into the methodology of historiography itself, remains a profoundly important challenge. Nevertheless, the study of gender in music from various perspectives and through diverse approaches is now more widely countenanced.

II. Western classical traditions in Europe and the USA

1. Antiquity to 500 CE. 2. 500–1500. 3. 1500–1800. 4. Since 1800.

1. ANTIQUITY TO 500 CE. Music played an integral role in the cultures of ancient Greece and Rome. It was performed at various public cultural events, such as religious rites, life-cycle rituals, plays, festivals and competitions. In private life, it provided diversion at home; in larger social settings, professional musicians entertained at banquets and symposia. Because music formed an important part of education in ancient Greece, a painting of a school scene was as likely to feature a lyre as it was a scroll. Our understanding of the extent and nature of women's participation in all these areas rests primarily on iconography, supplemented by archaeological evidence and anthropological interpretations.

Women's choruses played a highly visible role in festivals and rituals. One body of evidence comes from the imagery on 5th- and 6th-century BCE Athenian vase paintings. Of some 100 surviving vase paintings depicting choruses, nearly 80 show choruses of girls or women. Even in Athens, where women led the most restrictive lives of any in the Greek city-states, they were nevertheless involved in nearly half of the city's 30 annual festivals. Such rituals, where choral dance and music merge, could involve specific poetic forms, among them *epithalamia* (choral wedding songs) and *parthenia* (virgins' songs).

Women's choruses also participated in musical festivals and competitions. From Sparta, the only city-state that granted women citizenship, comes an account of one such performance. Barker (G1990) described a 7th-century female chorus, who performed a *partheneion* by the poet-composer Alcman as part of a Delian festival, where the singers refer unambiguously (although the matter is much discussed) to a rival choir with whom they compete.

Athenian vase paintings also depict women in scenes that regularly include musical instruments – in interiors, where the aulos, kithara and lyre are common elements of the iconography of respectable womanhood, and at banquets and symposia, where the aulos and harp are played by *hetairai* (courtesans), who were often slaves. These social contexts for music-making by women provoked much comment from the Greek philosophers. Both Plato (in *Protagoras*) and Aristotle (in the *Politics*) differentiated respectable domestic female musicians from entertainer-musicians.

The relationship between a woman's public performance and outcast sexual status was to persist for many centuries – a taboo that belied a more complex reality. Some evidence from Hellenistic Greece suggests the possibility that professional women musicians could make an honourable career of performing in theatres and at festivals. In 86 BCE one Polygnota, daughter of Socrates of Thebes, was paid 500 drachmas for her kithara-playing and singing at Delphi; and a 2nd–3rd century CE gravestone carries the inscription 'Eutychousa and Nais, unfortunate; sisters, both musical, both eloquent, both trained to play the harp and the lyre, here the earth covers them gently, O stranger' (Lefkowitz and Fant, G1982).

From Greek antiquity comes the legendary figure of the poet-singer Sappho of Lesbos, whose remarkable innovation of personal monody made her one of the most famous poets in Western culture. 'Come, divine lyre, speak to me and find yourself a voice', Sappho wrote, and a famous vase painting from around 460 BCE depicts her holding a barbitos. After Sappho, female poet-musicians appear in the Greek world in every century.

From classical Greece also comes a legacy of beliefs linking musical aesthetics with sexual difference. Plato's comments on ethos and musical style included warnings to men that music could induce effeminacy and equally stern admonishments to women about sexual licentiousness. Hence his recommendation (in the *Republic*) for antidotes of noble and manly music for men and modest submissive songs for women. Men should also avoid excessive expressions of grief, such as 'weak and feminine' musical lamenting (Sultan, G1993).

Old Testament references describe women singing, playing instruments and dancing. Miriam's Victory Song at the Red Sea (which extols the defeat of the Egyptians) is the most influential portion of scripture: 'Miriam the prophetess, Aaron's sister, took a timbrel in her hand, and all the women went out after her in dance with timbrels. And Miriam chanted for them, "Sing to the Lord, for He has triumphed gloriously; the horse and his rider He has thrown into the sea"' (*Exodus* xv.20–21). Of Miriam, so prominent in Handel's oratorio *Israel in Egypt*, Fanny Ritter wrote (F1876): 'Who can say that her song of triumph was not her own composition?'.

Miriam's Victory Song has been at the centre of the recent explosion of Bible research by the first modern generation of female scholars and theologians. Among the Dead Sea Scrolls are fragments that give evidence of a longer song of Miriam. Was Miriam's Victory Song a distinctive women's genre, a drum-dance-song ensemble in which only women were the instrumentalists? Meyers (1993) took this position, supporting it with archaeological evidence of Syro-Palestinian terracotta figurines, typically found at excavation sites from the Second Iron Age (which corresponds roughly to the period of the First

Temple and the Monarchic Period, 1000–540 BCE). Many female figures hold hand drums, others lyres or double flutes. To Meyers such evidence suggests women's musical participation during a period when biblical references to female musicians diminished.

The participation of women in formal Jewish liturgy was another matter altogether. In the early Rabbinic period (*c*300–600 CE) Jewish scholars promulgated various prohibitions against *kol isha* (Hebrew: 'voice of woman'). A phrase in *1 Samuel* – 'Listening to a woman's voice is sexual enticement' – supported the separation of sexes during worship and prohibitions against female leadership in liturgy. Because female responses to psalms chanted by male voices were permitted, one finds occasional references to schismatic Jewish cults where both men and women had separate choirs, each led by male and female preceptors. The Jewish Hellenistic philosopher Philo described a service of the *therapeutae* where hymn- and psalm-chanting occurred between two such antiphonal choirs. Many centuries later, in the German town of Worms, a group of women had their own synagogue, adjoining that of the men. A 13th-century tombstone commemorates 'the eminent and excellent lady Uranya bat harav Avraham who was the master of the synagogue singers. She also officiated and sang hymns with sweet melodies before the female worshippers. In devout service may her memory be preserved' (Taitz, H1986).

In the early centuries of Christianity, the Church Fathers intensified the polemics surrounding the moral censure of professional female musicians and the prohibitions from Jewish exegesis on *kol isha*. Patristic authorities elaborated St Paul's famous dictum 'mulieres in ecclesies taceant': 'Let your women keep silent in the churches, for they are not permitted to speak, but they are to be submissive, as the law also says' (*1 Corinthians* xiv.34). Cyril of Jerusalem (*c*315–86) advised nuns to pray 'so that their lips move, but the ears of others do not hear. . . . And the married woman should do likewise'. The fear that secular music harboured sexuality and subversion within it looms large in this passage from the Church Father Pseudo-Basil:

> You place a lyre ornamented with gold and ivory upon a high pedestal as if were a . . . devilish idol, and some miserable woman, rather than being taught to place her hands upon the spindle, is taught by you . . . to stretch them out upon the lyre. Perhaps you pay her wages or perhaps you turn her over to some female pimp, who, after exhausting the licentious potential of her own body, presides over young women as the teacher of similar deeds.

In practice, the early centuries of Christianity heard *vox feminae* more than these writings suggest. The testimony of the Spanish pilgrim Egeria of around 400 CE authenticates the 'continuous psalmody' practised by the 'monazontes' (monks) and the 'parthenae' (nuns) in antiphonal style at a Jerusalem church. But the writings of the Church Fathers were to remain authoritative sources for social and intellectual control in subsequent centuries. A thousand years later, in *De institutione feminae christianae* (1523), a book whose popularity nearly matched that of Castiglione's *Il libro del cortegiano*, Juan Louis Vives lamented the 'intolerable degree of insolence' of women who 'did not read or hear tell of those splendid exhortations of the Fathers of the Church concerning chastity, solitude, silence and feminine adornment and attire'.

2. 500–1500. The monastic movement, which was formalized in the 6th century, played a crucial role in women's music history during the Middle Ages. The Rule of St Benedict (*c*530 CE) established convents as well as monasteries, while around 512–34 Caesarius, Bishop of Arles, wrote the first rule especially for a women's community. Administrative structures were similar, so that abbeys had an abbot or abbess, a prior or prioress, and a cantor or cantrix. Despite the fact that most positions within the church hierarchy would have remained closed to women, that monasteries would have been more powerful, numerous and wealthy than convents, that equivalent educations were not provided and Latin not routinely taught, convents nevertheless functioned like monasteries in the propagation and preservation of medieval music.

Some exceptional convents were famous centres of learning. Two organa survive from the celebrated illuminated religious encyclopedia *Hortus deliciarum* (*c*1167–85) by Herrad of Landsberg which is no longer extant. A major 14th-century manuscript of polyphony comes from the Spanish convent of Las Huelgas, Burgos. The 15th-century Utrecht Liederbuch comes from a Franciscan nunnery. Yardley (1986) listed 14 additional manuscripts from convents containing music from the 12th century to the 15th.

Convents offered some women access to musical literacy. The first surviving music by a female composer is a set of troparia by Kassia (*b* 810), a renowned Byzantine composer of chant. The most stunning achievement of the era belongs to the abbess Hildegard of Bingen, a leading figure in 12th-century culture and one of several prominent female mystics in the 12th and 13th centuries. Music history has long acknowledged her existence, but only recently her stature: Hildegard created the largest single body of attributed monophonic chant of the Middle Ages. She also wrote the first allegorical morality play (*Ordo virtutum*), the only medieval music drama in which both the music and the text are attributed. Like Sappho and Miriam, Hildegard entered the world of illustrious paradigms. In 1523 Vives wrote that 'the letters and learned books of the German maiden, Hildegard, are in everyone's hands' (*De institutione feminae christianae*), yet only in the last two decades of the 20th century did her musical genius win recognition beyond the scholar's circle.

How much new music was created more routinely by other religious women is the subject of research often focussing on the special ceremonies unique to convent life (such as the consecration service of Virgin Brides to Christ). Manuscript corroboration can be found in many countries. Over half the antiphon repertory in the music of St Birgitta of Sweden (1303–73) is unknown outside its main source, the *Cantus sororum*. The Dutch nun Suster Bertken (1426/7–1514) published eight sacred songs, the melody of one of which survives through its concordance in the Utrecht Liederbuch. In England, chants unique to specific monasteries survive in a 15th-century hymnal from Barking Abbey and from a Benedictine nunnery at Chester (including the still familiar carol *Qui creavit celum*).

Convent life and culture varied greatly by era, region, order and class. Some convents served the daughters of the rich, forced to take vows by their families (indeed, the theme of the forced nun appears in contemporary popular

songs); others were shelters for the random poor. The discipline and control exercised by local ecclesiastical authorities varied as well. As early as 789 CE Charlemagne issued an order that 'no abbess should let those under her . . . dare to write love songs [*winileodas*]'. This points not only to now buried repertories but to social behaviour more diverse and less predictable than church doctrines suggest. By the 12th century the ubiquitousness of the religious woman as music teacher modified the iconography of La Donna Musica – Lady Music – which moved from allegory into contemporary allusion. The mid-13th-century Florentine manuscript known as 'F' contains an illumination of the three Boethian categories of music: one of the figures is dressed in the garb of a convent music teacher. Awareness of all these factors has changed the climate of scholarship around medieval music to some extent, so that no longer is Gregorian chant defined as 'single-line melody sung by men', as it was in 1980 in Grout's influential *History of Western Music*.

More questions than answers still surround the practice of polyphony in convents. Ecclesiastical decrees suppressing polyphony imply conventions of musical performance already in place. In 1261 the Archbishop of Rouen forbade the convent at Montivilliers to continue to perform conductus and motets. Yet this convent enjoyed enough of a reputation for knights in the *Roman de l'Escouffe* to attend a Mass sung by the Montivilliers 'nonnains'. The Las Huelgas Manuscript contains a two-part solfège exercise annotated with directions for convent use. Still awaiting more historical investigation is a late 14th-century manuscript 'Notitia de valore delle note del canto misurato' from a Florentine convent, which teaches 'musica mensuralis', including the reading and composing of motet tenors.

With respect to secular music, four important currents flow through the period 1000–1500: (1) the continuation of employment as musician-entertainers; (2) the representation of women's experience in sophisticated genres, producing 'women's song' in every medieval Romance-language repertory; (3) the emergence of the 'trobairitz' and female trouvère; and (4) the pervasive musical activity of amateur female musicians, both in urban social life and in court culture.

Working-class women made livings as professional musicians – both as freelance, sometimes itinerant, minstrels (known as *joglaresse* in Provençal, or *jougleresse* in Northern French) and as court entertainers. In the French *romans*, heroines have adventures in which they darken their skin to disguise themselves as Moorish *jougleresses* (*Aucassin et Nicolette*) or *menestrelles* (*Galeran de Bretagne* and *Guillaume de Dole*). Illuminations in the late 13th-century Cantigas de Santa Maria include a depiction of a female servant-lute player entertaining two ladies. In other 13th-century French manuscripts illuminations realistically portray women musicians playing the vielle, harp, rebec and gittern.

Most guilds, according to Etienne Boileau's *Livre des metiers* (1270), accepted women. In 1321 eight women were among the 37 who signed the statutes of the professional guild of *menestriers* (minstrels), whose articles of incorporation mention 'menestreus et menestrelles' and 'jougleurs et jougleresses'. In England, the Musicians' Company of London (founded 1472) included women as well as men. Sometimes an obscure source provides a confirming detail. For example, the household accounts of Dame Alice de Bryene, a wealthy English widow, mention payment to 'Margaret Brydbek, one harper' at a New Year's banquet in 1413 (Amt, 1993). Diverse archives from the courts of Louis IX, of Burgundy, of the Duke of Berry and of Savoy provide similar corroboration, mentioning employment of a 'cantatrix' or 'chanteresses' and 'menestrières'.

Between 1000 and 1500, as vernacular artistic forms gained literary prominence, the medieval lyric, which was rooted in centuries of aural tradition as well as classical literary practice, developed into formal genres in several Romance languages. With that came a significant literary corpus for the representation of women's experience and sexual love. Love songs written from the point of view of a female subject appear as *cantigas de amigo* in Portugal, *Frauenlieder* in Germany and *chansons de femme* in France. Songs about pregnancy appear in *Carmina Burana*. Social critiques of marriage appear in the French *chanson de malmariée* or its Italian counterpart the *malmaritate*. Women in French *romans* often sang a *chanson de toile*, a weaving song that spins a tale of unrequited love. The genre of 'women's song' is found in 15th-century Italian chansonniers.

Who sang such songs? Who listened? As an accomplishment for an ideal heroine or a socially ambitious young woman, music was promoted in literature and in advice books. In around 1200 Garin lo Brun's *Ensenhamens* urged women to sing and recite poetry for their guests. The *Ensenhamen de la donsela* by Amanieu de Sescars (*c*1291–1295), a Catalan, explicitly suggests that young women practise the arts of the 'trobairitz' and write 'jocs partis' (jeux-partis, or love-debate duets), thus endorsing a high level of cultural literacy. The subject of Chretien de Troyes' *Philomena* composed poetry and played the psaltery, vielle and other instruments. In Gotfrid von Strassburg's *Tristan*, Isolde achieves the musical skill one associates with Orpheus, enchanting men (instead of beasts) through her music: she fiddles an *estampie*, plays the lyre and harp expertly, and sings a variety of chansons, including a pastourelle, rotrouenge and rondeau, some of which she may have composed.

Thus the step from 'chansons de femme' to actual female poet-musicians is not great. Alongside the troubadour is the 'trobairitz', a term found in the *Roman de Flamenca* (*c*1250). About 20 female poets flourished between 1170 and 1260, among them Alamanda, Azalais de Porcairages, Maria de Ventadorn, Tibors, Castelloza, Garsenda and the Comtessa da Dia. Dominating the total known corpus of about 40 poems are two genres – the *tenso* (debate dialogue), and the *canso* (love song). Only one *canso* by an Occitanian composer, the beautiful *A chantar* by the Comtessa da Dia, has survived with a melody (*F-Pn* fr.844). Of around 15 chansons by female trouvères, five survive with melodies. Coldwell (1986) transcribed one chanson each by Maroie de Dregnau de Lille and Blanche de Castile and a duet by Dame Margot and Dame Maroie, a rare example of a jeu-parti. 13th-century chansonniers containing this repertory include the famous Manuscript du Roi (*F-Pn* fr.844, *c*1246–1254); the Chansonnier cangé (*F-Pn* fr.845); *F-Pn* n.a.fr.21677; *F-AS* 657 (*c*1278); *I-Rvat* Reg.Lat. 1490; and the Chansonnier de Noailles (*F-Pn* fr.12615). The composing 'domna' (lady) was, according to the *vidas*, most often a noblewoman. But that does not mean she wrote for herself alone: a 13th-century Italian manuscript

(MS H) is exceptional in depicting eight trobairitz, significantly seen in performance poses, with hands outstretched toward an imaginary audience, or holding a pointer.

Although the trobairitz and women trouvères contributed perhaps 1% of the total repertory, their symbolic stature as the first female composers of extant European secular music has attracted many historians and literary critics. In 1935 Rokseth asserted the 'fraîcheur' and 'sincérité' of the chansons of the Comtessa da Dia. More recently, literary critics have searched the repertory to demonstrate 'écriture féminine', that powerful if ambiguous idea of sexual identity inscribing itself into art.

Why the 12th century produced such enduring examples of women's musical creativity as Hildegard of Bingen and the trobairitz remains unexplained. It has been asserted (in landmark scholarship by Kelly-Gadol, H1977) that 12th-century cultural achievements paralleled the comparative growth in power and wealth of medieval women in general, particularly in Occitan, where the trobairitz resided. No comparable figures emerge within the repertory of polyphonic music until three centuries later.

It is true that anonymity was the rule rather than the exception for both men and women composers until the 15th century (e.g. there are no named composers for the 13th-century motet repertory). For women, moreover, conventions of modesty and class restraints increased the likelihood of their donning the protective veil of anonymity. That there were fewer women composers then (as now) also seems likely, a fact related directly to their subordination in society. Notated polyphony in Western music, which was becoming increasingly important, depended precisely on the kinds of training women usually did not receive – study at a cathedral school, or apprenticeship to a master player.

The lack of compositions attributed to women has occasionally been interpreted as evidence of their exclusion from late medieval musical life. But too much circumstantial evidence shifts the burden of proof away from assumptions of exclusion towards more sophisticated interpretations of performing practice. Many examples of literary allusion and visual imagery document the ubiquitous presence of women in the musical culture of the late Middle Ages. It is significant that in Boccaccio's *Decameron* women musicians outnumber men.

The tradition of music as an élite accomplishment sanctioned their training on instruments (like the vielle or harp), especially to relieve the tedium of young girls 'who would not last shut in' – that is, sequestered in the home – without some diversion (Francesco da Barberino, *Reggimento e costumi di donna*, 1316–18). This early Italian treatise devoted to women's socialization contains one of the earliest uses of the word 'chamber' to describe musical activity in a space that links intimacy with emotion: 'E questo canto basso, chiamato camerale, e quel che piace e che passe ne' cuori' ('And this soft singing style, called of the chamber, is what people like and will affect the heart'; Beck in Schliefer and Glickman, A1996).

The brilliant courts, so important to the prestige of feudal and monarchical governance, required both women and men. Music as entertainment, as symbol of wealth and royal breeding, depended on the female courtier as much as on her male counterpart. Specialized studies of particular courts, such as that of Princess Marguerite of Scotland, where the creative work of several women poets has been documented, may eventually also unearth names of women composers.

Some noblewomen became important musical patrons. The Mellon Chansonnier (*US-NHub* 91) was probably prepared as a gift to Beatrice of Aragon, reflecting her tastes and interests. The chanson album of Marguérite of Austria, prepared under her direction, includes her poetry and perhaps even a composition of hers (*B-Br* 228 and 11239). Other notable patrons include Marie of Burgundy, Anne of Britanny and, above all, Isabella d'Este. Isabella played a formative role in the development of the frottola, employing women (among them Giovanna Moreschi, the wife of Marchetto Cara) as professional singers at the Mantuan court. Manuscript corroboration for the use of women's voices in the frottola survives (*I-Fn* Magl. VII. 735, *c*1510).

3. 1500–1800. The early modern period witnessed a number of important developments. Precedents of all sorts were set, among them access for women to professional performing careers on stage and in the concert hall, as well as to publication. Nothing remotely resembling equality of education or opportunity prevailed, but new social institutions, like the salon and the boarding-school, mediated boundaries between public and private musical expression. The special historical position music occupied within women's separate and unequal education had far-reaching consequences. Amateur musical life for both women and men in this period can hardly be understood without reference to the voluminous literature of gender ideology, ranging from the polemical 'Querelle des femmes' (the debate over equality of the sexes and the nature of 'woman', inaugurated *c*1400 by Christine de Pisan and begun in earnest *c*1500) to the didactic treatises on educating daughters.

The publication record for female composers begins in 1557 with an organ setting of the hymn *Conditor alme* by the Spanish nun Gracia Baptista in Luis Venegas de Henestrosa's *Libro de cifra nueva para tecla, harpa, y vihuela*. In 1566 four madrigals by Maddalena Casulana appeared in the collection *Il desiderio*, the earliest printed vocal music by the first woman to consider herself a professional composer. Outside Italy, other countries followed suit in the next century: Germany in 1651, with hymn melodies by Sophie Elisabeth, Duchess of Brunswick-Lüneberg, one of the earliest documented German female composers after the Middle Ages; England in 1655, with the three songs by Mary Dering included in Henry Lawes's *Second Book of Ayres, and Dialogues*; and France in 1678, initially with *airs* by Mme Sicard printed in a Ballard collection, but more substantively in 1687 with a collection of keyboard music by Elisabeth Jacquet de La Guerre. In addition to Jacquet de La Guerre, a celebrated professional performer and composer in diverse genres ranging from harpsichord music to opera, a few other women gained exceptional professional renown as composers. Among others whose music is now enjoying active rediscovery are Francesca Caccini, Barbara Strozzi and the prolific nun-composer Isabella Leonarda.

The most sweeping and radical change in the status of women musicians was the result of their increased participation in professional singing. In the 1580s the success of the 'concerto delle donne' – a virtuoso female vocal ensemble at the Ferrara court, whose repertory of madrigals was fed by such composers as Luzzaschi,

Marenzio and Monteverdi – propelled into prominence the novel option of exclusive women's voices. The Ferrara ensemble, which initially included Livia d'Arco, Anna Guarini, the famous Laura Peverara and, later, Tarquinia Molza, was emulated at other northern Italian courts. Such ensembles offered greater opportunities for women to be employed at court specifically as musicians.

The recognition of the female voice as a separate musical entity as distinct from other treble options (e.g. boy soprano, or castrato) had enormous consequences for the development of singing in general, as well as for composition, where it shaped the progressive stylistic trajectory of late Renaissance Italian vocal music, first in the madrigal and later in opera. Opera unfolded through the assimilation of 'woman' as both subject and agent. As subjects, operatic heroines (whose thematic weight made their names the very titles of operas) embodied female archetypes often popularized in the catalogue tradition of famous or notorious women, familiar from myth (Eurydice, Dido) and antiquity (Poppaea). Over 30 of Boccaccio's 106 subjects in *De claris mulieribus* were transformed into operatic characters on the 17th-century Venetian stage.

As an agent, the woman singer commanded 'a rhetorical authority, a previously unknown power to move and seduce audiences'. Access by Italian women to the public stage had originated in the 16th-century *commedia dell'arte* (where Isabella Andreini was a pioneer). With the onset of commercial public opera in Venice in 1637, the doors opened to greater fame and fortune. Singers such as Vittoria Archilei, Laura Guiddiccioni Lucchesini and Andriana Basile were followed by Anna Renzi, the Venetian soprano whose career created the typology of the prima donna in the burgeoning opera industry of the 1640s. With the dissemination of Italian opera throughout the rest of Europe, new opportunities abounded.

Probably the first English female singer to appear on a professional stage was Catherine Coleman in 1656; by 1662, a royal warrant decreed that women actors rather than boys were to play female roles. Early 18th-century Londoners celebrated Catherine Tofts as one of England's first native prima donnas. Later in the century, Mme Mara (Gertrud Elisabeth Schmeling) was the first international opera star of German birth. Largely excluded from royal appointments at Louis XIV's court, French women gained access to the stage through the Académie Royale de Musique, first as dancers, later as singers. Their subsequent participation as singers in opera in Paris and at Versailles, and as instrumentalists at the Concert Spirituel, has been well documented. Some 18th-century women gained real international fame, among them the singers Faustina Bordoni and Francesca Cuzzoni.

To compose opera and get it produced, greater obstacles had to be surmounted, but a few women gradually began to succeed in this ambitious genre, as well as in the related genres of oratorio and *opéra comique*. The historical record in Italy is somewhat paradoxical. While Venetian women wrote about 50 opera librettos between 1700 and 1750 (over half the total for Italian female authors as a whole – see Hufton, T1996), few women after Francesca Caccini composed *opera seria* (Antonia Bembo's opera *Ercole amante*, written for Louis XIV in 1707, remains unperformed). Between 1670 and 1724, four Italian women composed oratorios and other dramatic works performed at the Imperial Chapel in Vienna. No music has survived for *Le sacre visioni di Santa Teresa* by the Austrian nun Maria Anna de Raschenau, but there are extant oratorios by Catterina Grazianini, Maria Grimani and Camilla de Rossi (notably Rossi's *Il sacrifizio di Abramo*, 1708). In France, Jacquet de la Guerre, Mlle Duval, Henriette de Beaumesnil and de Vismes composed operas for the Académie Royale de Musique, in 1691, 1736, 1784 and 1800 respectively. The long span between these works suggests how hard it was to get opera produced. Even so, occasional references to other obscure figures suggest a still relatively unexplored breadth of participation by women. In the Netherlands, the great 18th-century *epistolaire* Isabelle de Charrière (or Belle van Zuylen) wrote several operas: fragments of her *L'Olimpiade* are extant. Also worthy of mention is her compatriot, the aria composer Josina Boetzelaer. In France, women achieved greater visibility writing *opéra comique*. Henrietta de Beaumesnil had six works produced in Paris between about 1781 and 1792, and Julie Candeille became famous for her *Cathérine, ou La belle fermière* (1792), which received 113 performances during the Revolution. Candeille justified her career in 1795 by claiming traditional feminine virtues: 'No insensitive pride, no arrogant pretension, has ever guided me in the service of the arts. . . . Submissiveness and necessity led me to the theatre; a propensity for such work and a love of it emboldened me to write. These two resources, united, are my sole means of survival' (Sadie, I1986).

Opera and oratorio were 'companionate' musical genres, that is, they allowed for equal participation from both sexes. It was to take many more decades for other 'mixed' parallels to emerge. Johann Hiller founded a singing school open to women in 1771 in Leipzig, to oppose the exclusion of women from choral singing, especially in church. His most famous pupil was the lied composer Corona Schröter. A parallel endeavour in Berlin was the Singakademie, founded by C.F.C. Fasch in 1792. That year, perhaps for the first time in Germany, a mixed chorus of adult voices presented a public choral concert.

In Catholic countries, and in Italy in particular, convents saw sophisticated music-making throughout the 17th century. Over half the women whose works were published in Italy between 1566 and 1700 were nuns. In the post-Tridentine period, before the 18th-century decline of the Italian convents, their records include thousands of organists, singers and composers. Despite the Council of Trent's ban on polyphony in convents, its installation of 'clausura' or total cloistering, as well as continued ecclesiastical decrees attempting to control musical expression, at least 26 Italian cities had musically important convents. Some even enjoyed international reputations. In their writings, Bottrigari and Artusi immortalized the orchestral concerts at S Vito in Ferrara, where Raffaella Aleotti, a member of the convent, composed the earliest printed collection of sacred music by a woman. Other musically renowned convents include S Geminiano in Modena; many in Milan, but especially S Radegonda (where Chiara Margarita Cozzolani published music); in Bologna, S Lorenzo (where Monteverdi's motets were sung) and S Cristina della Fondazza (home of the composer Lucrezia Vizzana); and S Orsola in Novara (home of the prolific Isabella Leonarda).

Notable French counterparts include the abbey at Feuillants (where the famous singer Anne de la Barre appeared in 1656); the Abbaye Royale des Religieuses de

Longchamp, Port-Royal, Assomption, and the religious but uncloistered community Petite Union Chrétienne des Dames de Saint Chaumont, where Antonia Bembo composed motets and psalm settings.

A unique institution in Venice was the 'ospedale' (a state-run shelter for chronically ill, poor and homeless children), which provided the first formally organized music education for women outside the convent. Four women's *ospedali* became famous musical centres: the Incurabili, Pietà, Derelitti and Mendicanti. Unencumbered by Vatican rules, they trained choruses of young girls and offered private lessons on instruments and in singing. By 1630 some were offering instruction to non-resident girls, and accepted as boarders female students, *figlie di spezi*, who paid for tuition. Between 1585 and 1855 the *ospedali* employed about 300 male professional musicians (among them Legrenzi, Vivaldi, Galuppi and Hasse) and over 70 *maestri di cappella*, who also held prestigious posts at establishments with high cultural visibility (Burney's accounts of them are particularly notable). These composers produced a specialized repertory of psalms, motets, liturgical dramas and oratorios (often about female saints and biblical heroines) for women's voices, which still remains largely unintegrated into our understanding of church music of the period. From the ranks of around 850 *figlie di coro* came some notable musicians, including Anna Maria della Pietà, the renowned leader of the orchestra at the Pietà, for whom Vivaldi wrote 28 concertos, the opera singers Nancy Storace and Faustina Bordoni; and the composers Maddalena Laura Lombardini Sirmen and Antonia Bembo. Even so, artistic freedom did not prevail at the *ospedali*, which decreed marriage or the convent for its graduating wards and limited autonomy in music by curtailing composition. A letter from Lavinia della Pietà written some time before 1800 offers a rare glimpse into the mentality of a rebel (Berdes, I1996):

> You must understand that I could not do otherwise [than compose in secret]. . . . They would not take me seriously, they would never let me compose. The music of others is like words addressed to me; I must answer and hear the sound of my own voice. And the more I hear that voice, the more I realize that the songs and sounds which are mine are different. Woe betide me should they find out.

At courts, noblewomen across Europe were musically active as performers, composers and patrons. In the 17th century, both Catherine de Medici and Anne of Austria sponsored their own women musicians. In the 18th century, Anna Amalia, Princess of Prussia, and Anna Amalia, Duchess of Saxe-Weimar both composed music; the Holy Roman Empress Maria Theresa extended patronage to Gertrud Mara and Maria Theresia von Paradis; Marie Antoinette brought the prodigy Lucile Grétry to court; and Maria Antonia Walpurgis, Electress of Saxony, and Wilhelmina, Princess of Prussia, both composed opera. Such regal examples reinforced music as a paradigm of courtly accomplishment, which spread beyond the upper classes to the new urban élites. As material life improved and literacy increased, more families aspired to the social mobility that educated daughters represented.

In a period that differentiated sharply between the humanistic, Latin-centred university education available to men and the informal, unsystematic education offered to women, music loomed much larger in the training of women, because they had few opportunities to learn much else. In Italy it made them employable at court. An especially detailed treatise by Anibal Guasco, *Ragionamento a D. Lavinia sua figliuola della manera del governarsi ella in corte; andamo per Dama* (1586), describes a sophisticated training in singing and in playing several instruments, as well as counterpoint. Few amateurs could match the standards of the Italian female courtier described here, but they tried. An ideal day in the life of a lady could, according to Pierre Erondelle (*The French Garden: for English Ladyses and Gentlewomen to walk in, or a Sommer Dayes Labour*, London, 1601), run like this (Austern, I1989):

> Lady . . . At what houres do your Maisters come? Charlotte [the eldest daughter]. Our dauncing Maister commeth about nine a clocke: our singing Maister, and he that teacheth us to play the virginalles, at tenne; he that teacheth us on the Lute and the Violl de Gambo, at foure a clocke in the after noone: and our French Maister commeth commonly betweene seaven and eight a clocke in the morning.

The education of daughters kept musicians employed. Henry Lawes survived the demise of the court of Charles I because, as Hawkins wrote, he 'betook himself to the teaching of ladies to sing'. In Vienna, Haydn received free board in exchange for teaching the harpsichord to Marianne von Martínez, who became a distinguished composer, leaving the largest extant body of music by a Viennese woman in this period. The demand to train daughters on appropriate instruments, such as the harp, lute and keyboard, implicates gender in many ways. The very names for early keyboard instruments – 'virginalls' in English and 'Jungfernklavier' in German - suggest the pervasive stereotyping of that instrument. In 1612–13, the humanistic title of the first British collection of keyboard music, *Parthenia*, emphasized 'virginal' contexts even further. Similarly, the lute was feminized to the extent that Thomas Mace (*Musick's Monument*, 1676) felt it necessary to refute the stereotype of the lute as a 'weak, feeble, soft instrument', in short, a 'woman's instrument'. Was it not difficult to master? If so, then 'it cannot so properly be called a woman's instrument, in regard they are the weaker vessels, and therefore not so fit to set upon and attempt the mastery of things of such difficulty'.

.The long tradition of music within female education buttressed training in new institutions such as the boarding-school and the salon, which were overlapping worlds for urban élites. The first boarding-school in London opened in 1617; by the 1660s this prestigious school in Hackney was known as the 'ladies university of the female arts' and had educated Mary Dering. John Blow's *Venus and Adonis*, as well as Purcell's *Dido and Aeneas*, were written for and first performed by girls at similar establishments. Parallel activity prevailed in other countries as well.

In France, where convent schools were the norm for upper-class girls, collections of pieces were specifically written 'for the use of young ladies brought up in houses of religion'. Such a repertory acquired particular distinction at the Maison Royale St-Louis de Saint-Cyr, founded by Mme de Maintenon. The tragedies *Esther* (1689) and *Athalie* (1691), which she commissioned from Racine, featured choral music and spiritual songs by the school composer Jean-Baptiste Moreau. Such was their success that Mme de Maintenon, who was fond of maxims such as 'Learn to obey, for you will obey forever', forbade further performances. Nevertheless, these two tragedies became staples of the girls' school repertory. At the end of the next century, an equally distinguished director,

Mme Campan, staged Moreau's *Esther* at her famous school in St Germain (founded 1793).

Although advances in education benefited men more than women, the trend towards the broad marketing of culture proved powerful. With expanding female literacy came many magazines edited for and by women, first in England, then in France (and only at the end of the 18th century in Italy, Germany and the Netherlands). Along with coverage of prominent female musicians and musical education, both the words and the music of popular songs were routinely included in, for example, the *Journal des dames* (1759–78), the *Lady's Magazine or Entertaining Companion for the Fair Sex* (1770–1832) and the *New Lady's Magazine* (1786–95). The existence of the specialized *Journal de musique pour les dames* points again to the importance of amateur music-making, often at a sophisticated artistic level, among privileged women.

All across Europe, the salon (an urban gathering in the public space of a private home outside the court) offered female musicians a dynamic new venue. In 16th- and 17th-century Venice, the 'ridotti' helped the careers of Casulana and Strozzi. In Lyons at the same period, the organist Clémentine de Bourges was befriended by the distinguished poet Louise Labé, who wrote of her salon sisters, 'they take their pen and lute in hand; they write and sing about their passions'. In the 18th century, musical salons gained prominence as well. Stéphanie-Félicité, Countess of Genlis, a famous harpist and educator, left among her annual salon chronicles an account in 1767 of Marie Emmanuelle Bayon Louis, who brought the fortepiano into vogue in France. Anne Louise Brillon de Jouy, whom Burney called 'one of the greatest lady players on the harpsichord in Europe', ran her own salon in the 1770s and performed her own compositions there. The careers of Mme de Genlis and Mme Brillon during the *ancien régime* were on a level with the best professional musicians in Paris. If 'the 18th-century salon transformed a noble leisure form of social gathering into a serious working space', then musicians like Jacquet de La Guerre, Martínez, Candeille, Maria Aghate Szymanowska, Elisabetta de Gambarini and Hélène de Montgeroult turned it into a venue for subscription concerts, teaching and for selling their compositions. At a time when women were largely excluded from orchestras, the salon was a gateway to diverse musical occupations and professional recognition.

Attitudes towards women's education and the role of music within it made allies of writers with otherwise opposing politics. Both the conservative royalist Bishop Fénélon and the anticlerical Rousseau sounded the same notes: modesty, reserve, subordination. Fénélon avowed that 'more extensive study might be allowed the musically talented girl', because 'if she have a voice and a genius for the beauties of music, do not hope to keep her always in ignorance of them: the prohibition will but increase the passion; you had better give an orderly course to this torrent, then undertake to stop it'. Rousseau's enormously influential views on women's education gave Fénélon's virtues a new place within the context of the Republican family.

Even some proto-feminist writers cast a sceptical eye on music as a subject traditionally associated with female vanity and the old order. To be feminist can mean to desire to transcend the socially constructed 'feminine'. In 1637 the famous Dutch scholar Elizabeth Schurmann assigned music to the 'place of pretty Ornaments and ingenious Recreations' (*Whether the Study of Letters is Fitting to a Christian Woman*, 1659). Some 18th-century women were less defensive. Mary Wollstonecraft (*Thoughts on the Education of Daughters*, 1787) neutralized the rhetoric surrounding music by noting how it could 'afford the most rational and delicate pleasure'. If a daughter possessed it, 'do not suffer it to lie dormant'. More advanced views were put forth by the English historian Catharine Macaulay-Graham: 'Confine not the education of your daughters to what is regarded as the ornamental parts of it, nor deny the graces to your sons. . . . Let your children be brought up together; let their sports and studies be the same'. She accused Rousseau of being the 'most conspicuous' and 'strenuous' asserter of 'a sexual difference in character' (*Letters on Education*, 1787).

This, in fact, was one source of Rousseau's enduring influence on 19th-century thought. In Germany, the Romantic writer Friedrich Schlegel was one of the few who resisted and championed women's rights. Following in Rousseau's footsteps were two prominent educationists, Johann Campe and Wilhelm von Humboldt. Espousing 'pure masculinity' as active sexuality, and femininity as passive receptivity, Humboldt set in place views about sexual difference that A.B. Marx and, later, Vincent d'Indy were to apply metaphorically to theories of sonata form.

4. Since 1800. Modernity opened the door to new possibilities for women in music, as they benefited from the economic and social changes of the 19th and 20th centuries. After 1800, women musicians, many influenced by an emerging feminist movement, made access to a complete musical education a major priority. By 1900, they attempted to reverse centuries of subordination in many aspects of musical activity: violinists challenged their exclusion from orchestras; composers demanded admittance to competitions like the Prix de Rome. Recognizing how little the celebrations of 'the eternal feminine' and aesthetic androgyny translated into tolerance for female musicians, intellectuals challenged the Romantic ideology of sexual difference. The 20th century contained an array of 'firsts' marking incremental changes in all these areas, some resulting from individual achievement, others through collective action or legal reforms. Women slowly stepped on to new podiums, won major awards, graduated from the leading universities and conservatories with advanced degrees, and, in the last decades of the 20th century, argued vigorously for equality of opportunity and over issues of identity. However, not even in 2000 were all these issues resolved.

Old habits died hard. The mentality of separatist intellectual inferiority marked the *Histoire de la musique* by Sophie de Champgrand de Bawr, who, as the first woman to publish a music history, wrote it for the *Encyclopédie des dames* (1823) and asked indulgence 'sur l'ouvrage qu'une femme a écrit pour des femmes'. And music *à la mode* prevailed in magazines like the *Ladies Cabinet of Fashion, Music, and Romance* (1832–70) and Godey's *Lady's Book* (1830–77). Newer goals of equality fired the reforming spirits of composers such as Nina D'Aubigny von Engelbrunner, and later Johanna Kinkel and Luise Adolpha Le Beau, as well as the earliest German feminists. In 1878, when Luise Buchner (in *Die Frau*) condemned ornamental education, Le Beau wrote:

Just do not limit, then, the training of girls. Rather, teach them the same things that are taught to boys. Grow accustomed to a system that has this same fundamental condition for every education, and then see what [girls] can do after acquiring technical skills and intellectual independence, rather than entrench yourselves against female capabilities by limiting the education of women!

The establishment of secular conservatories marked a crucial turning-point. Not only did it end church-dominated music education, but conservatories offered young women public formal schooling, albeit in one subject, even before some nation-states established any kind of public primary or secondary education for girls. Most conservatories admitted women, only to offer them lesser educations. At the Leipzig Conservatory, boys took a three-year course in theory, girls a two-year course, 'especially organized for their requirements'. The Paris Conservatoire ran women's classes in solfège and keyboard harmony, barring women from classes in written harmony and composition until the 1870s. Rather than composers, conductors, or conservatory professors, girls were expected to become performers – typically singers, pianists or harpists – or teachers in private studios, or accomplished ladies at home. On 18 December 1881 an official at the Berlin Königliche Hochschule für Musik asked the director, Joachim, to rescind the right of women to participate in orchestra classes and performances (Reich, 1993):

It is bad enough that women are meddling in every possible place where they don't belong; they have already taken over in almost every area of music. ... Their need for artistic knowledge will be well enough served if we permitted them to attend final rehearsals before performances, since they shall not be studying conducting, composing, nor instrumentation.

Yet as the climate for women's education improved, barriers fell. The American composer Clara Rogers could not study composition at Leipzig in the 1860s; in 1877 Ethel Smyth was able to enrol. In the USA, where private rather than publicly funded conservatories were the rule, Jeannette Thurber founded the influential National Conservatory in New York (1885), admitting black as well as white students and letting her female student violinists play in the orchestra. By the early 1900s, in many conservatories female outnumbered male students, often to the consternation of men. After accepting the composer Rebecca Clarke as his first female pupil in 1907, Stanford grumbled in his memoirs (1908) that British institutions had been overrun by women. But few matched the men-under-siege mentality of the critic Emile Vuillermoz, who in an article entitled 'The Pink Peril' for *Musica* (1912) warned that women were on the march: 'the Conservatoire, where they already hold the majority, will end by becoming their personal property'. In the USA, the tradition of music as a female accomplishment ensured high rates of participation at women's liberal arts colleges. Even there, however, curriculum policy sometimes reflected stereotypes. When Ernst Krenek was engaged to teach music at Vassar College in 1939, he was specifically barred from teaching the 12-note system to his female students, whom the chair of the department described as 'cultivated amateurs' for whom work of a 'highly advanced nature' would not be appropriate.

In the early and middle decades of the 19th century, as the various 'ornamental' arts detached themselves from one another, specialization became the rule. The governess who had previously taught French, music and embroidery slowly succumbed to the demand for expertise. As a result, the music profession experienced a surge of growth as a whole. Statistics for England and Wales between 1794 and 1951 show that between 1841 and 1891 the number of people employed as musicians and music teachers increased more than sixfold. Women jumped into this escalating market as fast as possible. Whereas in 1841 around 13·7% of the musicians and music teachers in England were female, by 1891 the figure was around 50%, and in 1921 it climbed to 76%. In the USA the number of women in music and music teaching increased eightfold between 1870 and 1910, and the proportion of women in music rose from 36% to 60%, before tapering off to 41% in 1940. Most women worked on the lower rungs of the teaching profession; few were employed in conservatories until the mid-1900s. At the Paris Conservatoire between 1797 and 1859, out of around 345 teachers only 26 women had positions (in singing, keyboard, keyboard harmony and solfège). In The Hague, where the Koninklijke Muzijkschool did not employ women, the composer Gertrude van den Bergh formed a women's chorus and taught women in her home as well. In Paris, Nadia Boulanger sustained her celebrated career as one of the great 20th-century composition teachers at her home studio.

In the 19th century music teaching loomed large, partly because little else was available. Once women left the conservatories they were stranded, excluded from professional orchestras, from conducting posts, from positions in universities and from the professional musical life of the Church (Fuller, 1992). Occupational segregation was one temporary solution, as late 19th-century female musicians formed all-women chamber groups and 'lady orchestras' in order to work. In 1887 Marie Soldat-Roeger (a pupil of Joachim) formed perhaps the earliest such group, the Soldat Quartet in Berlin. Among the earliest women's orchestras were those founded in Vienna and Berlin, both of which toured internationally. About 30 different women's orchestras flourished in the USA between 1925 and 1940. The practice was widespread: the Dutch composer Elisabeth Kuyper founded four women's symphony orchestras first in Europe, then in the USA. In 1937 the Cuban composer Ernestina Lecuona Casado helped found the Orquesta Feminina de Concierto. A few such groups exist today, some formed in the 1970s, defining their mission as the championing of music composed by women. Among the most prominent are the Women's PO (formerly Bay Area Women's PO; founded 1982), directed for many years by JoAnn Falletta and now by Apo Hsu, and the European Women's Orchestra, founded by Odaline de la Martinez in 1990.

What most female instrumentalists wanted, however, was an end to exclusion and a chance to compete. In the early 1900s, women in France organized to press for admission to theatre orchestras. Eugène Ysaÿe employed female string players for his orchestra in Brussels and was emulated in London by Henry Wood, who had four female violinists and two female viola players in his New Queen's Hall Orchestra in 1912. In the USA, the World War II era accelerated change; the shortage of available men forced most major American orchestras to employ their first female players by 1945, with the exception of the New York PO, which took them only in 1966. Data from the American Symphony Orchestra League confirm the acceleration of this upward trend. Between 1947 and 1982, female employment in the major American symphony

orchestras increased from 8% to approximately 26%. In 1996, 46% of the musicians in American orchestras were female, although most of them were clustered in less important institutions.

This growth reflects changes in the status of women in Western societies more than changes in musical culture. In the USA, both the Civil Rights Act (1964) and the inauguration of gender-blind orchestra auditions had an impact. In Britain, a law dealing with gender discrimination changed the makeup of London orchestras. On the other hand, Austro-German resistance was more deeply entrenched. Only in 1982 did the Berlin PO employ its first female player, causing a great public stir. In 1997 protests against the policies of the Vienna PO led the orchestra to admit its only female player to membership status (although it remains no closer to a gender-blind admissions policy). In that year, statistics compiled about the Vienna PO and five other major orchestras in German-speaking countries (the Vienna SO, the Dresden Staatskapelle, the Dresden PO, the Berlin PO and the Leipzig Gewandhaus) showed only a minimal representation of women (Buzzarté, 1997). In 1998 the Czech PO rescinded its men-only policy.

Like all-women's instrumental ensembles, all-female professional societies were formed in reaction to discrimination. In Britain, barred from the Royal Society of Musicians (founded 1838), women founded the Royal Society of Female Musicians in 1839. In 1865, the two societies merged. The pattern repeated itself in the 20th century when, in 1905, the newly founded Society of British Composers included no woman among its 48 members. In 1911 the Society of Women Musicians was founded in London, with Liza Lehmann as its first president (it disbanded in 1972). In 1925 Amy Beach was elected president of the Society of American Women Composers, a group that lasted only a few years. Few other such organizations were formed in the middle decades of the century.

In the activist years of the 1970s and 80s, however, women's music organizations re-emerged on the cultural horizon: at least 13 were founded between 1975 and 1990. In 1975 Nancy Van de Vate founded the (International) League of Women Composers, in response to the impact of International Women's Year in 1975; this was followed in 1976 by American Women Composers, Inc. In 1978 two German organizations, the Frau und Musik-Internationaler Arbeitskreis, and Musikfrauen e.v. Berlin, supported primarily by musicologists and conductors, were founded, with additional archival goals. The 1980s saw the foundation of the Association of Canadian Women Composers (1980–88), Frauenmusik-Forum in Switzerland (1982), the Stichting Vrouw en Muziek (Foundation for Women in Music) in the Netherlands (1987) and the re-emergence of British Women in Music (1988), as well as other organizations founded in Denmark, Spain and Japan. The Finnish association Nainen ja Musiikki ry (Woman and Music) began in 1995. In the same year, a merger of two American organizations – the International League of Women Composers and American Women Composers, Inc. – with the International Congress on Women in Music (1982) produced the International Alliance of Women in Music (IAWM); the IAWM acts as a clearing-house for many individual national societies and internet research websites (it helped to support demonstrations against the admissions policy of the Vienna PO in New York in 1998).

The idea of festivals and thematic concerts devoted to music exclusively by women, as a way to get works heard and performed, emerged in the late 19th century. Concerts and events for the Women's Building at the World's Columbian Exposition in Chicago in 1893 set important precedents in the USA. Many annual festivals in the late 20th century continue this tradition. Of note is the Donne in Musica festival founded by Patricia Adkins Chiti in 1982, in collaboration with the Unione Donne Italiane, the oldest and most militant feminist organization in Italy. Important Women in Music festivals were held in Bonn and Cologne in 1980. The International Congress of Women in Music began its Annual Festivals in New York in 1981. The Frau Musica Nova conference in Cologne in 1998 brought together composers from Asia, Europe and the USA.

Continuities as much as change shaped career patterns for female performers since 1800. Singers stood at the apex of international success, among them Angelica Catalani, Henriette Sontag, Wilhelmine Schröder-Devrient, Maria Malibran, Pauline Viardot and Jenny Lind. So great was the adulation of the 19th-century singer that writers like George Sand, George Eliot and Willa Cather made her the symbol of the 'femme libre' – the emancipated woman – whose voice represented power, freedom and a moral authority that transcended convention. Exemplifying this spirit was the soprano Mary Garden, who wrote: 'I believed in myself and I never permitted anything or anybody to destroy that belief. My eye never wavered from the goal, and my whole life went into the operas I sang. I wanted liberty and I went my own way'.

In the 20th century singers continued to reign supreme. Among the many great internationally renowned artists, a few became cultural icons, including Maria Callas, Marian Anderson, Elena Gerhardt, Kirsten Flagstad, Ernestine Schumann-Heink, Amelita Galli-Curci, Rosa Ponselle, Renata Tebaldi, Joan Sutherland, Beverly Sills, Kiri Te Kanawa and Jessye Norman. Furthermore, the association between professional singers and social power spread beyond opera to popular styles. Black American singers such as Bessie Smith, Ma Rainey and Billie Holiday have been models of empowerment in contemporary black American literature.

Options for performing careers widened slowly but surely throughout this period, as virtuoso women in areas other than singing became increasingly common in the 19th and 20th centuries. In the catalogue of virtuoso women by Marie Lipsius (writing as La Mara), pianists rivalled singers. In the 19th century the outstanding artists were Clara Schumann, Marie Pleyel, Teresa Carreño and Annette Esipova. In the USA notable figures in the late 19th century include Julie Rivé-King (the first American-born woman to achieve a concert career) and Fanny Bloomfield Zeisler. By 1920 American woman pianists had 'come to stay', according to Harriet Brower (1918). Still, around 20 years later their professional vulnerability was commented on by Olga Samaroff: 'men pianists and women pianists were as rigorously separated in the managerial mind as the congregation of a Quaker meeting . . . and women received lower fees than a man with the same degree of success and reputation' (1939). Other notable keyboard performers included the harpsichordist Wanda Landowska and the pianists Myra Hess, Guiomar

Novaes, Annie Fischer, Clara Haskil, Marguerite Long, Rosalyn Tureck, Alicia de Larrocha and Moura Lympany; the younger generation includes Martha Argerich and Mitsuko Uchida. Outstanding pianist-composers working in jazz include Mary Lou Williams and Marian McPartland.

Other instruments, particularly the violin, soon found their champions as well in the 19th century. Wilma Neruda, Camilla Urso and Maud Powell set important precedents. In the 20th century, celebrated violinists include Erica Morini, Ginette Neveu, Gioconda De Vito and Ida Haendel, and, more recently, Anne Sophie Mutter, Viktoria Mullova, Kyung-Wha Chung and Midori. Notable cellists include Beatrice Harrison, Guilhermina Suggia, May Mulke, Zara Nelsova and Jacqueline du Pré. Some sex-typing of instruments such as timpani, horn and saxophone still prevails. Here, the virtuoso percussionist Evelyn Glennie is an outstanding exception. In the male-dominated field of jazz, horn player Melba Liston and the soprano saxophonist Jane Ira Bloom are worthy of mention. Around 350 participants attended the first International Women's Brass Conference held in St Louis in 1993.

Given the problems with orchestral employment, relatively few women have been able to make careers as symphonic conductors. Marie Wurm, Antonia Brico, Ebba Sundstrom and Ethel Leginska relied heavily on women's orchestras for work. The American Symphony Orchestra League reported in 1997 that only 27 out of 425 member orchestras were conducted by women (*c*7%). In every country there is a history of one or another individual female musician being 'the first' to conduct some major symphony orchestra or appear on the podium of an opera house. The career of Nadia Boulanger in the first half of the 20th century, and that of Iona Brown in the second half, contain many such moments. Leading figures in the 20th century made more prominent careers in the choral world, among them Alice Parker, Margaret Hillis and Jane Glover, and in opera Eve Queler and Sarah Caldwell. What paths will be taken by Anne Harrigan, Simone Young, Sian Edwards, Marin Alsop and Gisele Ben-Dor in the current generation, remains to be seen.

Among all areas of professional music-making, perhaps composition is marked by the deepest sense of emotional divide between past and present. In the 19th century, class propriety and attitudes towards the roles of women in public stigmatized professional careers for some privileged women. Reich (J1993) pointed to the widening gulf between amateurs and professionals, with two tracks shaped by class mores: one for the professional woman from the artist-musician class and the other for the aristocratic or bourgeois lady, whose parlour domain reflected the 'cult of domesticity'. Here the careers of Clara Schumann and Fanny Mendelssohn demonstrate its effects. Schumann was one of the great concert pianists of the century, in the public limelight for almost all her life. A prodigious talent, Mendelssohn was encouraged to learn music but discouraged by both brother and father from publishing her work. Instead, she adopted the 18th-century solution of turning a private salon into a professional milieu. While the compositions of both women have been revived with great success, each expressed her ambivalence about composing, echoing the prevailing 19th-century theories about female inferiority.

Through revivals and re-evaluation within women's history, the work of other 19th- and early 20th-century female composers is being heard once more. Among the most prominent are Amy Beach and Ethel Smyth. Many await further evaluation, such as Emilie Meyer, Augusta Holmès, Ingeborg von Bronsart, Agathe Backer Grøndahl and Rebecca Clarke. Florence Price was the first black American woman to compose symphonic music. In one way or another, all these women surmounted the confines of 'women's work in music', which, throughout the early 1900s, relegated female composers to the 'smaller forms' such as songs and piano pieces, and placed the 'higher forms' of symphonic composition out of their 'sphere'. The extent to which each composer felt burdened by gender ideology varied considerably, but none of them was indifferent or unaffected, particularly in the reception of their music. Smyth stands alone in her pioneering feminist writings about women in music.

Along with the revival of individual composers, women's history and feminist criticism are shaping new perspectives for 19th-century genres previously stigmatized by their associations with women's work, particularly in demeaned salon traditions. Salon piano music, the French *romance*, the English art song, the American parlour song: all these have been the subject of recent research. Perhaps Loïsa Puget will find new advocates in the future, as have already Cécile Chaminade and Maude Valérie White.

In the first half of the 20th century, female composers lived in a period of transition between old mores and new freedoms. On the one hand, modernist rhetoric about sexual difference perpetuated 'virility' as the musical antidote to Romantic excess, and attitudes towards music composed by women were often patronizing. On the other hand, a more general social and political emancipation for women stabilized a sense of creative possibility that had not really existed earlier. Some important figures are the impressionist Lili Boulanger and the modernist Ruth Crawford Seeger. In England, Elisabeth Lutyens espoused serialism when few men had adopted this approach. Neo-classical sympathies mark the music of Germaine Tailleferre and Louise Talma, while a more dissonant post-tonal idiom characterizes music by Elizabeth Maconchy, Grażyna Bacewicz and Miriam Gideon.

In the second half of the 20th century and at the beginning of the 21st, women composing music are less hampered by ideologies of sexual difference. No style, idiom, form, genre or technology is beyond them. Among the many established composers working today are the American-born Nancy Van de Vate living in Austria; Nicola LeFanu and Judith Weir in Britain; Kaija Saariaho in Finland; Betsy Jolas in France; Karin Rehnqvist in Sweden; Thea Musgrave, Joan Tower and Ellen Taafe Zwilich in the USA; and several from Eastern Europe and Russia, who have become increasingly prominent since the end of the Cold War. Among these last are Russian-born Sofiya Gubaydulina and Galina Ustvol′skaya and the Polish-born Marta Ptaszyńska.

Given the importance of *vox feminae* in women's history, the contributions of female composers to modernist and contemporary vocalism has continuities with the past. Many female composers are working with new approaches to the voice, blurring boundaries between composition and performance. In Romania, such sonic explorations are associated with Myriam Marbé and her

pupil Violeta Dinescu, and in Germany with Adriana Hölszky. In the USA, such internationally renowned jazz singers such as Ella Fitzgerald, Sarah Vaughan and Betty Carter showed one direction vocal virtuosity might take; in the smaller avant-garde world, Cathy Berberian, Joan La Barbara and Meredith Monk showed another.

Within electro-acoustic music, women have made important contributions. Bebe Barron pioneered electronic scores for film. Pauline Oliveros has helped shape the avant garde since the 1960s. Pril Smiley and Alice Shields have been involved with the leading Columbia-Princeton Electronic Music Center since the 1960s. Ruth Anderson founded an electronic music studio in 1968 at CUNY. In 1970 Françoise Barrière co-founded the Concours Internationaux de Musique, at which Vivian Adelberg Rudow was the first female composer to win a first prize (1986). Other important figures include Annea Lockwood and Lucia Dlugoszewski; and, in the next generation, Laurie Spiegel.

How viable is the category 'woman composer' for the current generation? This question raises the issue of identity, to which each woman gives her own answers. The spectrum of responses ranges widely, as one survey has suggested (Barkin, J1980–81). Some women have composed music containing feminist social critique. The wry wit of the innovative performance-artist Laurie Anderson is well known. The British composer Rhian Samuel describes 'a growing sense of obligation' among women to 'take a woman's point of view' in their compositions; and she, like many others, supports an aesthetic based on the belief in 'a woman's voice'. Yet other composers consider gender to be an arbitrary factor, aspiring to be heard beyond category.

Such internal issues of identity must be separated from external questions of professional careers in music, which today is both art and commodity in an international corporate marketplace. It seems clear from the growing international literature on the status of women in music professions that marginalization still exists. In the USA, women constituted about 10% of those teaching composition in colleges and universities in 1975–6 (it is important to remember that not all composers on such faculties teach composition). For the period 1954–82, the number of recordings of music composed by women on CRI, a principal label for American 20th-century music, was about 5%. American women have in general received meagre support from the leading foundations granting commissions and prizes. Similar patterns were found to prevail in Britain as well. Nicola LeFanu's survey (1987) gave disturbing statistics for the record of the Arts Council of Great Britain: between about 1973 and 1987, women composers comprised about 15% of the composer pool and yet received only 22 out of 360 commissions, about £7000 out of £160,000 disbursed to composers, and were shut out of touring programmes of contemporary music, in which 186 men were represented. A survey by the Women's PO (San Francisco) of the repertory of 43 American orchestras in 1998–99 season found only 23 works by women out of a total of 2292. In the USA statistical data document both increased access to training and far slower access to employment. Between 1971 and 1986 the percentage of women receiving music doctorates more than doubled (from 16.3% to 36%). In a virtually comparable time frame (1974–1986), the percentage of women employed full-time as post-secondary faculty barely changed (from 21.4% in 1974 to 23.2% in 1986 (Jezer, M1993)). The extent to which such inequities are replicated in other countries has yet to be documented.

The scholarly investigation of 'women in music' has many challenges ahead of it. Comprehensive syntheses and overviews of the extraordinary research explosion that occurred after 1970 still remain to be written. Integration of this material into mainstream writing is hardly secure. In 1849 the German feminist Louise Otto-Peters wrote: 'The history of all times, and of today, especially, teaches that women will be forgotten if they forget to think about themselves'. Writing such history for women in music is still a work in and for progress.

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III. World music

The past 30 years have seen an increase in women's social, economic and political status in many cultures worldwide, as well as increasing opportunities for women to create, perform and control all aspects of their music-making. In addition, scholars in fields such as ethnomusicology, anthropology, folklore and cultural studies have become increasingly interested in understanding the social and political relationships between men and women in a wide variety of cultures that foster or restrict men's and women's participation in diverse musical contexts. This section presents some of the current issues and research devoted to women's music and, more broadly, to music and gender. It centres on areas where (1) women's music is the main focus of study; (2) women are the main cultural informants; or (3) gender is the main context for the discussion of music. It concentrates on a variety of contemporary cultural settings, primarily outside the matrix of the Western classical music system.

For further information on women's music in non-Western cultural traditions, see articles on individual countries.

1. History of research and analysis. Literature devoted to the study of women's music in world cultures falls into three historical yet overlapping periods, each marked by different research and analytical paradigms. The first (*c*1910–present) dealt with the near invisibility of women's musical activity in the scholarly literature, concentrating primarily on collecting, documenting and

notating women's music, essentially contributing to a more holistic view of the world's musical cultures. The second wave (since *c*1965), influenced primarily by anthropology and folklore, began to refashion the question of women's music, framing it instead within the broader context of gender relations. Scholars looked at various societies' gender arrangements, ranging from gender hierarchy (where men controlled most aspects of women's public and expressive life) to gender equality (where men and women had equal autonomy). They also examined gender styles – ways in which power and value were negotiated or mediated between men and women, ranging from coercion to collaboration – and looked at music creation and performance as contexts for reinforcing, changing or protesting gender relations. The third wave of literature (since *c*1985), heavily influenced by postmodern scholarship in feminist theory, cultural and performance studies, semiotics and psychoanalysis, has sought to understand the links between social and musical structures, and how each can be seen as embedded within the other.

A quick glance at the geographical range of the literature shows that not all the world's musical cultures have been equally researched and that much more information is needed on all aspects of women's musical behaviour, especially among the traditional cultures of Central and South America, Africa and Asia. In all the literature, however, one universal exists: nowhere do men and women have equal access to all musical opportunities within a culture. Gender-based restrictions of some sort exist everywhere, from the mildest and most subtle (such as steering a young American boy away from playing the harp in the school orchestra) to the most violent (threats of gang rape against the Mundurucú women of central Brazil who catch sight of men's sacred flutes).

One of the problems facing the study of women's music in world cultures, and of gender issues in music in general, is that the analytical tools and models are largely Western-orientated, concentrating on Western constructs (such as the bi-polarity of the sexes) and a unitary Western conception of music. Although all societies recognize two human biological categories ('male' and 'female') and use them as a primary basis for the division of labour, gender categories ('man' and 'woman') are social constructs seen within specific contexts. Each society thus invents gender ideologies (often linked to religious, social, economic and other systems within the culture), which act as models, or templates, for gender-typical behaviours. Gender categories and ideologies are thus fluid, and constantly changing across time and space. There are no societies in which men and women have had total gender equality, that is, equal access to all political, economic and expressive aspects of culture, although there are many where men's and women's separate activities are, for the most part, equally valued or necessary to cultural maintenance. Likewise, although all societies select certain sounds to perform, and value such sounds over others, not all would refer to them as 'music', a term associated in many cultures with public, sexual or decadent (Western) values. Thus, it is crucial that future research takes into account indigenous understandings of analytical categories as much as possible.

2. Women's music in everyday and ritual life. In many of the world's cultures, especially those based on traditional agrarian or exchange economies, women are still primarily defined by their biological roles as bearers and nurturers of children, and much of their everyday and ritual activity is either empowered or constrained by these activities. Most of the existing literature on women's music thus reflects this status, focussing on music and life-cycle rituals (those associated with birth, puberty, marriage and death), on women's roles in calendrical rituals and ceremonies, on women's roles in religious systems and on their traditional roles as healers.

In the Americas, for example, a long history of research on Amerindian women concentrates on puberty and initiation rituals, or on ceremonies that celebrate the power of women's fertility and spirituality to sustain tribal life. Similarly, in parts of Africa, especially among the Venda in the south, the central rainforest BaAka, and women in Sudanic Africa, as well as in India, Australia, Peninsular Malaysia, Papua New Guinea and the Pacific Islands, women's powerful and valued status as mothers and nurturers is reflected in studies of childbirth songs, and in celebrations of women's specialized sexual and ritual knowledge. Indeed, in cultures where there is an ideology of gender-equality, women's music is both necessary and sufficient for maintaining social and spiritual balance.

Two important genres of music almost universally performed by women and often linked together, especially in societies that are patriarchal and patrilocal, are wedding songs and laments. Young women, on marriage, generally leave the protection of their original homes, families and communities, and many have historically faced hardships in the homes of their husbands or mothers-in-law, frequently dying in childbirth. Women who survive the birth of many children, the death of other family members, and grow into old age, often take on new, important roles as lamenters within their communities and assume the responsibilities of communal mourning and burial.

Collections and other documentation of songs of love, courtship and marriage are found in great numbers in the literature: wedding and other life-cycle songs among Jews and Muslims in Morocco and Israel; wedding songs performed by women in North India, Albania and Canada; love songs composed and performed by Zulu women in Africa and by young, unmarried women, as part of long rituals of courtship, in the Philippines and in Turkey. Studies of lament, or of women's roles in funerary rituals, are found predominantly in the literature on Greek, Finnish and Hungarian women and among the Ga in south-eastern Ghana (*see also* Lament).

In addition to life-cycle rituals, there are numerous studies that address women's and men's ritual responsibilities during the yearly agrarian cycle of planting, harvesting and preserving. Some of the earliest and most important collections and discussions of folksongs from eastern and southern Europe and the USA, as well as from northern Thailand, for example, document women's songs associated with gender-based work activities, such as sewing, cooking and working bees, and with special ritual contexts accompanying planting and harvesting. Issues of women's identity and work are also addressed in a study of Kpelle women in Liberia.

Most world religious systems are male-dominated, in that men generally control the ritual, legal and expressive aspects of religious activity. Women, though always present, have often been overlooked in this context, and there is a small but growing literature documenting

women's musical roles in major religious systems worldwide. The most extensive documentation outside the Western Classical music system (itself largely based on early Christian musical practice) is found in the literature on black American gospel and other church-related musics; Jewish liturgical and para-liturgical musics; and Muslim women in Saudi Arabia, North India and Pakistan. In addition, the 'feminine spirit', often seen as crucial to the efficacy of ritual, is frequently celebrated in traditional Amerindian culture, as well as within the Hindu and Buddhist traditions, primarily in Cambodia and Java, as well as elsewhere.

In many societies women take on the role of shaman and often practise outside the sanctioned religious systems of their communities. Part-healer, part-musician, spirit-guide and actor, the shaman is frequently called on to cure individual, family and community illness. Women are often regarded as more powerful than men in this role, as their fertility and perceived psychological openness seem to make them better adapted to mediating between the spirit and human worlds. Nowhere has this tradition been more fully documented than in Korea, with major studies on *mudang* (female shamans) and the ritual known as *kut*. Other studies have also appeared documenting female shamans in Siberia, Haiti and the USA.

3. MUSIC IN THE COURT AND HAREM. From about 1000 CE to the present day, many societies, especially in Europe, the Middle East, North Africa and Asia, developed intricate religious and politically centralized court systems, where the ruling nobility or élite, usually defended by a warrior class, owned and controlled the land. This socio-economic system proved advantageous for the arts, especially for music, as court rituals and ceremonies required many elaborate performances and a constant stream of musicians and composers. The patronage system that developed in these areas disappeared with the rise of the urban middle class, where musicians, especially in western Europe, often acted as free agents and gained more control over their musical activities. But the legacy of the politico-religious court system still lingers in many of the world's cultures.

Women were frequently drawn from surrounding villages and farming areas to participate as courtesans in court life, as musicians, singers, dancers and composers. Indeed, many of the world's classical music systems developed and grew within court contexts, especially in Europe, India, China and Indonesia. In most societies, however, courtesans (but not courtiers) were viewed with some ambivalence. Contrary to the norm, these women were often highly educated, professional musicians, singers and dancers, who were also viewed as public women, that is, women who publicly performed not only their music but also their sexuality, primarily for male patrons. Courtesan traditions have been fairly well documented, especially in China, Korea, Japan, Indonesia, Egypt, India, Nigeria, Tunisia, Cyprus, and within the medieval Arabo-Islamic courts and the Christian courts of Europe (*see* COURTESAN).

4. POPULAR AND COMMERCIAL MUSIC. The 20th century has seen the unprecedented growth of technology and spread of Western music throughout the world, via the importation of Western styles of teaching and through the commercial recording industry. Thus, it is not uncommon today to see Western-style schools of music in many parts of Africa and Asia, or, even in the most remote villages, to hear the latest hits from American, Asian or European groups on radio, cassette tape or CD. Women, long associated with singing and dancing within the courtesan traditions (if less so as instrumentalists), have often become articulate spokespersons for cultural change and modernization, or for protesting their gender status.

A tremendous amount of popular literature exists that chronicles the lives and times of female singers, especially in the West; the scholarly literature, however, is relatively small by comparison. Most work centres on black American blues and jazz singers, especially in the first half of the 20th century when women such as Ma Rainey and Bessie Smith were stars. Blues lyrics, especially, provided a context for women to protest various gender issues, such as infidelity, abandonment and other abuses. Other work on popular female singers includes publications on women-identified (i.e. lesbian) music in the USA, on popular singers in Mali, South Africa and Croatia, and on the great Egyptian singer Umm Kulthum, a powerful icon of Egyptian nationalism and modernization in the first half of the 20th century. *See also* POPULAR MUSIC, §II.

5. NEW RESEARCH. Since about 1985, new, postmodern studies addressing the issue of gender in song lyrics and in musical structure itself have begun to appear, most prominently within the literature on Western classical and popular musics. These studies examine song texts, sound structures and actual performances as materializations of gender relationships and, in openly political ways, try to understand and address the power imbalances found between men and women in virtually all world cultures. Some literature, such as that on the popular performers Madonna, Annie Lennox and other contemporary Western singers and songwriters, focusses on the strategies used by these powerful women to subvert or overthrow male domination by questioning and playing with the bi-polarized constructions of gender in Western culture. Similarly, recent scholarship on rock, rap, blues and American balladry, and on women's musical life stories, openly addresses questions of sexual identity politics within music, the music industry, and within such contexts as the home and the Internet. Outside the USA, scholars working on a number of areas – the Arab Middle East, Jewish communities in Israel, female singers in Ethiopia and Turkey, folksingers in north India, Australia and among the Maori – are examining the ways in which culture-specific constructions of gender and resulting inter-gender relations are actually performed through the musical and sexual body.

Far more research and far more understanding of the wide variety of gendered musical and social behaviours and contexts are needed. Women have always been at least one half of the world's population, yet little of their music or musical performance has been documented within the Western academy, itself a male-dominated institution. This is changing as more women and men become sensitive to the diversity and creativity of both gendered constructs and the varied musical sounds the world offers, but much more research and analysis is needed in order to balance the picture.

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G: ASIA

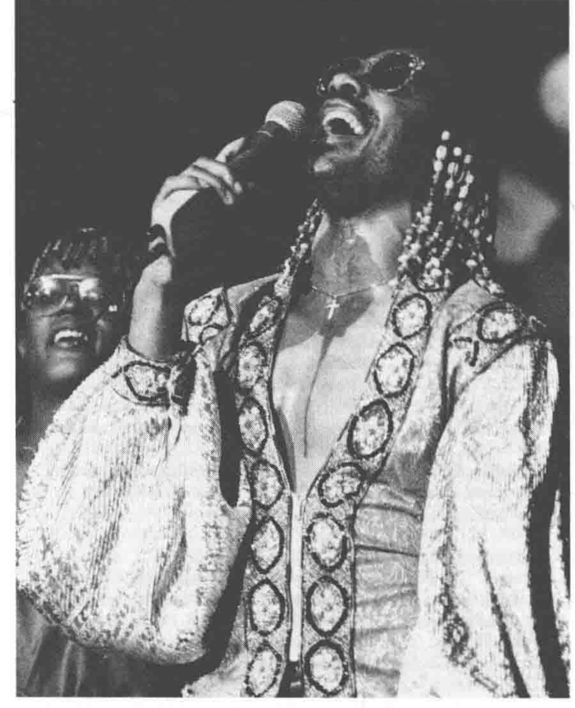
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H: AUSTRALIA AND THE PACIFIC

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M. Herndon and S. Ziegler, eds.: *Music, Gender and Culture* (Wilhelmshaven, 1990) [incl. A.L. Kaeppler: 'The Production and Reproduction of Social and Cultural Values in the Compositions of Queen Sálote of Tonga', 191–220; J.M. Rossen: 'Politics and Songs: a Study in Gender on Mungiki', 173–90]
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JUDITH TICK (I–II; bibliography with MARGARET ERICSON), ELLEN KOSKOFF (III)

Wonder, Stevie [Morris, Steveland Judkins] (*b* Saginaw, MI, 13 May 1950). American singer, songwriter, keyboard player, harmonica player and drummer. Blind shortly after birth due to receiving too much oxygen from an incubator, he was brought to the attention of Berry Gordy, the owner of Motown Records who signed him to Tamla records (a subsidiary of Motown), at the age of ten. Wonder displayed his prodigious abilities as a multi-instrumentalist and singer from the start of his career, and had a major hit with the live recording, *Fingertips, Pt. 2* (1963) at the age of 13. He did not repeat the success until he emerged from adolescence with *Uptight* (1966), which featured the manic vocal intensity over a driving dance track that was to become a trademark in other hits from the period 1966–70, including *I was made to love her* (1967), *For Once in my Life* (1968) and *Signed, Sealed, Delivered, I'm Yours* (1970). Although Wonder's music is generally divided into a stylistically narrow, pre-1971 period and an eclectic post-1971 period, his earlier recordings featured a broader stylistic palette than the majority of Motown artists: he sang melodic ballads with sophisticated harmony, such as *My Cherie Amour* (1969), and protest songs including Bob Dylan's *Blowin' in the Wind* (1966). This variety only hinted at the transformation in style that occurred when, in 1971, Wonder signed a new contract with Motown giving him vastly increased artistic autonomy. On the albums that followed – *Where I'm Coming From* (1971), *Music of My Mind* and *Talking Book* (both 1972), *Innervisions* (1973), *Fulfillingness' First Finale* (1974) and the double album *Songs in the Key of Life* (1976) – Wonder forged a style from elements



Stevie Wonder

of soul, funk, reggae, older Tin Pan Alley-style pop, experimental electronic music and African and Latin American rhythms (see illustration). These albums, which were among the first concept albums by a black artist, displayed an increased social awareness and utopianism in the lyrics, and an increased instrumental experimentalism: his use of the ARP and Moog synthesizers and the clavinet was particularly innovatory, as he introduced many new timbres and techniques to popular music.

After the artistic and commercial efflorescence of the period 1971–6, Wonder's productivity slowed. His next album, *Journey through the Secret Life of Plants* (1979) was a soundtrack for a film that was never released. The predominantly instrumental, subdued sound represented a departure for Wonder, and the record was unsuccessful commercially. Recordings in the 1980s returned to the sound of his mid-1970s work and included collaborations with Paul McCartney (*Ebony and Ivory*), Michael Jackson (*Get It*) and Julio Iglesias (*My Love*), and his biggest hit, *I just called to say I love you* (1984, from the soundtrack of *The Woman in Red*). His social consciousness found expression in songs such as *Birthday* (1980), which advocated a holiday in honour of Martin Luther King (granted on 15 January 1986), and in other efforts supporting anti-apartheid and fundraising for AIDS research, blind and retarded children and the homeless. He has continued to record and collaborate with a wide range of musicians and artists, including the film director Spike Lee (*Jungle Fever*, 1991) and Kenneth 'Babyface' Edmonds, *How Come How Long* (1997).

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J. Swenson: *Stevie Wonder* (New York, 1986)

DAVID BRACKETT

Wonderlich, Jean-Georges. *See* WUNDERLICH, JEAN-GEORGES.

Wonnegger, Johannes Ludwig [Ioannes Litavicus] (*fl* 1540–60). German music editor. He was the son of Dr Johannes Romanus Wonnecker (or Wonegker) from Hanau, who in 1522 was rector of the University of Basle and opposed its acceptance of Lutheranism. When Wonnecker's widow married (*c*1540) the renowned Swiss musical humanist HEINRICH GLAREAN, Johannes Ludwig Wonnegger became Glarean's stepson. Wonnegger was later a lecturer at the University of Freiburg, but is best known as the editor of Glarean's *Musicae epitome* (Basle, 1557, 2/1559) and its German translation, *Uss Glareani Musick ein Usszug* (Basle, 1557). The aim of the treatises, according to Wonnegger's preface, was to popularize Glarean's theory of 12 modes by offering modestly priced editions to the general public. *Musicae epitome* is a concise, 151-page abridgment of the voluminous *Dodecachordon*. In book 1 brief plainsong examples illustrate each mode. Book 2, on mensural music, contains nine short polyphonic pieces which demonstrate proportions and other mensural procedures; seven of these compositions come from the *Dodecachordon*. Certain explanations in *Musica epitome*, particularly those related to *tactus*, are clearer and more detailed than those in the larger work. New pieces in the Latin and German editions of Wonnegger include an Agnus Dei for three voices by Johannes Wannenmacher, a Swiss composer and friend of Glarean. Another friend and former pupil, Homer Herpol, contributed the three-voice motet *Quia fecit* to the German edition. Wonnegger's role in both editions was mostly editorial; his remarks in the preface on the unfortunate expulsion of plainsong from church services clearly reflect the opinion of Glarean.

CLEMENT A. MILLER

Wood, Abraham (*b* Northboro [now in Northborough], MA, 30 July 1752; *d* Northboro, 6 Aug 1804). American composer and tune book compiler. He worked as a fuller of cloth, served as tax assessor and captain of a militia company, and led a choir in Northboro. He was a drummer and later a member of the Committee of Correspondence during the Revolution; several of his compositions relate to that conflict. The stirring *Warren*, an elegy for the patriot Joseph Warren, is one of 27 pieces by Wood in his and Joseph Stone's *The Columbian Harmony* (Boston, [1793]). *A Hymn on Peace*, published independently in 1784, was sold by William Billings, among others. The *Funeral Elegy on the Death of General George Washington* (Boston, 1800), also issued separately, was adapted and sung after the death of President W.H. Harrison in 1841. Wood compiled one tune book on his own, *Divine Songs* (Boston, 1789), containing 11 settings of poems by the English hymnodist Joseph Hart. A manuscript book, probably compiled by Wood, is owned by the Northborough Historical Society; it contains 55 of his compositions (several dated 1775), of which 26 were never published. His remaining known pieces include the secular *Ode to Spring* (published in the *Massachusetts Magazine*, May 1789). Wood's importance derives from his early prominence in his generation, the popularity of his fuging tune *Worcester* (reprinted 61 times before 1811), and the eloquence and nobility of his best compositions.

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NYM COOKE

Wood, Anthony [self-styled Anthony à Wood] (*b* Oxford, 17 Dec 1632; *d* Oxford, 29 Nov 1695). English antiquary and amateur musician. He was the son of Thomas Wood, a landed proprietor, and was educated at New College School, Oxford, Lord William's School, Thame, and Merton College, Oxford, where he graduated BA in 1652 and MA in 1655. Music was his delight from his earliest years. He began as a viol player but in 1651 taught himself to play the violin, which he tuned in 4ths until he had regular lessons from a teacher in 1653. From 1656 he took part regularly in the chamber music meetings held in Oxford and entertained visiting violinists, including Thomas Baltzar. After the Restoration the professional musicians returned to London and within two or three years the regular meetings for chamber music came to an end. From that time Wood seems to have abandoned music. He became a recluse and devoted himself to collecting materials for a history of Oxford. In 1692 he was accused of libelling the 1st Earl of Clarendon in his *Athenae oxonienses* (London, 1691–2, rev. and enlarged 3/1813–20/R by P. Bliss) and was expelled from the university in 1693. He is buried in Merton College chapel. His other publications include *Historia et antiquitates*

Universitatis oxoniensis (Oxford, 1674), reissued in English in 1792 and 1796. He also compiled manuscript notes on the lives of musicians, mostly English (*GB-Ob*).

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H.W. Shaw: 'Extracts from Anthony à Wood's "Notes on the Lives of Musicians", hitherto Unpublished', *ML*, xv (1934), 157–62

M.C. Boyd: *Elizabethan Music and Musical Criticism* (Philadelphia, 1940, 2/1962/*R*), 318ff

P.J. Willetts: 'Music from the Circle of Anthony Wood at Oxford', *British Museum Quarterly*, xxiv (1961), 71

J.D. Shute: *Anthony à Wood and his Manuscript Wood D19(4) at the Bodleian Library, Oxford* (diss., International Institute of Advanced Studies, Clayton, MO, 1979)

JACK WESTRUP

Wood, Arthur (Henry) (*b* Heckmondwike, 24 Jan 1875; *d* London, 18 Jan 1953). English composer, conductor and flautist. He gained early experience playing the flute in orchestras in Harrogate, then at Bournemouth under Dan Godfrey. He subsequently conducted at various London theatres (among them the Adelphi, Terry's, Daly's and Drury Lane), for over 30 years. He toured the USA with Messager's *Véronique* and recorded excerpts from the Savoy operas. He also composed musicals of his own, but these have survived less well than the splendidly scored orchestral works produced for Boosey & Hawkes, both original pieces and arrangements, for whom he was a staff composer.

His compositions include suites and separate movements, many betraying his northern origins and evoking the outdoors, also a concertino for his one-time instrument, the flute. His most durable piece is 'Barwick Green' from the suite *My Native Heath*, inspired by his home county of Yorkshire and used as the signature tune to the long-running BBC radio programme 'The Archers'. This apart, only *Three Dale Dances* is heard nowadays in an arrangement for brass band, an ensemble for which Wood also composed. His work is discussed in P.L. Scowcroft: *British Light Music: a Personal Gallery of Twentieth-Century Composers* (Thames, 1997).

WORKS
(*selective list*)

STAGE

dates those of first performance; musical comedies, unless otherwise stated

Oh, Caesar! (musical farce, 2, M. Pemberton, A. Ross, A.M. Thompson), Edinburgh, Royal Lyceum, 23 Dec 1916, collab. N.D. Ayer

Petticoat Fair (4 scenes, R. Courtneidge and G. Hartley-Milburn), Newcastle, Hippodrome, 23 Dec 1918

Fancy Fair (Courtneidge), Newcastle, Hippodrome, 14 April 1919

Too Many Girls (Courtneidge, Hartley-Milburn, J. Hulbert, H. Simpson), Liverpool, Hippodrome, 22 Dec 1919

The Sheik of Shepherd's Bush (musical farcical comedy, H. Lowther, A. Shirley), London, Brixton Theatre, 24 Nov 1924

Yvonne (3, P. Greenbank), London, Daly's, 22 May 1926, collab. J. Gilbert and V. Duke

INSTRUMENTAL

Concertino, A, fl, orch (1948)

Orch suites: 3 Old Dances, 1902; 3 Dale Dances (1917); 3 Mask Dances [from F. Lehár: Die blaue Mazur] (1927); Widow Malone, 1937; Barnsley Fair, Yorkshire rhapsody; Ballerina Suite; My Native Heath; 3 More Dale Dances; Yorkshire Moors

Brass band: marches incl. All Clear; Royal Progress; transcrs. of own orch. works

Many arrs. for military band, incl. works by Berlin, Elgar, Ellis, German, Lehár, Millöcker, Rubens, Smetana, Stolz, among others

Many orch movts, incl. Coquetterie (1913); Shipley Glen, ov (1937); Drink to Me Only With Thine Eyes, orch poem (1938); Fiddlers Three (1940); Lancashire Clog Dance; Fairy Dreams; Greensleeves

Transcrs. of own works for pf

VOCAL

Many songs, incl. The Voice of the Drum (C. Reach) (1903); The Property Man, the Stage Hand's Lament (H.E. Melvin) (1911); My Greeting to You (H.E. Clarke) (1912); Shoulder to Shoulder, patriotic song (Sir J. Lyons) (1914); Since it Must be Good-bye (A. Anderson) (1918); A Man of Property (A. Melford) (1919)

Musical monologues, incl. The Man with the Single Hair (R. Ganthony) (1902); More than One Objection (C. Cameron) (1920)

PHILIP L. SCOWCROFT

Wood, Charles (*b* Armagh, 15 June 1866; *d* Cambridge, 12 July 1926). Irish composer and teacher. A chorister at Armagh Cathedral, he was educated at the cathedral school. He received training in harmony and counterpoint (1880–81) from T.O. Marks, the cathedral organist, as well as encouragement from his elder brother, William Wood (1859–95), himself a professional musician. In 1883 he was elected to the Morley Open Scholarship in Composition at the newly instituted RCM where he studied composition with Parry and Stanford. He won an organ scholarship to Selwyn College, Cambridge in 1888 where, after five terms, he migrated to Gonville and Caius as organ scholar. In 1888 he was appointed to teach harmony at the RCM and the following year he was made a lecturer in harmony and counterpoint at Caius. He was elected a fellow there in 1894, and in 1897 he became university lecturer in harmony and counterpoint, succeeding George Garrett. At Cambridge, Wood was awarded the degrees of BA and MusB in 1890 and those of MA and MusD in 1894. Besides playing an active part as organist at Caius, he assisted Stanford as conductor of the Cambridge University Musical Society (1888–94) and was bandmaster of the University Volunteers (1889–97). In addition to his work at the RCM he was an examiner for the Associated Board which took him to Australia (1901–2), was a founder member and vice-president of the Irish Folk-song Society (1904) and president of the Musical Association (1924). In recognition of his contribution to British musical life, he received an honorary PhD from Leeds University (1904) and an honorary DMus from Oxford (1924). In 1924, after Stanford's death, he was elected professor of music at Cambridge, a position he held for only two years until his death in 1926.

Wood is known today primarily as a composer of Anglican church music. His numerous settings of the evening canticles derive in part their thematic cohesion and textural variety from the example of Stanford though he rarely adopted the symphonic conception of his teacher. In his later settings, he showed a marked inclination towards contrapuntal and harmonic archaisms as demonstrated in his frequently performed *Magnificat* and *Nunc dimittis* in F 'Collegium Regale' for double choir with its elements of verse structure, antiphony and diatonic simplicity. A more intense antiquarianism, verging on the austere, is apparent in his *a cappella* settings of the *Nunc dimittis* for R.R. Terry at Westminster Cathedral (both 1916), his Communion Service in the Phrygian mode (pubd 1923) and the *St Mark Passion*, a preoccupation reinforced by his collaboration with the Rev. G.R. Woodward in the 1890s, which resulted in the publication of *The Cowley Carol Book*, *The Cambridge Carol Book*,

An Italian Carol Book and the hymn book *Songs of Syon*. Wood's thorough assimilation of 16th-century models also assisted him in the production of a series of fine large-scale anthems, *Hail, Gladdening Light* (1919), *Tis the Day of Resurrection* (1927) and *O King Most High* (1932), though it is in his anthems with organ, notably *O Thou, the Central Orb* (?1914–15) and the exquisite *Expectans expectavi* (1919), that Wood's harmonic imagination is given full rein.

Between 1885 and 1904 Wood produced intermittently a series of cantatas modelled essentially on those of Parry and Stanford: *On Time* (1897–8) found a powerful precedent in Parry's *Blest Pair of Sirens*, while *A Ballad of Dundee* (1904) looked to the narrative designs of Stanford's *Revenge* and *Voyage of Maeldune*. His most original choral work was his setting of Walt Whitman's *Dirge for Two Veterans* (1900–01), cast, episodically, in the mould of a funeral march. The *Dirge* represented the zenith of his admiration for the poetry of Whitman, an admiration which earlier had produced a clutch of fine songs including *Ethiopia Saluting the Colours* (1898), also inspired by the style form of the march. Wood's earliest cantata, *Spring's Summons* (1885), set words from A.P. Graves's *Songs of Killarney*, though a collaboration between the two men did not commence until the late 1890s in a series of publications of Irish folksong arrangements very much in the manner and fashion of Stanford's collections that had first appeared in the 1880s. These publications in turn raised both the profile and the role of Irish melody in Wood's vocal and instrumental compositions.

Although instrumental and dramatic music forms a smaller part of Wood's sizeable output, it is clear that he retained an interest in both genres throughout his life. Though there are indications that he attempted a symphony, his only complete extended symphonic work is *Patrick Sarsfield: Symphonic Variations on an Irish Air* (1899) which adheres to the four-movement structural analogy of Parry's Symphonic Variations of 1897. From surviving sketches it is evident that he also began a full-scale opera *Pat in Fairyland* (to a libretto by J. Todhunter), but this came to nothing. Instead he joined the ranks of Macfarren, Parry and Stanford in providing scores for the Cambridge Greek Plays (*Ion*, 1890; *Iphigenia in Tauris*, 1894) and towards the end of his life produced two Dickens-inspired chamber operas *A Scene from Pickwick* (1921) and *The Family Party* (1923). It was, however, to the intimacy of chamber music, and, more specifically, to the string quartet that Wood consistently returned as is reflected in the series of six quartets edited by Dent and published posthumously by OUP in 1929.

WORKS
(*selective list*)

VOCAL
SATB and organ unless otherwise stated

St Mark Passion, Tr, T, Bar, B, SATB, org, 1920
Mass, F, SATB, org, 1922
Cants: Spring's Summons (A.P. Graves), S, T, Bar, SATB, orch, 1885; Song of Welcome (Sir F. Cook), SATB, vn, hp, org, RCM 1887; Psalm 104, S, A, T, B, Bar, SATB, org, orch, 1886–7; Unto Thee Will I Cry, S, SATB, org, str, 1889; Ode to the West Wind (P.B. Shelley), T, SATB, orch, 1890; Music: an Ode (A.C. Swinburne), S, SATB, orch, 1892–3; The White Island (R. Herrick), S, A, T, B, SATBSATB, orch, 1894; On Time (J. Milton), SATB, orch, 1897–8, 1898; Dirge for Two Veterans (W. Whitman), B, SATB, orch, 1900–01, 1901 (1901); The Song of the Tempest (W. Scott), S, SATB, orch, 1902; A Ballad of Dundee (W.E. Aytoun), B, SATB, orch; ?1904; Eden Spirits (E.B. Browning), female vv, pf, ?1915
Anthems: Be Thou Exalted, 1882; O Lord, Rebuke Me Not, 1885; Praise God From Whom All Blessings Flow, SATBSATB, 1886; O God of Hosts, the Mighty Lord, SSAATTBB, 1886; Through the Day Thy Love has Spared Us, SATB, 1886; O Rex gloriae, SATB, 1889; Try Me, O God, ?1890; Precamini felicitatem, 1890; I Will Arise, ?1893–4; Heaven, 1898; Oculi omnium, SATB, 1905; I Will Call Upon God, ATB, 1905; Glorious and Powerful God, 1910; Never Weather Beaten Sail, 1910; Great Lord of Lords, ATBATB, ?1912; O Thou, the Central Orb, ?1914–15; Summer Ended, 1917; Expectans expectavi, 1919, also with orch; Haec dies, SSATBB, 1919; Hail Gladdening Light, SATBSATB (1919); Glory and Honour and Laud, SSAATTBB (1925); Tis the Day of Resurrection, SATBSATB (1927); How Dazzling Fair (1929); Father All Holy, SATBSATB (1929); O King Most High, SATBSATB (1932); Once He Came in Blessing, SATBSATB (1935)
Other church music: Many settings of the Magnificat and Nunc Dimittis; Mag and Nunc settings: E♭ (1891); D (1898); c (1900); F (1908); Tones VI, V, ?1910–11; G (1911); E (1913); A♭ (1915); F 'Collegium Regale', SATBSATB, 1915; E♭ (Sternhold and Hopkins metrical version), 1918; G, SATBSATB, 1915; Nunc (Lat., Eng.), B♭, SSATBB, 1916; Nunc (Lat., Eng.), a, SSATTB, 1916; Tones IV, I (1923); E♭ (1927); Founded on melodies of Pss civ and cxxxlv (Genevan psalter) (1927)
Communion Service Settings: Phrygian mode (1923); c, SATB (1927); F 'Missa Sancta Patricii' (Ionian mode), 1922
TeD, Bs, Jub Deo and Nicene Creed settings; hymn tunes, carol arrangements
Solo songs: The Splendour Falls (A. Tennyson), 1886; Up-hill (C. Rossetti), 1886, also with orch; Goldthred's Song (W. Scott), 1886; They are All Gone into the World of Light (H. Vaughan), 1888; Lament of an Irish Mother (F.D. Hemans), 1890; The Windflower (H. Boulton), 1890; Darest Thou Now, O Soul (W. Whitman); By the Bivouac's Fitful Flame (Whitman), 1897; O Captain! My Captain (Whitman), 1898; Ethiopia Saluting the Colours (Whitman), 1898, also with orch
Folksong arrs.: Irish Folk Songs (A.P. Graves) (1897); Irish County Songs, vols. i–iii (A.P. Graves and P.J. McCall) (1914–28); Anglo-Irish Folk-Songs, vol. i (1931), collab. P. Gregory; many folksong arrs. for mixed voices
Many part-songs, madrigals, unison songs

STAGE

Ion (incid music, Euripides), 1890; Iphigenia in Tauris (incid music, Euripides), 1894; A Scene from Pickwick (chbr op), 1921; The Family Party (chbr op), 1923

INSTRUMENTAL

Orch: Pf Conc., F, 1885–6; Much Ado about Nothing, ov., 1889; Iphigenia in Tauris, suite, ?1894; Patrick Sarsfield: Sym. Variations on an Irish Air, 1899
Str qts: d, 1885; E♭ 'The Highgate', 1892–3; a, 1911–12; E♭ 'The Harrogate', 1912; F, 1914–15; D, ?1915–16; Variations on an Irish Folk Song, str qt, ?1917; numerous individual qt movts
Other chbr: Sonata, G, vn, pf, 1886; Sonata, A, vn, pf, n.d.; Septet, c, cl, bn, hn, str, 1889; Quintet, F, fl, ob, cl, hn, bn, 1891
Various movts for pf trio, vn and pf, vc and pf
Works for pf, org
MSS in *GB-Cgc*, *Cu*, *Lbl*, *Lwcm*
Principal publishers: Chappell, Novello, Stainer & Bell, Breitkopf und Härtel, Boosey

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Obituary, *MT*, lxvii (1926), 749 only
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T.F. Dunhill: 'Wood', *Cobbett's Cyclopaedic Survey of Chamber Music* (London, 1929)
M.H. Nosek: 'Wood: a Personal Memoir', *MT*, cvii (1966), 492–3
I. Copley: *The Music of Charles Wood: a Critical Study* (London, 1978)
N. Temperley, ed.: *The Blackwell History of Music in Britain: the Romantic Age 1800–1914* (London, 1981), 201, 208, 253, 448
J.C. Dibble: *C. Hubert H. Parry: his Life and Music* (Oxford, 1992), 374, 377, 214, 246, 500

JEREMY DIBBLE

Wood, Haydn (*b* Slaithwaite, Yorks., 25 March 1882; *d* London, 11 March 1959). English composer. Wood was brought up in the Isle of Man, which later inspired several compositions. He studied violin and composition at the RCM, subsequently composing a *Phantasie* for string quartet (which won a Cobbett Prize), concertos for piano and violin and short choral pieces. His reputation, however, was made through lighter musical forms: his musical comedies, especially *Tina*, achieved modest success, and his songs, of which he composed over 200 in ballad style, included the popular *Roses of Picardy* and *A Brown Bird Singing*.

With his professional strength lying in melody and scoring, he is best remembered for his lighter orchestral music. The *Variations on a Once Popular Humorous Song* are resourceful and inventive, as were the orchestral rhapsodies, which included *The Seafarer*, based on sea shanties. He also composed lively overtures (*Eros*, *Apollo* and *Minerva*), and stirring marches such as *Elizabeth of England*, *Montmartre* and *Torch of Freedom*. He challenged Coates in the light orchestral suite, producing more examples than him and taking his inspiration from similar subjects, notably London. He also composed *Three Famous Pictures* and, after Ivor Novello, Dolores del Rio and Charlie Chaplin, *Three Famous Cinema Stars*. His work is discussed in P.L. Scowcroft: *British Light Music: a Personal Gallery of Twentieth-Century Composers* (London, 1997).

WORKS
(*selective list*)

STAGE
all dates those of first London performance

Tina (musical play, 3, H. Graham, P. Greenbank and P. Rubens), Adelphi, 2 Nov 1915 [musical collab. Rubens]
Cash on Delivery (musical farce, 3, D. Burnaby, J. Heard, S. Hicks and H.E. Wright), Palace, 13 Oct 1917
Dear Love (musical comedy, 2, H. Clayton, D. Titheridge and L. Wylie), Palace, 14 Nov 1929 [musical collab. J.A. Tunbridge and J. Waller]

INSTRUMENTAL

Concs.: Vn Conc., b, 1932; Pf Conc., d, 1947
Orch ovs.: Apollo, 1935; A Manx Ov., 1936; Love and Life, 1938; Minerva, 1944; Eros; Mayday
Orch suites: Cities of Romance, 1927; Moods, 1932; In an Old Cathedral Town, 1934; Paris (incl. Montmartre), 1935; East of Suez, 1939; London Landmarks, 1946; London Cameos, 1947; Firelight Fancies, 1949; many others, incl. Three Famous Film Stars; Three Famous Pictures
Other orch works: Variations on an Original Theme, 1903; Variations on a Once Popular Humorous Song (1927); A Manx Rhapsody (1931); Mannin Veen [Dear Isle of Man], Manx tone poem, 1932–3; Philharmonic Variations, vc, orch 1939; The Seafarer, a nautical rhapsody, on halliard, capstan and hauling shanties (1940); Mylecharane, rhapsody (1946)
Many genre movts, incl. Sketch of a Dandy, 1952; Serenade to Youth, 1955; Dance of a Whimsical Elf
Chbr: Phantasie, str qt (1906); many solo pieces for vn, pf and org

VOCAL

Choral: Lochinvar (scene from W. Scott: Marmion), chorus, orch, 1911; Ode to Genius (M. Dewar), chorus, orch, 1945
Many partsongs
*c*200 songs, incl. Bird of Love Divine (K. Birch), 1912; Love's Garden of Roses (R. Rutherford), 1914; Roses of Picardy (F.E. Weatherly), 1916; When You are Lonely (E. Lockton), 1917; A Brown Bird Singing (R. Barrie), 1922

PHILIP L. SCOWCROFT

Wood, Sir Henry J(oseph) (*b* London, 3 March 1869; *d* Hitchin, 19 Aug 1944). English conductor. His father, an optician and engineering model-maker, was a keen amateur cellist who also sang in the choir of St Sepulchre's, Holborn, in London. Wood's early aptitude for music was mainly nurtured from home, though he also took organ and piano lessons from E.M. Lott, the organist of St Sepulchre's, and from the age of 14 won public notice as an organ recitalist. At the RAM (1886–8) he studied composition with Prout, organ with Charles Steggall and piano with Walter Macfarren, and he also developed skill as a piano accompanist for singers, playing for Manuel Garcia's lessons. Ambitious as a composer, he had several songs and other short pieces published while he was still at the Academy; three operettas were later produced, though without success.

In 1889 Wood was engaged as musical director of Arthur Rousbey's touring opera company, subsequently moving to a similar post with the Carl Rosa Opera and also assisting Sullivan in the preparation of *Ivanhoe* (1891). As assistant conductor in Lago's opera season at the Olympic Theatre he conducted *Yevgeny Onegin* (17 October 1892), the first London production of any Tchaikovsky opera. That occasion pointed to his future role as the first British-born career conductor. He undertook only one further operatic engagement, taking over the London run of Stanford's *Shamus O'Brien* (1896) after the opening performance, conducted the composer.

Wood's future was to be linked with that of the recently opened (1893) Queen's Hall. At the age of 26 he was engaged by its manager, Robert Newman, as conductor of the hall's first series of promenade concerts, which opened on 10 August 1895. Initially, as in London's earlier promenade concerts, programmes drew mainly on lighter music, including ballads, with a cautious infusion of classics. However, Wood's command over both players and audiences permitted an increase in the symphonic component; this gave the new series its distinction as an annual summer event (with occasional extensions to other times of year). By 1896 the dedication of Monday nights chiefly to Beethoven, Friday nights to Wagner, was in place. With rigorous rehearsal timing and copious precautionary marking of orchestral parts, Wood conquered the restriction of only three rehearsals per week for six nightly concerts. In January 1897 he took over the hall's prestigious Saturday afternoon symphony concerts. Wagner and Tchaikovsky were recognized as among his chief strengths; Queen Victoria chose selections from both when he and the Queen's Hall Orchestra performed at Windsor Castle on 24 November 1898. In Newman's London Music Festival of 1899, Wood and his orchestra were successfully matched against the Lamoureux Orchestra from Paris (Charles Lamoureux, its conductor, was Wood's senior by 35 years).

Wood, who had modelled his technique and even his bearded appearance on Arthur Nikisch, won equal success as a conductor of major choral festivals, including those of Birmingham, Norwich and, from 1902, particularly Sheffield, where his later radical reinterpretations of such works as Handel's *Messiah* would arouse both admiration and fury. In reporting the 1902 festival for the Berlin *Allgemeine Musik-Zeitung*, Otto Lessmann bracketed Elgar and Wood as representing 'a new epoch in English musical life'. When Wood appeared as one of the New York PO's guest conductors in 1904, his 'sweeping, incisive and picturesque' gestures impressed the American *Musical Courier*. Seven years later he declined that orchestra's permanent conductorship.

In 1898 Wood married a Russian-born divorcee, Olga Hillman, née Mikhailov. A gifted soprano, she performed as 'Mrs Henry J. Wood'; Wood's earliest recordings were made in 1908–9 as her piano accompanist. It was the happiest of marriages, cut short by her early death in 1909. A warm supporter of Wood from this time was Britain's leading Russian music scholar Rosa Newmarch, who became his first biographer in 1904. Wood's affinity for Russian composers was in constant evidence: works he introduced to Britain ranged from the *Nutcracker* suite and *Scheherazade* in 1896 to Shostakovich's Seventh Symphony in 1942 and Eighth in 1944.

After Newman's bankruptcy in 1902 the Queen's Hall Orchestra was supported by Sir Edgar Speyer, a banker of German origin. Wood proved his skills as a conductor of Debussy, Strauss and Sibelius, and as trainer of the orchestra which served those composers when they appeared as guest conductors. He was likewise the pioneer of Mahler in Britain, giving the First Symphony in 1903 and the Fourth in 1905. The occasional incomprehension or hostility shown by audiences and players he took in his stride, as when he gave the world première of Schoenberg's Five Orchestral Pieces in 1912 and the first British performance of Skryabin's *Prometheus* the following year. ('Stick to it, gentlemen', he urged the orchestra at a rehearsal of the Schoenberg. 'This is nothing to what you'll have to play in 25 years' time.')

In 1904 Wood strengthened his command, ending the custom that permitted a player to send a substitute if a more attractive engagement were offered. In 1913 he became the first to admit women to the general ranks of a major British orchestra. During this period, while continuing to bring new works to the Sheffield Festival, including Delius's *Sea Drift* (dedicated to him) in 1908, he also began to conduct for G.W. Brand Lane's concerts in Manchester. He was knighted in January 1911, and in June of that year married his second wife Muriel Ellen Greatrex.

At the beginning of World War I, Wood successfully resisted pressure to ban German music, but Speyer was driven out of Britain by anti-German feeling. The music publishing firm of Chappell took over the promenade concerts and others under Wood's baton, and the orchestra was renamed the New Queen's Hall Orchestra. From 1915 Wood began to make orchestral recordings. In 1917 he declined the permanent conductorship of the Boston SO, though he was to be a guest conductor in 1934 and would also appear in three summer seasons at the Hollywood Bowl (1925, 1926, 1934). In 1923 he accepted the conductorship of the RAM's first orchestra, giving priority in his diary to its twice-weekly rehearsals; he retained this post for almost 20 years. In 1927, for financial reasons, Chappell abandoned not only the promenade concerts but also the year-round symphony concerts at Queen's Hall, leaving Wood without an orchestra of his own at a time when his reputation was already being overshadowed by that of Beecham. Charges of heavy-handedness and routine were increasingly made, and his treatment of Bach and Handel, whose orchestration he habitually reinforced, was becoming unfashionable. The BBC took over the Proms (as they were now generally called) with Wood as conductor, but he began to depend perilously on what share of concerts he could achieve as one of many guest conductors in the year-round season of the BBC SO.



Henry J. Wood, c1938

The BBC chose Wood for important collaborations with Bartók (1936, as pianist-composer) and Hindemith, and for the first performance in Britain (1930) of Mahler's Eighth Symphony, also allotting him the annual Good Friday concerts usually devoted either to selections from *Parsifal* or to *The Dream of Gerontius*. But a time of depressed status and income coincided with a private crisis. In 1935 Wood left his wife and formed a permanent liaison with the widowed Jessie Linton, who as Jessie Goldsack had been a very young mezzo-soprano soloist in the promenade concerts of 1900–02. She changed her name by deed poll to 'Lady [as a forename] Jessie Wood', and was responsible for reinvigorating the conductor's last years.

The year 1938 was somewhat arbitrarily named as his fiftieth in the role of conductor. Widespread salutations culminated in a concert at the Royal Albert Hall on 5 October for which Vaughan Williams wrote (and dedicated to Wood) his *Serenade to Music*. When the BBC declined in World War II to organize the promenade concert seasons of 1940 and 1941, Wood kept them going by collaborating with a private entrepreneur, Keith Douglas. Queen's Hall, however, was destroyed by German bombing on 10 May 1941 and the concerts of that year were moved to the Royal Albert Hall, where they remained after the BBC resumed them in 1942. Though now past his seventieth birthday, Wood travelled widely amid the blackout to conduct the LSO, the Hallé and other orchestras.

From 1943 Wood's physical powers diminished perceptibly. In that summer's promenade season he was compelled not only to share the conducting of certain concerts but to withdraw entirely from others. Nevertheless in 1944 his 75th birthday was marked with due

pomp: a concert attended by the Queen was given in his honour on 25 March at the Albert Hall; the four London orchestras taking part were conducted by Wood, Adrian Boult and Basil Cameron. The 1944 promenade season, Wood's fiftieth, was curtailed by renewed German bombing. Instead, the BBC Symphony Orchestra (under Wood, Cameron or Boult) performed from its wartime base at Bedford only those items that were to be broadcast. The Bedford performance of Beethoven's Symphony no.7 on 28 July 1944 was the conductor's last: his three-week terminal illness began that night.

Wood wrote an autobiography, *My Life of Music* (1938), that is vivacious in style but factually misleading; his earlier four-volume treatise *The Gentle Art of Singing* (1927–8), however, embodies his considerable experience as a vocal teacher. Among his many orchestral arrangements are, most notably, a version of Musorgsky's *Pictures at an Exhibition* (1915, preceding Ravel's) and a mammoth version of Bach's Toccata and Fugue in D minor BWV565, which he ascribed to a fictitious 'Paul Klenovsky' in 1929. Wood's brilliant full-orchestral transcription of Grainger's *Handel in the Strand* is often taken to be the composer's own. His *Fantasia on British Sea Songs*, created for a Trafalgar Day centenary concert in 1905, has survived as a festive contribution to the Last Night of later Prom seasons. He remained through life a passionate amateur painter in oils: several of his paintings survive at the RAM along with his library of scores and other memorabilia. Created a Companion of Honour in 1944, he was also a member of the order of the Crown of Belgium (1920) and an officer of the French Légion d'Honneur (1926). He received the Royal Philharmonic Society's gold medal in 1921, was awarded honorary doctorates by several British universities, and became an honorary freeman of the Worshipful Company of Musicians in 1938.

Wood's artistic energy, variety of taste, and avidity for new music endowed the Proms (now called by his name) with their continuing creative and educational force. His orchestral players affectionately nicknamed him Timber – more than a play on his name, since it seemed to represent his reliability too. His tally of first performances, or first performances in Britain, was heroic: at least 717 works by 357 composers. Greatness as measured by finesse of execution may not be his, particularly in his limited legacy of recordings, but he remains one of the most remarkable musicians Britain has produced.

WRITINGS

much unpublished material also in GB-Lam

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The Gentle Art of Singing (London, 1927–8, abridged 2/1930)
My Life of Music (London, 1938/*R*)
About Conducting (London, 1945/*R*)
Introductions to H.M. Walbrook: *Gilbert and Sullivan Opera* (London, 1922); H.C. Hind: *The Orchestra and its Instruments* (London, 1930); B. Maine: *Reflected Music and other Essays* (London, 1930); A. Jacob: *Musical Handwriting* (London, 1934/*R*); J.D. Chamier: *Percy Pitt of Covent Garden and the BBC* (London, 1938)

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Obituaries: W.R. Anderson, *MT*, lxxxv (1944), 265–8; E. Newman, *Sunday Times* (20 Aug 1944)
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T. Russell, F. Aprahamian and M. Grindea, eds.: *Homage to Sir Henry Wood: a World Symposium* (London, 1944)
E. Goossens: *Overture and Beginners* (London, 1951/*R*)
E. Coates: *Suite in Four Movements* (London, 1953)
J. Wood: *The Last Years of Henry J. Wood* (London, 1954)
H.G. Farmer: 'The Youthful Henry J. Wood', *MT*, cii (1961), 560–61
R. Pound: *Sir Henry Wood* (London, 1969)
I. Haendel: *Woman with Violin* (London, 1970)
D. Cox: *The Henry Wood Proms* (London, 1980)
B. Hall: *The Proms and the Men who Made Them* (London, 1981)
D. Lambourn: 'Henry Wood and Schoenberg', *MT*, cxxviii (1987), 422–7
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R. Philip: *Early Recordings and Musical Style* (Cambridge, 1992)
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ARTHUR JACOBS

Wood, Hugh (*b* Parbold, Lancashire, 27 June 1932). English composer. Despite encouragement of his musical talents from Alan Bush at the Bryanston Summer School in 1948, Wood read history at Oxford, only to spend most of his time making music anyway, particularly as a composer for theatrical productions. After leaving university he studied privately with Iain Hamilton, W.S. Lloyd-Webber, Anthony Milner and Mátyás Seiber, while working as a music teacher, at first in various London schools, then at Morley College and the Royal Academy of Music. At the same time he was beginning to establish a reputation with his earliest published compositions, especially the First String Quartet (1962) and *Scenes from Comus*, his first orchestral work, written for the 1965 Promenade Concerts. He subsequently held posts at various universities – Glasgow (1966–70), Liverpool (1971–5) and Cambridge (1977–99); he is regarded as a passionate teacher as well as a lucid and engaging writer about music.

Already in the earliest scores, from the *Variations* op.1 onwards, Wood's music declares its roots in the Viennese tradition, from Beethoven and before to Schoenberg and after. At a time when many English musicians were mistrustful of any form of European modernism, this cosmopolitan approach set him apart from a prevalent parochialism, and it is telling that one of his chief mentors throughout his career was the Spanish emigré Roberto Gerhard. While Wood's eclectic tastes are clearly discernible (especially Stravinsky, and Messiaen's *Turangalîla symphonie*), Schoenberg's serialism was a potent influence, but in contrast to many of his contemporaries Wood's main interest in the technique was as a means to intensify motivic argument: all his music is conceived in terms of motifs, clearly presented and densely worked. Like Schoenberg, he has particularly cultivated Viennese classical genres, with an emphasis on chamber music. Sometimes the forms of individual movements can be compared to Beethovenian models, as in the Piano Trio (1984), with its sonata and rondo designs, but Wood has also developed different and wholly unclassical formal procedures, always projecting an assured sense of direction and purpose. His control of long-range design is widely admired, and often leads him to put the greatest weight onto the final movement, or to weave together successive movements into a single continuous span, as in

the Cello Concerto (1969). Like the previous *Scenes from Comus*, the concerto was acclaimed at its Proms première; the two works brought to the attention of a sizeable audience not only Wood's ability to shape dynamic forms on the largest scale, but also his characteristically intense, yearning lyricism, in which cantabile lines are stretched over angular contours defined by wide, dissonant intervals. Together with warm, sonorous harmonies based on 7th chords and moving by semitones or 5ths, such melodies reflect his love of Berg, the composer he is perhaps closest to in spirit. But there are also moments of reticence which give the music an oft-noted English quality, for all its European credentials. Indeed, this lyric impulse forms the basis of his idiomatic and refined response to English verse: his songs for voice and piano form a considerable part of his oeuvre and must be counted the most distinctive and substantial contribution to British song writing since Britten and Tippett.

After the success of the Cello Concerto Wood felt that he 'should be seeking some new means of expression'. In his next work, the powerful Second String Quartet (1969–70), he confronted two compositional ideas markedly at odds with his meticulously crafted and organically unified music up to that time, and inspired by the exciting 'roughness of outline, the unfinished quality' he found in the paintings of William Scott. The first, revealing the recent impact of certain 'texture' pieces by Lutosławski and Ligeti, is a bold use of unsynchronized writing. It is especially bold in that the disruptive potential of the free rhythms is maximized by counterpoint which does not merely reiterate a single prevailing harmony, but continuously develops it. But after the *Chamber Concerto* (1971) this technique was not used again. The other idea, however, represents a response to a long-standing and 'formidable challenge to all my formal preconceptions, and one of my favourite 20th-century works', Stravinsky's *Symphonies of Wind Instruments*. Already adumbrated in the early Trio (1961), it now became a distinctive feature of Wood's later style: this is the abrupt juxtaposition of contrasting and apparently unrelated fragments (again, accomplished in the Second Quartet with exhilarating vehemence), which are gradually made to interact and combine as this new, sectional thinking engages in a dialectic with Wood's original and still-underlying urge to integrate. This new style unleashed the creative energy for three large, symphonic works – the *Chamber Concerto*, Violin Concerto (1972) and *Neruda Song Cycle* (1974) – which were followed by a difficult period in which no major works were produced.

It was at this time that Wood began to grapple with ideas for a symphony. But the first piece to break the near silence was the Third String Quartet (1978), a moving work that depicts an awakening from paralysis to new life. There is an equally palpable sense of dramatic progression in the Symphony itself (1982), which traces a Beethovenian, heroic path from tempestuous violence to hard-won affirmation. His largest work to date, it exemplifies the way that he can inform a highly cogent thematic and harmonic argument with a directly communicative, late-Romantic kind of rhetoric, to overwhelming effect. As if in reaction, Wood then turned to two untried and exacting chamber genres, piano trio and horn trio, to produce finely-wrought works of great character and verve which demonstrate his contrapuntal invention at its height. He had begun a setting of Eliot's poem *Marina* before his daughter died tragically in 1988: together with the following Cantata (1989) and several later works it is dedicated to her memory. The Piano Concerto (1989–91), written for Wood's former student Joanna MacGregor, was another Proms success; it is characterized by an exuberant rhythmic drive which recalls his many scherzo movements (and perhaps ultimately Schoenberg's dance rhythms); it also finds space to tease out a hushed poetry from the jazz standard *Sweet Lorraine*. References to other music are quite frequent in Wood's oeuvre (surprisingly, perhaps, given the highly coherent and integrated nature of his musical language): they range from direct quotations – such as the passages from Wagner and Mozart in the Symphony which, like Berg's quote from *Tristan* in the *Lyric Suite*, clearly signal an almost programmatic import underlying the musical argument – to gestures wholly appropriated and reconceived (two striking examples are the ending of the Symphony and the opening of the Piano Concerto, with their evocation of equivalent passages in Janáček and Rachmaninoff). Throughout the 1990s Wood continued to write in orchestral, vocal and chamber genres with equal freshness and intensity. His Fourth String Quartet (1992–3), with its searingly expressive slow movement and powerfully cumulative finale, sums up the qualities of his music at their most compelling: the fierce energy, derived from an urgent counterpoint of vivid themes, the searching lyricism, the ability to sustain, fulfil and ultimately exceed long-range expectations, the ardently dramatic, involving nature of the musical argument, and the absolute commitment to the expressive value of pure music.

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Choral: Songs from Springtime, chorus, pf, 1954, orchd 1958; 3 Choruses, op.7, SATB, 1966: The Hawk in the Rain (T. Hughes), Sirens (J. Joyce), All We (E. Muir); 2 Choruses (W.B. Yeats), op.16, SATB, 1973, rev. 1989; A Christmas Poem (D. Davis), op.27, SATB, 1984; Cant. (D.H. Lawrence), op.30, SATB, orch, 1989; The Kingdom of God (F. Thompson), op. 38 SATB, 1994

Songs (S/T, pf, unless otherwise stated): Laurie Lee Songs, 1959, rev. S, orch as op.28, 1986–7; Songs to Poems by Christopher Logue, op.2, Mez, cl, vn, vc, 1961; Songs to Poems by D.H. Lawrence, op.14, 1966; Robert Graves Songs, set 1, op.18, 1966–7; Robert Graves Songs, set 3, op.25, 1966–83; The Horses (song cycle, Hughes), op.10, 1967, rev. 1968; The Rider Victory (song cycle, Muir), op.11, 1968; Robert Graves Songs, set 4, op.36, 1972–84; Songs (Neruda and others), op.23, 1974–83; Robert Graves Songs, set 2, op.22, 1977–82; Songs (Neruda and others), op.37, 1984–93; Marina (T.S. Eliot), S/T, a fl, hn, hp, va, 1988–9; Gk. Songs (L. Durrell and others), op.41, 1993–8

Chbr: Suite, pf, 1956; Str Qt, B, 1957; Variations, op.1, va, pf, 1958; Pf Pieces, op.5, 1960–63; Trio, op.3, fl, va, pf, 1961; Str Qt no.1, op.4, 1962; Capriccio, op.8, org, 1967; Qnt, op.9, cl, hn, vn, vc, pf, 1967; Str Qt no.2, op.13, 1969–70; Str Qt no.3, op.20, 1978; Pf Trio, op.24, 1984; Paraphrase on 'Bird of Paradise', op.26, cl, pf, 1985; Hn Trio, op.29, hn, vn, pf, 1987–9; Funeral Music, op.33, 2 tpt, hn, trbn, tuba, 1992; Str Qt no.4, op.34, 1992–3; Poem, op.35, vn, pf, 1993; Cl Trio, op.40, cl, vc, pf, 1997

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JEREMY THURLOW

Wood, James (Peter) (*b* Barton-on-Sea, 27 May 1953). English composer, choral conductor and percussionist. He studied composition with Boulanger in Paris before becoming organ scholar at Sidney Sussex College, Cambridge. The New London Chamber Choir was founded by him in 1981 to perform medieval and Renaissance music alongside contemporary repertory. He was professor of percussion at the Darmstadt summer courses between 1982 and 1994, becoming increasingly involved in building percussion instruments, and established the London Centre for Microtonal Music, and its associated ensemble, Critical Band, in 1991. His awards number the Gemini Fellowship (1993), the Arts Foundation Fellowship for electro-acoustic composition (1994–6) and the Holst Foundation Award (1995).

Wood's major compositions reflect diverse interests. His song cycles for soprano and percussion are among several works stemming from oriental ideas, while *Phaedrus*, for voice and ensemble, belongs to a group of works inspired by ancient Greek subjects. In addition he has explored African traditions, and all his output has been influenced by rituals and ceremonies of various kinds. In the later 1980s, Wood moved away from a predominantly vocal output for two of his most ambitious scores: *Stoicheia*, for large percussion ensemble and electronics, and *Oreion*, for full orchestra. His preoccupation with microtonality has led to two further works for small orchestra: *Two Men Meet, Each Presuming the Other to be from a Distant Planet*, in which the percussion soloist mainly plays the microxyl, an especially constructed microtonal xylophone, and *The Parliament of Angels*.

WORKS

INSTRUMENTAL

Orch: Oreion (of Mountains…), 1988–9
Large ens: Venancio Mbande Talking with Trees, quarter-tone mar, 15 insts, 1993–4; Two Men Meet, Each Presuming the Other to be from a Distant Planet, perc, 24 insts, 1995; The Parliament of Angels, 18 insts, 1995
Perc: Rogosanti, 1986; Stoicheia, 15 perc, 4 kbds, elecs, 1987–8; Village Burial with Fire, 4 perc, 1989; Spirit Festival with Lamentations, quarter-tone mar, 4 perc, 1992; Elange N'Kake Singing to his Craft, perc + v, 1993
Chbr: Str Qt, 1984; Barong, 2 pf, 2 perc, 1985; Marsyapollonomachia, ob, perc, 1987; Cart-Wheels, b, cl, perc, 1993
Solo inst: Children at a Funeral, prep pf, 1996

VOCAL

With inst ens: Missa: in memoriam Lili Boulanger, S, double chorus, 4 tpt, 4 trbn, org, 1975–6; 2 Motets to Verses from the Prophet Isaiah, S, fl, ob, va, hp, 1981; Phaedrus (Plato [ancient Gk. text]), Bar, chorus, perc, wind ens, perc ens, 1985–6; Phainomena, 3 S, 3 Mez, 3 A, 3 T, 3 Bar, 3 B, 17 insts, tape, 1991–2
Unacc.: Drama (Aristophanes [ancient Gk. text]), 2 Ct, T, 2 Bar, B, 1983; Incantamenta (incantations), 24vv, 1991
With perc: Choroi jai Thaliai (revels and dances [ancient Gk. text]), S, perc, tape, 1982; Ho shang Yao (Songs by the River) (from *Shijing* [ancient Chin. text]), S, perc, 1983; T'ien chung Yao (Songs from the Fields) (from *Shijing* [ancient Chin. text]), S, cimb, 2 perc, 1985
With el-ac: Usas (Dawn) (Rig Veda [Sanskrit text]), S, Mez, T, B, tape, live elecs, 1986; Séance, S, midi, vib, perc, chorus, 1996

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JOHN WARNABY

Wood [Wodde, Wodds, Woods], **John** (*fl* ? 1560s). English composer. There has been some confusion over his identity. Due to the absence of forenames from ascriptions in some sources of his music he has sometimes been identified with Michael Woods, who flourished from about 1568 to 1573 and was organist and later a vicar-choral at Chichester Cathedral. However, there is no evidence that Michael Woods composed music. A more likely identification is based on the ascription 'Mr John Wood, Bachelor of Music', in the earliest and most prolific source of his music copied about 1575. However, there seems to be no record of the award of the BMus in the 16th century to anyone of this name; nor has any relevant document, such as a will, been found. The name John Wood had been thought to refer to the Master of the Children at Christ Church, Canterbury in about 1530. However, re-examination of the relevant document at Canterbury has revealed that the name of the Master of the Children about this time was Thomas Wood, and that the forename John was a misreading.

Nine Latin sacred pieces for three, four and five voices by John Wood survive. (The anthem *O Lord, the world's saviour* sometimes attributed to Wood is by William Mundy.) Wood's choice of texts suggests parallels with the Latin output of composers such as William Mundy, Christopher Tye and Robert Whyte from the 1560s or slightly later. This concurs with the earliest known appearance of Wood's music from about 1575. With the exception of *Igitur O Jesu*, the texts of all Wood's extant settings come from an adaptation of Psalm lxvii (Vulgate numbering) published in 1546. It is possible that Wood's settings from this psalm began their existence as a single long piece from which extracts were transcribed into different sources.

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SACRED VOCAL

Edition: *J. Wood: die sämtliche lateinische Kirchenkompositionen*, ed. J. Blezzard, CW, cxxxv (1996)

Ecclesia tua, 5vv; Effunde queso, 4vv; Esto pater, 3vv; Exurge Domine, 3vv; Igitur O Jesu, 3vv; In domo tua, 5vv; O gloriosissime, 5vv; Perfice illud, 3vv; Verbi tui, 3vv

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JUDITH BLEZZARD

Wood, John Muir (*b* Edinburgh, 31 July 1805; *d* Armadale, Cove, 25 June 1892). Scottish music publisher and writer on music. He was the son of Andrew Wood, a music publisher in Edinburgh, who named him after his partner John Muir. He received his initial musical education in Edinburgh, partly with Kalkbrenner, who visited the city in 1814. After periods of study in Paris with J.P. Pixis and in Vienna with Czerny, he returned to Edinburgh in 1828 for a while and taught music. For a number of years he was in London, where his interests were mostly literary. In 1848 he became director of the newly established Glasgow branch of the family publishing firm Wood & Co.; the branch became known as J. Muir Wood & Co., though it retained close links with the parent firm, and survived until 1899. He provided many notes for the later editions of G.F. Graham's *The Songs of Scotland* (the Edinburgh house's most important publication), especially the one-volume edition of 1884. Wood edited later editions of J.T. Surenne's *The Dance Music of Scotland*, originally published in about 1830, contributed excellent articles on Scottish music to the first edition of Grove's *Dictionary*, and edited the short-lived periodical *The Scottish Monthly Musical Times* (1876–8). He played a prominent part in Scottish musical and literary life, promoting Chopin's concerts in Scotland in 1848 and the tours of Thackeray and Dickens, as well as initiating the visit of Sir Charles Hallé and the Hallé Orchestra to Glasgow.

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PETER WARD JONES

Wood, Joseph (*b* Bretton, nr Wakefield, 7 March 1801; *d* Harrogate, 6 Sept 1890). English tenor. Wood's early successes were in Rophino Lacy's pastiches; his London debut took place on 30 June 1828 at the English Opera House. In 1831 he married the Scottish soprano Mary Anne Paton, who had pursued a successful career in London from 1822 (*see* WOOD, MARY ANNE). As Mr and Mrs Wood the two appeared in New York, Boston and Philadelphia (1833–6; 1840–41). Both tours ended in controversy when the Woods were rebuked for interfering (apparently inadvertently) with other performers' benefit nights; Joseph was blunt and short-tempered, and inflammatory reports of his tactlessness precipitated serious disturbances in the theatres. In 1843 the Woods retired and settled in Yorkshire; after Mary Anne's death Joseph married Sarah Dobson, also a singer. Joseph was generally recognized as an excellent actor, a passable singer and a shrewd businessman.

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WILLIAM BROOKS

Wood [née Paton], **Mary Anne** (*b* Edinburgh, Oct 1802; *d* Chapelthorpe, nr Wakefield, 21 July 1864). Scottish soprano. As a child she learnt the harp, piano and violin; her singing début was in 1810. She sang in London (1811–13) and Bath (1820), and made her stage début as Susanna in October 1822; in 1824 she sang Agathe in the first English production of *Der Freischütz*. That year she married Lord William Pitt Lennox. In April 1826 she created the role of Reiza in *Oberon*, which established her as a leading singer in London. She divorced Lennox in 1831, and later married the English tenor Joseph Wood. In the midst of her triumphant career in London, they left for the USA; their joint début was in New York (9 September 1833) in Michael Rophino Lacy's *Cinderella* (an adaptation of *La Cenerentola*). On two separate tours, often travelling in small troupes with other singers, they appeared in New York, Boston, Philadelphia and elsewhere (1833–6 and 1840–41), performing a repertory ranging from 18th-century ballad operas to contemporary English adaptations of Italian works. They contributed greatly to a general American interest (begun by Elizabeth Austin) in Italian bel canto melody, in particular by introducing Americans to Bellini's operas (*La sonnambula*, 13 November 1835, and *Norma*, 11 January 1841, both in New York). Mrs Wood, as she was known, was acclaimed as the finest English singer of her day. She had a pure soprano voice that was powerful, sweet-toned, brilliant and of extensive compass (*a* to *d'''*/*e'''*); she was an effective actress who was renowned for her beauty. In 1843 she and her husband retired to Yorkshire.

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KATHERINE K. PRESTON

Wood [Wode], **Thomas (i)** (*fl* 1560–92). Scottish clergyman. He compiled an important set of partbooks, sometimes known as the St Andrews Psalter or 'Thomas Wode's Partbooks', containing Scottish (and other) music of the 16th century. A canon of Lindores Abbey before the Reformation (1560), Wood joined the reformers, settled in St Andrews in 1562, became vicar there in 1575, and is frequently mentioned in Kirk Session Registers until 1592. His duplicate sets of partbooks (*IRL-Dtc*, *GB-Eu*, *Lbl*, *US-Wgu*) contain the 106 four-voice psalm settings by David Peebles (1562–6), canticles by Angus, Kemp and Blackhall (1566–9), and motets, anthems, psalms, songs and instrumental pieces – Scottish, English and continental (copied from 1569 to 1592) – together with illuminating and entertaining comments by Wood on many of the items. Between 1606 and about 1625 further additions to the partbooks were made by other hands.

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K. Elliott: 'Another one of Thomas Wood's Missing Parts', *Innes Review*, xxxix/2 (1988), 151–8

KENNETH ELLIOTT

Wood, Thomas (ii) (*b* Chorley, Lancs., 28 Nov 1892; *d* Bures, Essex, 19 Nov 1950). English composer and writer. The son of a master mariner, Wood spent much of his childhood on board ship and his music later drew much from sea songs, shanties and the sea itself. After private study he took the degree of MusB in 1913 and then proceeded to Exeter College, Oxford. Defective eyesight disqualified him from active military service, but he worked for the Admiralty from April 1917 until the end of the war. In 1918 he went to the RCM to study composition under Stanford and piano with Herbert Fryer. He took his DMus at Oxford in 1920, becoming director of music at Tonbridge School in the same year. In 1924 he returned to Oxford as a lecturer in music and precentor of Exeter College. He left Oxford and regular academic work in 1928, settling in Essex to devote himself to composition and writing, and occasionally undertaking examination tours for the Associated Board of the Royal Schools of Music. World War II brought him back to public service in various forms, including a semi-official mission to Australia. In 1947, as chairman of the Royal Philharmonic Society, and in conjunction with his wife, he founded six prizes for instrumental composition. In 1949 he was appointed chairman of the Arts Council's music panel and member of the executive committee.

Wood's compositional output was small and concerned mainly with vocal music. The three cycles of sea songs for chorus and orchestra, *Forty Singing Seamen* (1925), *Master Mariners* (1927) and *Merchantmen* (1934), represent him at his most attractive and typical. In the cantata for unaccompanied chorus *Chanticleer* (1947), his most ambitious work, and later in *Over the Hills and Far Away* (1949), he experimented successfully with a great variety of novel choral effects. More typically his work is conservative in style, stemming from Parry and Stanford but enlivened with many genuinely humorous touches and a breeziness of the kind associated with 19th-century sea songs. A man of many capacities, Wood engaged successfully in musical scholarship, journalism, broadcasting and publishing. His autobiography, *True Thomas* (London, 1940), makes singularly engaging reading.

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VOCAL

40 Singing Seamen (A. Noyes), Bar, chorus, orch, 1925; Master Mariners (J. Masefield, anon.), Bar, chorus, orch, 1927; The Ballad of Hampstead Heath (J.E. Flecker), chorus, orch, 1927; Merchantmen (R. Kipling, T. Wood), Bar, chorus, orch, 1934; Daniel and the Lions (V. Lindsay), chorus, orch, 1938; Chanticleer (G. Chaucer, trans. Coghill), chorus, 1947; Over the Hills and Far Away (anon.), chorus, 1949; The Rainbow (C. Hassall), chorus, brass band, 1951; solo songs, unison songs and partsongs

INSTRUMENTAL

A Seaman's Ov., orch, 1926; The Brewhouse at Bures, ww qnt, 1928; The Suffolk Punch, ov., orch, 1930; Six Bells, march, brass band, 1944

Principal publisher: Stainer & Bell

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MICHAEL HURD

Woodblock (Fr. *bloc de bois*, *tambour de bois*; Ger. *Holzblock*, *Holzblocktrommel*; It. *cassa di legno*). A term for a small wooden SLIT-DRUM (classified as a percussion tube; *see* IDIOPHONE), generally used to signify the Western orchestral instrument. Woodblocks are related to the rectangular wooden slit-drums that are used as time-beaters by the Han Chinese (*ban*), hence the occasional specification of 'Chinese woodblocks'. The two-toned cylindrical woodblock, however, is of Western origin. In ragtime and jazz, the woodblock is often referred to as 'clog box' or 'tap box'.

The orchestral woodblock is generally in the form of a rectangular block of teak or similar heavy hardwood with one or sometimes two slotted longitudinal cavities. The instrument varies from about 15 to 30 cm in length, 8–15 cm in width and 7–10 cm in depth. The tone of this small instrument is resonant and penetrating. It is normally suspended on a special fitting or rested on a felt-covered surface, and is struck on the surface or the edge above the slot with wooden drumsticks or beaters such as those used for the orchestral xylophone.

20th-century composers to score for these instruments in orchestral works include Walton in *Façade* (1921–2); Prokofiev in his Fifth (1944) and Sixth (1945–7) Symphonies ('legno') and Copland in *Music for a Great City* (1964; 'woodblocks, high and low'). Cage's *Amores* (1943) requires seven woodblocks. Britten specified two tuned woodblocks in his church parables *The Burning Fiery Furnace* (1966) and *The Prodigal Son* (1968; A and E, and A and D♯ respectively).

See also TEMPLE BLOCKS.

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JAMES BLADES/JAMES HOLLAND

Woodbury, Isaac Baker (*b* Beverly, MA, 23 Oct 1819; *d* Columbia, SC, 26 Oct 1858). American composer, editor, teacher and writer. He studied music in Boston, London and Paris. On his return he worked as a private teacher, church organist and choral conductor. His first musical publications were tune books compiled in collaboration with his cousin Benjamin F. Baker, with whom he also formed the National Musical Convention, a training school for teachers.

During the 1840s and 50s Woodbury travelled extensively as a choral conductor and baritone soloist. He was organist at Marlborough Chapel, Boston (1843–4), and from 1846 to 1848 was corresponding editor of the *World of Music*. He was organist at Rutgers Street Church, New York (1850–51); he also edited the *American Monthly Musical Review* (1850–53) and the *New York Musical Pioneer* (1855–8). His health began to fail in the 1850s and he spent his final years struggling against tuberculosis; he visited Europe and the Mediterranean in 1851–2 and 1857–8 and Florida in 1856–7, and died on a second trip to Florida in 1858.

Woodbury produced nearly 700 compositions and publications. His sacred music was published principally in 15 tune books, and includes Anglican chants, hymn tunes and ensemble music for soloists or chorus. The bland devotional style of this music closely resembles that of Lowell Mason. His 'Montgomery' was the first American hymn tune to be printed in *Hymns Ancient and Modern*. Woodbury published 14 secular tune books containing glees, choruses and school music; his four secular cantatas (among the earliest of their kind in the USA), three oratorios and one musical drama also appeared in these tune books. The texts are highly sentimental and the plots of the dramatic works are weak. Woodbury attempted to improve the prevailing standards of taste, while insisting that the making and enjoying of music was appropriate for every person. He wrote seven

instrumental tutors and one in harmony and composition in addition to the theoretical introductions to his tune books.

WORKS
(*selective list*)

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Dramatic: Absalom, orat, pubd in D; The Cantata of Washington, pubd in *American Monthly Musical* Review, ii (1851); The Orphans, cant., pubd in L; The Gambler's Wife, cant., 1v, pf, pubd in L; America, juvenile orat, pubd in N; The Graces, juvenile orat, pubd in W; Abraham and Ishmael, orat, pubd in C; The Settlement of Jamestown, musical drama, pubd in S

Songs, for 1v, pf, unless otherwise stated: The Old Farm House (1842); He doeth all things well (1844); The Indian's Prayer (1846); Shield us Father, 4vv (1846); The Sailor Boy's Last Dream (*c*1846); Be kind to the loved ones at home (1847); Home Carol, 4vv (1848); The May Queen (New York, 1848); Speed away! Speed away!, or The Freed Bird, 4vv (n.d. [1848]); Lays of New England, cycle of 6 songs (New York, 1849); Mother dear o pray for me (1850); Uncle Tom's Lament for Eva (1852); Katy's Cry (New York, 1853); We are happy now dear mother, or Heavenly Voices (New York, 1854); Sweet Songs for Sabbath Evenings, 2 songs (1854); 'Tis our child in heaven (New York, 1855); *c*120 other solo songs; *c*35 other partsongs

*c*402 hymn tunes, mostly pubd in collections

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ROBERT M. COPELAND

Woodcock [Woodcoke, Woodecock], **Clement** (*b* ?1540; *d* Chichester, 1590). English singer, organist and composer. He was a lay clerk at King's College, Cambridge in 1562–3. In 1565 he was appointed a singer at Canterbury Cathedral, becoming a full lay clerk in 1568. About 1570 he left Canterbury to take up the position of organist and Master of the Choristers at Chichester Cathedral. He presumably took orders at this time since he acquired the position of priest vicar on 1 April 1574. He was granted the living of Rumboldswhyke, near Chichester, on 7 November 1589.

Of his five known compositions (all ed. in MB, xliv, 1979), all instrumental, four appear in *GB-Lbl* Add. 31390. This manuscript is dated 1578 and has Chichester connections. Woodcock may well have been involved in its compilation; he had already been paid a consultancy fee at Canterbury in connection with the copying of new music books there. However, the discovery of examples of his signature at Canterbury now seems to discount the previously suggested possibility that he copied the Chichester source.

Woodcock's three In Nomines all have their cantus firmus transposed to G final. In his In Nomine no.3 the cantus firmus is in the top voice, adding to the constraints already imposed by monothematicism to produce a certain stiffness. The remaining two In Nomines have the melody in the middle voice and are more successful, particularly the first whose deliberately paced textures resemble those of other contemporary composers of instrumental music, notably Byrd. *Browning my dere* comprises ten variations on a popular song melody which migrates from one instrument to another, with systematic contrast between three- and five-voice texture. It probably is a response to a similar work by Stonings with only five variations, and appears to have provoked Byrd's 20-variation set. *Hackney*, possibly also based on popular material, has an unusual homophonic texture. The work consists of a series of cadences in C, with few additional chords other than F and G.

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WARWICK EDWARDS

Woodcock, Robert (bap. Chelsea, London, 9 Oct 1690; *d* Chelsea, 10 April 1728). English composer and woodwind player. His parents ran a school for girls in Chelsea. The engraver George Vertue, who knew him, wrote that Woodcock had 'a place or clerkship in the Government' until about 1725, leaving to devote himself to marine painting, and that he was 'very skillful in music, had judgement and performed on the hautboy in a masterly manner'. Hawkins called Woodcock 'a famous performer on the flute [i.e. recorder]', but he was more likely an enthusiastic amateur on the oboe, recorder and flute. He died of gout, leaving his family in penury.

In 1720 Woodcock set Newburgh Hamilton's St Cecilia's day ode, *The Power of Musick* (London, music lost). His only surviving compositions are a set of *XII Concertos in Eight Parts* (London, 1727), three for sixth flute (descant recorder in d″), three for two sixth flutes, three for flute and three for oboe; nine have no violas among the strings. They are of historical importance as

the first flute concertos ever published and the first oboe concertos published by an English composer. Nos.1–4 and 6–8 are essentially Venetian in conception, with the fast–slow–fast sequence of movements; the main influences are Vivaldi and Albinoni. The first-movement ritornellos generally include attractive, well-contrasted and balanced phrases, but the passage-work in the episodes is routine and largely scalar. The slow movements are dances (sicilianas and sarabands) or Handelian adagios, and the finales are simple dances or binary movements with regular phrases echoed as variations. Nos.5 and 9–12 are melodically more Handelian and more varied in construction, variously avoiding or obscuring the ritornello principle, having four movements (slow–fast–slow–fast), or incorporating viola parts; three manuscript sources (*D-HRD* Fü 3625a; *D-SWl* 2436; *S-Uu* ihs19:24) attribute no.12 to Handel, under whose name it has been published (Braunschweig, 1935). A similar Venetian-Handelian split is evident in Babell's recorder concertos. Woodcock's no.11 is a concerto grosso in which the oboe mainly doubles the violins. There is no support for Priestman's allegation that Woodcock may have stolen one or more of the concertos.

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DAVID LASOCKI

Wooden fish. *See* TEMPLE BLOCKS.

Woodfield, Ian (*b* London, 2 Aug 1951). British musicologist. He studied at Nottingham University (1969–72) and King's College, University of London (1973–7), where his teachers included Howard Mayer Brown and Margaret Bent. He took the doctorate at King's College in 1977 with a study on the origins of the viol. After one year as research fellow at Bath University (1977–8), he was appointed lecturer (1978), senior lecturer (1989), reader (1994) and director of the school of music (1995–) at Queen's University, Belfast. His areas of research include the history of the viol, music in 18th-century Anglo-Indian society, Italian opera in London during the 1770s and the role of musicians in exploration of the 16th and 17th century.

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Music of the Raj: a Social and Economic History of Music in Late Eighteenth-Century Anglo-Indian Society (forthcoming)

PATRICK DEVINE

Woodfill, Walter L(incon) (*b* Spokane, WA, 7 Nov 1910). American historian. He was educated at the University of California at Berkeley, obtaining the BA in music and political science and, in 1940, the PhD with a dissertation on music in English social history from the mid-15th to the mid-16th century; while at Berkeley he worked with Albert Elkus and Glen Haydon in the department of music and George H. Guttridge in the department of history. Woodfill taught history at Princeton University from 1947 to 1952 and at the University of Delaware from 1952 to 1961. In 1961 he became professor of history at the University of California at Davis.

As a historian, Woodfill has concentrated on English social history between the 15th and the 18th centuries, with particular emphasis on music and musicians and, to a lesser extent, the other arts. His book *Musicians in English Society from Elizabeth to Charles I* (1953) is a sociological and historical rather than a musical study; but the many sources cited in it and quotations from contemporary material are of great value not only to the historian but also to the musicologist and even to the general reader.

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'Music', *Bibliography of British History: Stuart Period, 1603–1714*, ed. M. Keeler (Oxford, 2/1970), 400–03

PAULA MORGAN

Woodforde-Finden [née Ward], **Amy** [Amelia] (*b* Valparaiso, Chile, 1860; *d* London, 13 March 1919). British composer. She was one of nine children of an American serving as British Consul in Valparaiso; on his death her mother took the surviving children to London. She began composing at an early age and was a pupil of Carl Schloesser and Amy Horrocks. Under the name Amy Ward she wrote some early songs which received little notice. In 1894 she married Woodforde-Finden of the Indian Army and for some years lived in India; when her *Four Indian Love Lyrics* (from Laurence Hope's *The Garden of Kama*) were published privately in 1902, their success, particularly that of the *Kashmiri Song* ('Pale hands I loved beside the Shalimar'), gained her a regular publisher and a faithful public. She followed these songs with *A Lover in Damascus* (Charles Hanson Towne; 1904), *On Jhelum River* (Frederick John Fraser; 1905), *The Pagoda of Flowers* (Fraser; 1907) and other collections, as well as many individual songs, often with oriental subjects and notable for their fluent, sentimental melody.

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ANDREW LAMB

Woodhouse, Violet Gordon. *See* GORDON WOODHOUSE, VIOLET.

Woods [Wodds], **Michael.** *See* WOOD, JOHN.

Woodson [Wodeson], **Leonard** (*b* Winchester, *c*1565; *d* ?Eton, ?1641). English composer. He was a choirboy at Winchester Cathedral from 1573 to 1577, and lay clerk at Windsor from 1598. He was acting Master of the Choristers at Windsor from 1605 and became organist of Eton College in 1615. He is mentioned in the Eton audited accounts until 1641 and in 1647, but the last entry appears to be an error since Woodson's successor Charles Pearce is described as organist in rough accounts for 1645. Woodson is presumed to have died in 1641 as he is represented in John Barnard's *First Book of Selected Church Musick* (London, 1641/*R*), which claimed to include no music by any living composer.

Woodson's grandson, also Leonard (bap. Windsor, 1 July 1659; *d* Windsor, 14 March 1716/17), became a lay clerk at Windsor in 1679, a Gentleman of the Chapel Royal in 1681 and a member of the Private Musick in 1689; he was also a member of Westminster Abbey choir from 1697 to 1716. He is named as a bass soloist in the manuscripts of three of Henry Purcell's odes: *Hail, bright Cecilia*, *Celebrate this festival* and *Who can from joy refrain?*.

WORKS

Sacred: 10 verse anthems, (9 inc.), *GB-Cp*, *DRc*, *Lbl*, *Lcm*, *LF*, *Ob*; Funeral sentences, full (inc.), *WRch*; TeD, 4vv, full, J. Barnard, *First Book of Selected Church Musick* (London, 1641/*R*); TeD, Bs, Mag, Nunc, verse (inc.), *Ob*

Other: 4 In Nomines, a 5, ed. in MB, xlv (1988); The mary gould of golden hue, 1v, bc, *Och* 439; Mall Sims, kbd, *D-Bsb* Lynar A1

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R.T. Daniel and P. Le Huray: *The Sources of English Church Music, 1549–1660*, EECM, suppl.i (1972)

W. Shaw: *The Succession of Organists of the Chapel Royal and the Cathedrals of England and Wales from c.1538* (Oxford, 1991)

JOHN CALDWELL/ALAN BROWN

Woodson [Wodson], **Thomas** (*d* ?London, after 1605). English composer. He was a singer at St Dunstan-in-the-West from 1576 to 1578 and also at St Paul's Cathedral. He became a member of the Chapel Royal in 1581 and 'solde his place to William West of Canterbury' in 1605. The only works undoubtedly by him are the 20 canonic settings of *Miserere*, laid out as for keyboard, in *GB-Lbl* Add.29996 (six canons ed. H.M. Miller, *JAMS*, viii, 1955, pp.14–21). To these should probably be added the textless three-part *Ut re mee fa* in John Baldwin's Commonplace Book (*Lbl* R.M.24.d.2) and the keyboard *Miserere* (non-canonic) ascribed to 'Wodson' in *Och* 371 (ed. in EECM, vi, 1966). The latter, however, may be the work of an earlier composer, on account of its style, appropriateness to the Latin liturgy, the date of the manuscript (*c*1560) and the spelling of Woodson's name. It certainly has no point of contact (apart from the cantus firmus itself) with the settings in *Lbl* Add.29996. (*BDECM*)

JOHN CALDWELL

Woodstock. Town in New York State, USA. It was the site of a rock festival held in 1969. *See* FESTIVAL, §6.

Woodward, Richard (*b* ?1743; *d* Dublin, 22 Nov 1777). Anglo-Irish organist and composer. He completed his apprenticeship as a choirboy at Christ Church Cathedral, Dublin, in June 1759, having presumably joined the choir shortly after his father, Richard Woodward senior, came over from England in 1751 to serve as a stipendiary in the choir. He continued as a member of the choir until 1760 or after. He also served in the choir of St Patrick's Cathedral. At the age of 22, after the death of George Walsh, Woodward was appointed organist and vicar-choral of Christ Church Cathedral (28 February 1765); in 1770 he also became a vicar-choral of St Patrick's. By June 1766 he was already sharing the duties of Master of the Choir Boys with his father, who had been appointed to that position in 1768. In October 1776 his father resigned the post in his favour, but he died suddenly one year later. Although he is described on his monument as 'Preceptor to the Children of the two Choirs', Samuel Murphy appears to have held the post of Master of the Choristers at St Patrick's from about 1766 until 1780.

In 1771 Woodward was awarded the degree of MusD by Dublin University. At that time the Earl of Mornington was occupying the newly-created chair of music there, and it was to him that Woodward dedicated his op.1, the *Songs, Canons and Catches* of 1767. This publication consisted of vocal canons, catches, duets, trios and other partsongs with continuo, and solo songs with accompaniment for various instrumental combinations. It includes the canon *O Almighty Lord* which that same year had won a prize medal of the Catch Club of Pall Mall, London, and the canon *Let the words of my mouth* which had won the first prize of the Noblemen's and Gentlemen's Catch Club, London, in 1764. The names of William Boyce and other well-known musicians are on the list of subscribers. He also published his *Veni creator spiritus* (of which only the title is in Latin) in 1767; this was composed for the consecration of the Bishop of Cloyne at Christ Church Cathedral on 31 May. Woodward's third and last publication, the most substantial of the three, appeared in 1771: his *Cathedral Music*, op.3, dedicated to the Archbishop of Dublin, and consisting of seven anthems, chants and a large-scale Service in B♭. It also includes a revised version of his *Veni creator spiritus*. The advanced keyboard style exhibited in the accompaniments to his vocal music suggests that he may have written some independent keyboard music, but none has come to light.

From 1767 until his death he regularly gave his services as conductor at the benefit concerts for Mercer's Hospital. His tomb, in Christ Church Cathedral, Dublin, is surmounted by an inscribed tablet erected by his father, who outlived him by 18 years. Further discussion of his career and music is given in W.H. Grindle: *Irish Cathedral Music* (Belfast, 1989), 47–9, 187–91 and B. Boydell: *Music at Christ Church before 1800: Documents and Selected Anthems* (Dublin, 1998).

BRIAN BOYDELL

Woodward, Roger (*b* Sydney, 20 Dec 1942). Australian pianist. Encouraged by Eugene Goossens, he studied at the Sydney State Conservatorium, taking piano lessons with Alexander Sverenksy and composition lessons with Raymond Hanson. In 1964, after winning the Australian Radio (ABC) Competition, he moved to London to study with Ilona Kabos, and the following year was awarded a Polish government scholarship to study at the Warsaw Academy of Music with Zbigniew Drzewiecki. He remained in Poland for the next six years, and embarked on a concert career, making successful débuts in Warsaw and London (1967), and in Paris and Havana (1969), as well as playing with the leading orchestras in Poland and

eastern Europe, and returning to Australia for two concert tours. He won the 23rd International Chopin Festival in Warsaw in 1968, and the International Gaudeamus Competition in the Netherlands in 1970. He has toured widely in Europe, Australia, New Zealand and East Asia.

Woodward is a pianist of wide musical sympathies, gifted with a powerful virtuoso technique, as highly regarded for his performances (sometimes controversial, always stimulating) of Chopin, Skryabin and Prokofiev as for his interpretations of avant-garde scores. Many composers, including Barraqué, Berio, Birtwistle, Boulez, Carter, Donatoni, Feldman, Gehlhaar, Lutosławski, Radulescu and Takemitsu, have written works for him. He founded the Alpha Centauri Ensemble, a group specializing in contemporary works, in 1989, and is also the founder of the annual Sydney Spring Festival devoted to contemporary music. Notable recordings include solo piano works by Chopin, Prokofiev and Debussy, and Xenakis's *Keqrops* for piano and orchestra. He was appointed OBE in 1980.

DOMINIC GILL/CYRUS MEHER-HOMJI

Woodwind instruments (Fr. *bois*; Ger. *Holz*, *Holzblasinstrumente*; It. *legni*, *strumentini*; Sp. *instrumentos de madera*). A term used to describe instruments, in particular Western orchestral instruments, of the flute, recorder and reed-actuated types, whether made of wood or of some other material (e.g. ivory, bone or metal). For further details, see entries on individual instruments; *see also* REED INSTRUMENTS and INSTRUMENTS, CLASSIFICATION OF.

□

Woodworth, G(eorge) Wallace (*b* Boston, 6 Nov 1902; *d* Cambridge, MA, 18 July 1969). American choral conductor, organist and music educationist. At Harvard University he studied history (BA 1924) and music (MA 1926), and on a Paine Traveling Fellowship studied conducting under Malcolm Sargent at the RCM (1927–8). As an undergraduate he was accompanist for the Harvard Glee Club and on graduating he was appointed instructor of music at Harvard and conductor of the Radcliffe Choral Society (1924). Subsequently he was conductor of the Pierian Sodality Orchestra (1928–32), conductor of the Harvard Glee Club (from 1933) and university organist and choir director (from 1940). He succeeded A.T. Davison as James Edward Ditson Professor of Music at Harvard (1954–9), and in 1958 resigned all conducting and performing posts to devote himself to teaching.

From 1951 until his death Woodworth broadcast a series of lectures called 'Tomorrow's Symphony' on Boston radio (WGBH). He was a Senior Fulbright Scholar in London, conducting and lecturing at the RCM (1966–7), and was awarded honorary doctorates in music by the New England Conservatory of Music and the University of Hartford and an honorary LittD by Miami University; he also served as the first president of the College Music Society (1958–60). Woodworth's influence on music education in the USA is incalculable; his special concern was for the 'amateur listener'. He was also a champion of the music of Giovanni Gabrieli when it was unknown in the USA.

WRITINGS

'The Performance of Bach: an Example of the Relation between Research and Practical Music-Making', *PAMS 1937*, 120–32

'Texture versus Mass in the Music of Giovanni Gabrieli', *Essays on Music in Honor of Archibald Thompson Davison* (Cambridge, MA, 1957), 129–38

'The College Music Society', *New York Times* (18 Jan 1959); repr. in *College Music Symposium*, x (1970), 9–11

'The Conductor and Reformer', *College Music Symposium*, i (1961), 15–17

'The Teaching of Listening or History and Literature of Music', *College Music Symposium*, iii (1963), 19–21

The World of Music (Cambridge, MA, 1964)

'The Place of Music in the Curriculum', *Music Educators Journal*, li/4 (1964–5), 48–50

'Congress of Music Colleges', *MT*, cvii (1966), 960 only

'Careers for Performers', *R.C.M. Magazine*, lxiii (1967), 35–8

'Latin and the Vernacular in Catholic and Protestant Churches, Sixteenth and Twentieth Centuries: a Parallel', *Sacred Music*, xciv/3 (1967), 3–15

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L. Berman, ed.: *Words and Music: the Composer's View: a Medley of Problems and Solutions Compiled in Honor of G. Wallace Woodworth* (Cambridge, MA, 1972) [incl. biographical note, p.ix]

RODNEY H. MILL

Wooldridge, H(arry) E(llis) (*b* Winchester, 28 March 1845; *d* London, 13 Feb 1917). English musical scholar. He was Slade Professor of Fine Arts at Oxford (1895–1904) and a man of practical ability in several arts, especially painting. His revised edition of Chappell's *Popular Music of the Olden Time* with the title *Old English Popular Music* (1893/*R*) marked a significant advance over Chappell's standards, distinguishing editorial material and providing new piano harmonizations in an attempt at 16th-century English style. He collaborated with G.E.P. Arkwright in his researches for the Purcell Society (The Works of Henry Purcell, xiv, xvii; 1904, 1907), and with his friend the poet laureate Robert Bridges on *The Yattendon Hymnal* (1899). Wooldridge's chief contribution to historical knowledge was his work on the polyphonic period which formed the first two volumes of the *Oxford History of Music* and traced the developments of such music from organum to the end of the 16th century.

His grandson David Wooldridge (*b* Seal, Kent, 24 Aug 1927), a conductor, composer and writer on music, published *Conductor's World* (New York, 1970) and a biography of Ives, *From the Steeples and Mountains* (New York, 1974; published in London, 1975, as *Charles Ives: a Portrait*. His musical works include concertos for viola (1949) and cello (1957), four string quartets and theatre and film music.

WRITINGS

'Psalter, The English Metrical', *Grove1*, appx

OHM, i (1901), ii (1905)

Musica Antiquata: being Essays in Modal Composition (London, 1907–13) [pts ii–iv with G.E.P. Arkwright]

'The Treatment of Words in Polyphonic Music', *MA*, i (1909–10), 73–92

'Studies in the Technique of Sixteenth-Century Music', *MA*, iii (1911–12), 87–98, 142–8, 191–4; iv (1912–13), 31–41, 87–90, 175–7

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DNB (R. Bridges)

F. Sternfeld: Foreword to *Old English Popular Music by William Chappell*, ed. H.E. Wooldridge (London, 1893/*R*)

J. Blezzard: 'Reconstructing Early English Vocal Music: History, Principle and Practice', *MR*, xlv (1984), 90–92

H.C. COLLES/ROSEMARY WILLIAMSON

Woolfenden, Guy (Anthony) (*b* Ipswich, 12 July 1937). English composer and conductor. He received his early musical education at Westminster Abbey, where he was senior chorister. After graduating from Cambridge University (BA 1959), he studied conducting at the GSM with Norman Del Mar and worked as a professional horn player at Sadler's Wells Opera (1960–61). In 1961 he joined the music staff of the Royal Shakespeare Company at Stratford-upon-Avon, serving as head of music and resident composer (1963–98); he composed over 150 scores for the company, including incidental music for all of Shakespeare's plays. His musical based on *The Comedy of Errors* won the Ivor Novello Award and the Society of West End Theatre Award for the best British musical of 1976. Woolfenden's conducting career has included work at Morley College (1968–78) and as principal conductor of the Liverpool Mozart Orchestra (1970–92) and Warwickshire SO (1972–); he has also worked with the LSO, RPO, CBSO, Hallé Orchestra and Kirov Ballet. As an opera conductor he has worked with the Chelsea Opera Group and Scottish Opera; he conducted the first British productions of Nielsen's *Saul og David* (1977), Liszt's *Don Sanche* (1977) and Tchaikovsky's *The Maid of Orléans* (1978). He was the first artistic director of the Cambridge Festival (1986–91).

Woolfenden's incidental music is distinguished by his ability to evoke a period atmosphere without sacrificing individuality or an awareness of contemporary styles, chiefly by a subtle manipulation of archaic techniques such as organum and hemiola, and a resourceful harmonic language firmly rooted in the modality of earlier English composers. His concert works, several of which are derived from theatrical scores, are cast in an accessible and melodically memorable idiom; they include a significant body of music for wind ensemble, of which *Gallimaufry* (1983), based on material originally composed for Shakespeare's *Henry IV* plays, is the best known.

WORKS

(*selective list*)

Orch: Divertimento, chbr orch, 1973; Ob Conc., ob, str, 1982; Cl Conc., cl, chbr orch, 1985; Hn Conc., 1994; Bn Conc., 1999; many arrs.

Wind orch: Gallimaufry, 1983; Deo Gracias, 1986; Illyrian Dances, 1986; S.P.Q.R., 1988; Mockbeggar Variations, 1991; Curtain Call, 1997; Birthday Treat, 1998; French Impressions, 1998; Rondo Variations, cl, concert band, 1998 [version of Cl Conc., movt 2]

Chbr: 3 Dances, cl choir, 1985; Prelude, In Memoriam and Finale, wind sextet, 1987; Full Fathom Five, brass qnt, 1987; Suite Française, wind octet, 1991; Gordian Knots, cl choir, 1995; many educational pieces for solo wind and brass insts

Vocal: The Compton Verney Carol, 1993; The Crown of the Year, 1998; Jubilate Deo, 1999

Music theatre: Conversation Sinfonietta (J. Tardieu), 1966; What a Way to Run a Revolution (D. Benedictus), 1971; The Comedy of Errors (W. Shakespeare and T. Nunn), 1976; The Last Wild Wood in Sector 88 (A. Mitchell), 1987; incid music for theatre

Film scores: A Midsummer Night's Dream, 1968; Work is a Four-Letter Word, 1968; Conquest of the South Pole, 1989

Music for TV: Eveline, 1968; A Country Camera, 1968; Chester Mystery Plays, 1976; The Various Ends of Mrs F's Friends, 1981; Secrets, 1983; Playing Shakespeare, 1983; Heart of the Country, 1986; A Doll's House, 1991

Principal publisher: Ariel Music

WRITINGS

(*selective list*)

'The Music of the Swan', *This Golden Round*, ed. R. Mulryne and M. Shewring (Stratford-upon-Avon, 1989), 143–9

'"Come, sing; and you that will not, hold your tongues": Some Thoughts on the Singing Actor', *Summerfolk, a Celebration: Essays Celebrating Fifty Years of Shakespeare and the Stratford Theatres*, ed. S. Wells (Ebrington, Glos., 1997), 147–59

'Music in the Theatre', *The Companion to Twentieth-Century Theatre*, ed. C. Chambers (London, forthcoming)

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'The Composer: Guy Woolfenden', *Henry V: The Royal Shakespeare Company's Production of Henry V for the Centenary Season*, ed. S. Beauman (Oxford, 1976), 46–51

B.N.S. Gooch and D. Thatcher, eds.: *A Shakespeare Music Catalogue* (Oxford, 1991)

T. Grimley: 'Bard's Musician heads off for Pastures New', *Birmingham Post* (17 June 1998)

MERVYN COOKE

Woollett, Henry (Edouard) (*b* Le Havre, 13 Aug 1864; *d* Le Havre, 9 Oct 1936). French composer. Originally of an English family, he was a naturalized Frenchman. He briefly studied the piano with Raoul Pugno and composition with Jules Massenet but he was mostly self-taught. He spent his entire career in his native Le Havre, where he was a notable conductor and teacher (prominent among his pupils were Henry Fevrier, André Caplet and Raymond Loucheur) and where in 1924 he became director of a branch of the Schola Cantorum founded at the instigation of the pianist Berthe Duranton. A fervent champion of contemporary music, he founded the Cercle de l'Art Moderne, through which he acquainted the public of Le Havre with the leading composers of his time. Although he was a talented composer himself, and left a large body of work in all genres, Woollett's reputation rested chiefly on his activities as a teacher and musicologist. He wrote a history of music which won an award from the Institut de France, and a magisterial history of orchestration, written in collaboration with Gabriel Pierné. He was also the author of many articles, mainly published in *Le monde musical*.

WORKS

(*selective list*)

Stage: La princesse captive (op, Woollett), unperf.; Pierrot amoureux (pantomime, H. Le Fèvre) (1888); La Rose de Saron (poème lyrique, Le Fèvre) (1895); Les amants byzantins (drame lyrique, 4, H. le Roux) (1926)

Orch: Sym. Ov. (1891); Petite suite (1891); Concertstück, vc, orch (Paris, 1903); Sentier couvert (Paris, 1914); Maures et gitanes (Paris, 1931); Suite antique (1932); Sym., *c*1936

Chbr and solo inst: Pièces intimes, pf (1888); Sonata no.2, E, vn, pf (1894); Nocturnes et pastorales, pf, 1895–1903; Sonata no.3, D, vn, pf (1896); A travers la vie, pf (Paris, before 1900); Sonata, fl/vn, pf (1902); Sonata, c, vc, pf (1906); Au jardin de France, pf (1913); Préludes et valses, pf, 1917–18; Sonata no.5, c, vn/va, pf (Paris, 1918); Croquis de route, pf (1924); Str Qt, g (1928); Pastorale, fl, pf (Paris, 1932)

Vocal: Prière héroique, 1v, orch; Tristesses (Woollett), song cycle, 1v, pf (1891); De l'aube à la nuit (Woollett), suite, S, A, T, B, pf (1908); Marceline ou la vie d'une femme (M. Desbordes-Valmore), song cycle, 1v, pf (1912); Simone, poème champêtre (R. de Gourmont), 1v, orch, 1913–14; Coin de parc a l'automne (Woollett), song cycle, 1v, pf (1927)

Principal publishers: Costellat, Hurstel, Senart

WRITINGS

Petit traité de prosodie à l'usage des compositeurs de musique (Le Havre, 1903)

Histoire de la musique (Paris, 1909–25)

with G. Pierné: 'Histoire de l'orchestration', *Encyclopédie de la musique et dictionnaire du conservatoire*, ii (Paris, 1929), 2215–86, 2445–718

'Critique de la théorie musicale', *Monde musical*, xlvii (1936), 269–70, 293–5; xlviii (1937), 7–8, 32–4

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MGG1 (G. Ferchault)

M. Sieurin: 'Woollett, Henri Edouard', *Cobetts Cyclopedic Survey of Chamber Music* (London, 1929–30, enlarged 2/1963/R by C. Mason)

JACQUES TCHAMKERTEN

Woolley, Robert (*b* London, 8 Jan 1954). English harpsichordist, organist and fortepianist. He studied at the RCM with Ruth Dyson (1970–75), attended masterclasses given by Kenneth Gilbert and George Malcolm, and made his début in London in 1976. His favoured repertory is English keyboard music of the 16th and 17th centuries and the works of Bach, and he has performed and recorded on many historical harpsichords and organs. His first recording (1977) of Purcell's complete harpsichord works was followed by discs of Bach's complete harpsichord concertos, Gibbons's organ fantasias and Scarlatti sonatas, all admired for their vitality and sense of style. In 1985 Woolley was appointed to teach the harpsichord, fortepiano and organ at the RCM. As a chamber player, he has been regularly associated with the cellist Anthony Pleeth, flautist Stephen Preston and the Purcell Quartet.

HOWARD SCHOTT

Woolrich, John (*b* Cirencester, 3 Jan 1954). English composer. He studied English at Manchester University (1972–5) and subsequently composition with Cowie at Lancaster University (1975–7). Appointed Northern Arts Fellow in Composition at Durham University (1982–5), he was then composer-in-residence at the National Centre for Orchestral Studies, London (1985–6) and, from 1994 to 1998, lecturer in music at Royal Holloway, University of London. He has also taught at the GSM and the Dartington International Summer School. Woolrich's commissions include two for the BBC Promenade Concerts (1996 and 1998) and his work has been featured in festivals in the UK including those at Aldeburgh, Bath and Cheltenham. Through the work of the Composers Ensemble (co-founded with the soprano Mary Wiegold), he has established a reputation as an animateur for his inventive commissioning and programming.

Woolrich's responsiveness to visual and literary stimuli is evident in the creative processes he uses in his compositions and in their titles. His music is not generated by organic development but shaped by non-organic procedures designed to produce a succession of varied musical perspectives. Significant is his essentially pragmatic compositional attitude, which includes drawing on a variety of musical artefacts of different traditions. Mozart and Monteverdi are two composers upon whom Woolrich has focussed in this way, the former in *The Theatre Represents a Garden: Night* and *Si va facendo notte*, the latter in *Favola in musica*, *Ulysses Awakes* and *Ariadne Laments*. The historical footprints of his chosen materials provide for Woolrich's compositional strategy of creating new contexts and suggesting new musical connections between them (Mozart, Wagner and Nono, as well as Monteverdi in *Favola*), in a musical process where reference to the borrowed material ranges from allusion to quotation.

Several other themes run through Woolrich's output. His setting of texts about folklore and myth show the influence of Calvino, while the *commedia dell'arte* lies behind *Harlequinade*. Images of the night recur in several pieces, such as *It is Midnight, Dr Schweitzer*, a title taken from one of the constructions of the Swiss sculptor Jean Tinguely. Woolrich's enthusiasm for fashioning musical mechanisms based on juxtaposed and repeated fragments reflects the compositional influences of Stravinsky, Berio, Birtwistle and Janáček. It also draws, as in the ensemble piece *Spalanzani's Daughter*, from the automata featured in E.T.A. Hoffmann's gothic fantasies, the music proceeding in a grotesque series of grunts, gasps and wheezes. Mechanical contrivance also lies behind two works for large orchestra, *The Barber's Timepiece* and *The Ghost in the Machine*, and in *Lending Wings* for ensemble. Another characteristic, evident in these orchestral works and in *Dartington Doubles*, is Woolrich's use of heterophonic textures generated out of a central cantus firmus melody, whose schematically varied repetition (on the isorhythmic principle) establishes and regulates the work's structure. In his later and longer spanned solo concertos for viola and oboe, Woolrich has composed music in which the melodic aspect is more immediately expressive and less impersonal than before.

WORKS
(*selective list*)

VOCAL

Op: In the House of Crossed Desires (M. Warner), 1996, Cheltenham, Everyman theatre, 6 July 1996

Choral: Far From Home (lullaby, folk texts), SATB, 1993; Over the Sea (5 songs, Turkish folk poems), SATB, 1993; Three Choruses (Horace, C. Smart), SATB, 1998; The Old Year (Horace, C. Smart), SATB chorus, orch, 1998; Little Walserings (R. Walser), SATB chorus, strs, 1999

Solo vocal: Harlequinade (commedia dell'arte texts), S + perc, cl + b cl, pf + perc, vn, vc, 1983; Black Riddle (5 songs, Eng. anon.), S, chbr orch, 1984; 3 Macedonian Songs (folk poems, trans. A. Harvey, A. Pennington), S, cl, pf, perc, vn, va, vc, db, 1984; Serbian Songs (Serbian folk poems, trans. A. Harvey, A. Pennington), S, cl, perc, 1984; 3 Cautionary Tales (Turkish, Eng. and Macedonian folk poems), S, s sax + cl, b cl + cl, va, vc, db, 1988–94, version for S, pf; La cantarina (J. Shapcott), high S, pf, 1989; Songs and Broken Music (E. Costello), S, vn, vc, pf, 1993; Ariadne Laments (O. Rinuccini), S, 5 str, 1994; 4 Concert Arias (Casanova, Goethe, Gozzi, E.T.A. Hoffmann), 2 S, Mez, small orch, 1994; Here is my Country (T. de Quincey, G. de Nerval, R. Schumann, H.C. Andersen), S, pf, 1995; To Witness her Goodbye, T, s sax, 2 chitaroni, b viol, cel, regal, perc, 1995; Twisting that Lock (R. Walser, L. Sterne), S, A, pf, 1997; The Unlit Suburbs (M. Sweeney), 3 songs, S, pf, 1998

INSTRUMENTAL

Orch: The Barber's Timepiece, 1986; The Ghost in the Machine, 1990; Another Staircase Ov. 'Broken Music for Str', str, 1994; The Theatre Represents a Garden: Night, 1991; Va Conc., 1993; Fanfare, brass band, 1994; Ob Conc., 1996; Cantilena, chbr orch, 1997; Sennets and Tuckets, sym. wind ens, 1997–8; Vc Conc., 1998; Conc. for orch, 1998; A Litany, ob, str, 1998–9; Accord, mixed orch, 1999

Large ens: Dartington Doubles, 10 players, 1988; Lending Wings, 16 players, 1989; Ulysses Awakes, va, 10 solo str, 1989; It is Midnight, Dr Schweitzer, 11 solo str, 1992; Si va facendo notte, cl, 11 str, 1992; From the Shadows, 11 players, 1994; A Leap in the Dark, 11 str, 1994; Music from a House of Crossed Desires, suite, 14 players, 1996 [from op]; Caprichos, 12 players, 1997; The Way Out Discovered, 13 wind, 1997; Bitter Fruit, 16 players, 1999–2000

Other inst: Spalanzani's Daughter, fl + pic, ob, E♭-cl, bn, hn, tpt, trbn, tuba, 1983; Barcarolle, a fl + fl + pic, ob, hp, perc, vn, vc, 1989; The Kingdom of Dreams, ob, pf, 1989; Favola in musica I, ob, cl, pf, 1990, version for ob, s sax, perc, 1992 [after Monteverdi: *O sia tranquillo il mare*]; Quick Steps, wind octet, 1990; Contredanse, str octet, 1991; The Death of King Renaud, str qnt, 1991; Pianobooks I-VIII, pf, 1991–9; A Farewell, cl, va, pf, 1992; A Cabinet of Curiosities, pf, wind qt, 1993; Im ruhigen Tal, vn, pf, 1993; Fantazia, 4 viols, 1994; . . .with Land in Sight. . ., vc, 1994; My Box of Phantoms, ob qt, 1995; Str Qt, 1995; Adagissimo, pf qt, 1997; Locus solus, pf, 1997; Sestina,

pf qt, 1997; Envoi, va, 6 players, 1997; Ob qnt, 1997–8; The Iron Cockerel Sings, wind sextet, 1998; A Shadowed Lesson, pn, vn, va, vc, db, 1999

Principal publisher: Faber

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D. Wright: 'John Woolrich: Expanding Continuities', *MT*, cxxxi (1990), 540–41 [incl. discussion of *The Ghost in the Machine*]

DAVID C.H. WRIGHT

Worcester. City in England. In the Middle Ages Worcester was the site of a Benedictine cathedral-priory which by the 9th century was already noted for its classical tradition of Roman chant derived from the monastery of Corbie, northern France. A considerable repertory of 13th- and early 14th-century sacred music of Worcester Cathedral-Priory provenance has been recovered, shedding light on the early history of the motet (*see* WORCESTER POLYPHONY). After the dissolution of the monasteries (1536–9), the cathedral-priory was refounded as a cathedral church under a dean and canons. Organists of the cathedral since that time include Nathaniel Giles (1581–5), Nathaniel Patrick (1590–95), Thomas Tomkins (1596–1656), William Hayes (1731–4), Jeremiah Clarke (ii) (1806–7), Hugh Blair (1895–7), Ivor Atkins (1897–1950), David Willcocks (1950–57), Douglas Guest (1957–63), Christopher Robinson (1963–74), Donald Hunt (1975–96) and Adrian Lucas (from 1996). Other musicians of varying degrees of note born in or close to the boundaries of the city include A.J. Caldicott, E.T. Cook, Edward Elgar (at Broadheath), the celebrated trumpeter Thomas Harper, Battison Haynes (at Kempsey) and J.P. Hullah. Minor church musicians who worked in Worcester are W.H. Havergal, hymn-tune composer and historian of psalmody, who was rector of St Nicholas's, Worcester, from 1845 to 1860, and two writers of once popular but now forgotten anthems, E. Vine Hall, precentor of Worcester Cathedral, 1877–90, and H.H. Woodward, minor canon (precentor from 1890) of the cathedral from 1881 until his death in 1909.

Nothing survives of the organ built by Thomas Dallam for the cathedral in 1613–14, or of the rebuilding with additions thereto by George Dallam in 1661 and Thomas Harris between 1666 and 1667 (for further details of Harris's organ see 'Organ', *Grove's Dictionary*, 1st and 2nd edns). An organ of three manuals and pedals was built for the cathedral by Hill & Son in 1842, afterwards rebuilt and modified in 1874, in which year also a four-manual instrument by Hill was installed in the south transept to accompany services in the nave. But the history of the present instrument goes back to 1895, when both these were replaced by a new four-manual organ built in characteristically idiosyncratic fashion by Robert Hope-Jones; this has at various times from 1925 been modified and rebuilt, most recently in 1967 and 1972 by Harrison & Harrison of Durham. A mobile two-manual organ by Harrison & Harrison for use in the nave was replaced in 1988 by a versatile electronic organ built especially for the cathedral by Ahlborn UK of Bradford. The cathedral also possesses a single-manual chamber organ built by Father Smith and restored by Samuel Green in 1774, understood to have been at one time in the Holywell Music Room, Oxford, and to have associations with William Hayes (popularly, with Handel). There is an interesting old organ in St Swithun's, whose Great manual incorporates, apparently unchanged, the pipework and draw-stop knobs of an early 18th-century single-manual instrument with G compass; the original maker is unknown. In the 19th century the case was enlarged and a small Swell organ (to *c*) and an octave of pedal pipes were added, since when the pipework has not been further modified. From 1841 until removal to Malvern in 1954 the organ building firm of Nicholson & Co. was situated in Worcester.

The THREE CHOIRS FESTIVAL has been held in Worcester once every three years, since the early 18th century. The chief musical organizations based in Worcester are the Worcester Festival Choral Society (founded in 1870 as the Worcester Musical Society, with Caldicott as its first conductor), which gave the first performances of Elgar's *The Black Knight* in 1893 and *From the Bavarian Highlands* in 1896. The Worcestershire Orchestral Society, founded in 1949, continues to promote an annual competitive music festival, though its players, both amateur and professional, now form the Worcestershire SO. The Worcester Concert Club, founded in 1951, lost its main venue in 1966, but many of its functions were taken over and expanded by Cathedral Arts, an independent organization formed four years later using the cathedral for the presentation of both chamber music and choral and orchestral concerts. In 1988 a triennial competitive event, the Elgar Choral Festival, was founded to encourage the performance of choral and vocal music by Elgar and other British composers. In 1994 links with the Netherlands were established by the launching of the Drei Koren Festival held each year in turn at Breda, Haarlem or Worcester.

Of earlier organizations now defunct, two had associations with Elgar: the Worcester Glee Club, founded in 1810, meeting in the Crown Hotel (later demolished) and surviving until a little after World War II, to which he belonged as a young man, and of which he was afterwards patron; and the Worcestershire Philharmonic Society, an orchestra founded in 1898 and conducted by Elgar from then until 1904, when he was succeeded by Granville Bantock. In the 18th century concerts were given in the Assembly Room of the Guildhall and in College Hall, the refectory of the former monastery. In 1848 the city corporation built the Public Hall as a small concert hall, and it was in this (not, as frequently stated, the Shire Hall, which has no concert accommodation) that Elgar's *Froissart* was first performed in 1890. It was pulled down in 1966, and for concerts other than those held in the cathedral, the city relies on the Countess of Huntingdon Hall, a beautiful Georgian chapel restored and converted into a small concert hall in 1987, to which is attached the Elgar School of Music, founded in 1983. Since 1990 the Perdiswell Leisure Centre (built in 1981) has also provided a venue for larger concerts.

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WATKINS SHAW/JOHN C. PHILLIPS

Worcester Music Festival. Concert series sponsored by the Worcester (Massachusetts) County Music Association, held annually from October to April in the city of

Worcester. Musical conventions were held there from 1858: several hundred teachers and singers gathered to study, practise and perform selections from Handel and Haydn oratorios (following the example of the Boston Handel and Haydn Society). During the 1860s the number of concerts increased in imitation of English festivals, and Carl Zerrahn (conductor 1866–97) instigated performances of complete oratorios with orchestra. Under the direction of George W. Chadwick (1898–1901) the festivals performed works by contemporary composers – Horatio Parker, Converse, Chadwick and Hadley. Since 1980 the festival has presented major orchestras from around the world, as well as ethnic dance companies and chamber orchestras.

RITA H. MEAD/R

Worcester polyphony. The so-called Worcester repertory, comprising more than 100 anonymous polyphonic compositions datable from between the early 13th century and the second quarter of the 14th.

1. Sources. 2. Group I. 3. Group II. 4. Group III. 5. Group IV. 6. Group V.
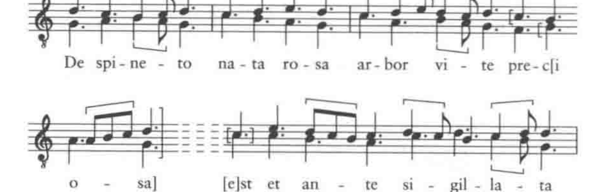
1. SOURCES. The repertory is contained in 59 manuscript leaves, 40 of which are preserved in *GB-WO* Add.68. While there is no certainty regarding the original provenance of any of the leaves, most of which are in more or less fragmentary condition, the available indications point to Worcester as a major centre of polyphonic composition, hence the frequently used term 'Worcester Fragments'. Concordances show that the Worcester music was influential elsewhere in England. On the other hand, the 'Worcester Fragments' contain little more than a third of all the completely preserved English polyphony of the 13th century. Some of the compositions in other sources may also have originated in Worcester. (For more detailed information on sources *see* SOURCES, MS, §VI.)

The repertory can be seen as falling chronologically into five main groups of pieces. Of these the second is by far the largest. Each can further be divided into its several categories of composition. The discussion below follows such a scheme of classification. ('*WF*' refers to the edition in MSD, ii, 1957; numbers in square brackets refer to *English Music of the 13th and Early 14th Centuries*, ed. E.H. Sanders, 1979.)

2. GROUP I. The earliest compositions (*WF* 97 [= App.14], 98 [= 64], 99 [= 21], 100, 101 [= App.1], 102–6) are mostly two-voice settings of sequences, written in a largely note-against-note technique that is also known from other insular sources (e.g. *GB-Lbl* Sloane 1580, *Ob* 343, *F-Pn* fr.25408, *GB-Lbl* Arundel 248) as well as continental ones. A notable feature of many of these English pieces is the relative frequency of the contrapuntal interval of the 3rd. Since the accompanying 'upper' voice tends to occupy the same register as the tenor, the voices cross rather frequently (ex.1). One of these early pieces (*WF* 99) is a conductus with cauda, while *WF* 97 and 98 are cantus firmus settings (of an offertory prose and of a hymn, respectively; exx.2*a–b*). All three compositions are for three voices, as is more than four-fifths of the entire Worcester repertory.

Our knowledge of Worcester polyphony in the first half of the 13th century remains sadly incomplete, since only one other composition from that period survives. It is a three-voice measured organum setting of the *Alleluia Nativitas* (for the Nativity of the Virgin) dating perhaps

Ex.1 *GB-WO* Add.68 (*WF* 102)



Upper voice not texted in source

from the 1230s (*WF* 81). This composition, clearly inspired by Perotinus's famous three-voice organum on the same chant – it even quotes the motet form of the entire clausula *Ex semine* from his organum – favours discant style for the verse, but contains remarkably expansive organal sections in the setting of the respond. The evidence would seem to indicate that the composition of organum in the Perotinian manner was uncommon in England, but the state of preservation of English music of that period leaves the matter in doubt. In fact, remnants of organal style still appear in a few compositions from the end of the 13th century, such as a setting of the gradual *Benedicta: Virgo dei genitrix* (*c*1290, ex.3).

3. GROUP II. About three-fifths of the Worcester music may be dated from about 1270. This, except for the excessively fragmentary *WF* 4, 8, 24 and 38–40, can be divided into four categories:
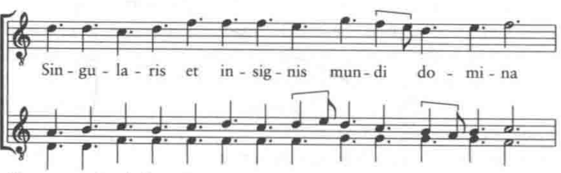
(i) Rondelli (*WF* 5 [= 31], 25, 94 [= 41], rota (*WF* 21 [= 35]), and conductus, often with sectional voice-exchange or rondellus passages (*WF* 68, 69 [= 34], 92 [= App.11], 93 [= 36], 107).

(ii) Motets on a *pes*, with or without voice-exchange (*WF* 6 [= 54], 7, 10 [= 58], 11 [= 50], 12 [= 51], 13, 15 [= 52], 16 [= 53], 17, 18 [= 66], 20, 22, 23, 36, 65, 71 [= 47], 73 [= 48], 74, 75, 76 [= 49]). Apart from the pieces in Group I, nos.74 and 75 are the only extant two-part compositions.

(iii) Motets on a cantus firmus (*WF* 37, 70 [= 84], 72 [= 77], 95 [= 83]).

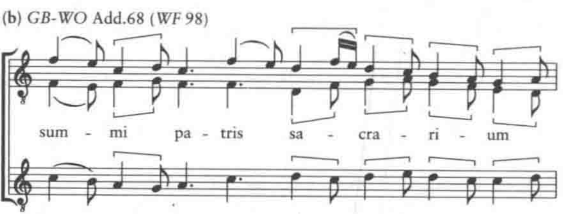
(iv) Troped chant settings, i.e. settings of a cantus firmus, itself sometimes extended by a trope, in which the original text is elaborated, intermittently or throughout, by poetic tropes in the newly composed

Ex.2(a) *GB-WO* Add.68 (*WF* 97)
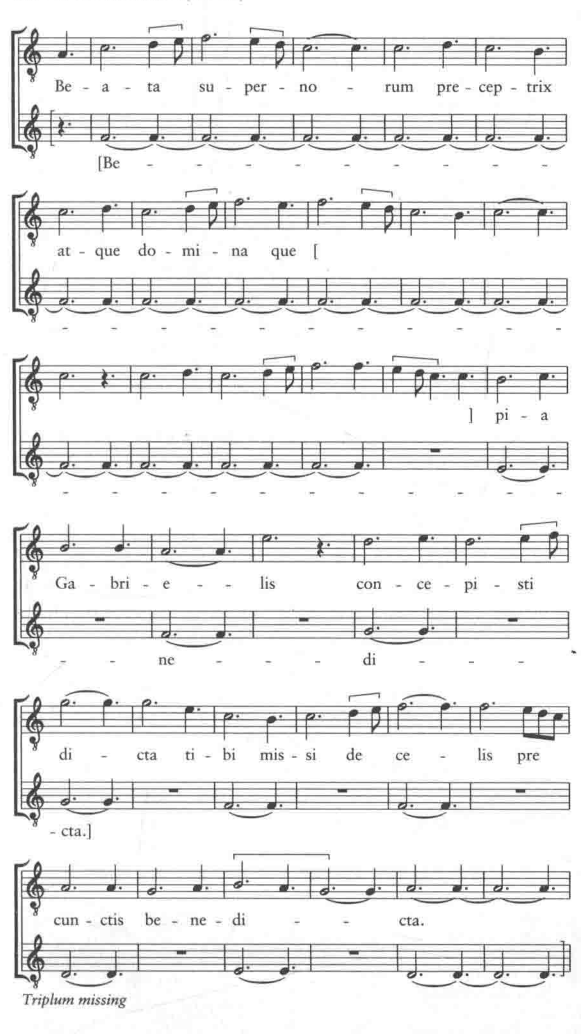


Upper two voices lack text in source

(b) *GB-WO* Add.68 (*WF* 98)



Upper two voices lack text in source

Ex.3 *GB-Ob* Lat.lit.d.20 (*WF* 26)



Triplum missing

upper voices (*WF* 1, 2 [= App.21], 3, 9 [= 67], 14, 34, 35, 42 [= 68], 63); Sanctus settings (*WF* 58–60, 61 [= 77], 62); and alleluias (*WF* 19 [= App.18*a*], 45, 46 [= App.20], 49, 50, 51, 52 [= App.17], 54, 55 [= App.19], 56 [= App.18*b*], 57). Most of those are compositions for Lady Masses (ex.4).
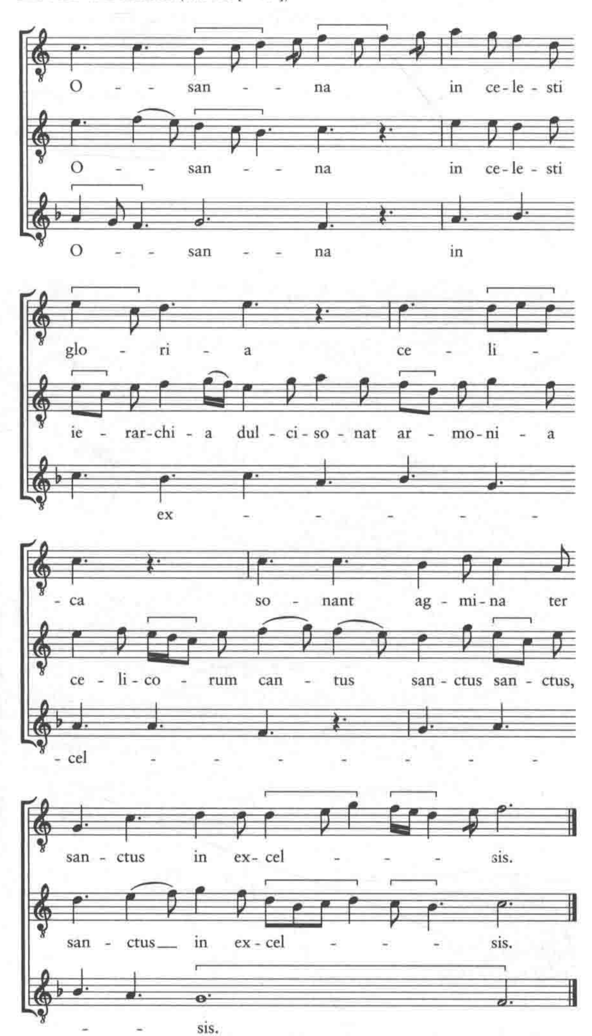
The stylistic distinctions between conductus and motet were not so rigid in 13th-century England as knowledge of the French repertory might lead one to expect. The role played by the techniques of VOICE-EXCHANGE (in conductus as well as many *pes* motets) and RONDELLUS shows that the English predilection for extensive homogeneity in a composition accounts for a much greater stylistic homogeneity in the repertory as a whole than is the case in the French polyphony of the time. Even the few cantus-firmus motets (about a sixteenth of Group II) have cantus firmi that are melodically similar to *pedes*.

Homogeneity also characterizes the texts of the entire Worcester repertory. A large percentage of the poetry is Marian, and all the compositions set Latin texts. In England there was no parallel for the process by which the French *ars musica* early in the 14th century came to cultivate the polyphonic chanson, a primarily courtly species, and the Latin or French motet, a kind of university music with both ecclesiastical and courtly outlets. Not only were the composition and performance of polyphony in the hands of qualified members of the clergy, but nearly all their compositions are appropriate for divine service or special devotions, though some of the pieces may also have been produced in the hall on suitable occasions.

In the surviving English repertory of the second half of the 13th century most of the rondelli, most of the conductus with voice-exchange or rondellus sections and most of the *pes* motets are in F major or in a mixture of Lydian and F major (often the flat serves as clef). In almost every case the combined effect of the voices is the constant reinforcement of the tonic by means of elaborations of a tonic ostinato, with the supertonic, because of its cadential function, holding a place of structural importance second only to that of the tonic.

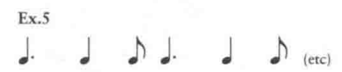
What gives much of the Worcester polyphony its characteristically English sound is the frequency of the major mode (mostly F major, because the 13th-century tonal system generally caused major to be expressed as a variant of Lydian); the stress on the chords of tonic and supertonic, and the emphasis on triads and, secondarily, 6-3 chords, with the latter occurring most prominently as penultimate chords at cadence points; frequency of

Ex.4 *GB-WO* Add.68 (*WF* 61 [= 77])



foursquare phrase design; and an almost exclusive predilection for rhythms with trochaic ingredients, such as that in ex.5, and the rhythm known on the Continent as the

Ex.5



1st mode. The phrase endings emphasize certain degrees of the scale and relate them to one another and to the tonic, nearly always outlining a composition with well-planned tonal unity.

The English preference for fashioning tonally unified compositions is also evident in many of the chant settings, of which the most brilliant specimens are the alleluias, most of them presumed to have been composed by W. de Wycombe. In many cases the cantus firmi were changed so as to yield tonally unified tenors; at times the alteration amounts to no more than one or two notes, while in other cases the changes are more extensive. Troping texts in the upper voices are usually arranged in the manner of the old troped organa; that is, they include the liturgical words of the cantus firmus, which are placed so as to permit their simultaneous declamation by all three voices. To apply motet terminology to such settings would be inappropriate, since the rigid disposition of preconceived rhythmic patterns for structural purposes is untypical of this repertory. Instead of reinforcing polyphonic stratification, polytextuality produces a diversity that is carefully integrated to maintain the effect of organic homogeneity.

Stylistic and palaeographical considerations allow the tentative chronological division of the remaining Worcester repertory (30%) into three chronological groups.

4. Group III. These pieces date from about 1280–90, and fall into three categories:

(i) Rondellus (*WF* 31 [= 42]), conductus (*WF* 87, 89 [= App.12], 91 [= 43]), and a free Gloria setting (*WF* 88 [= 44]).
(ii) *Pes* motets (*WF* 41 [= 55], 30, 32).
(iii) Troped chant settings (*WF* 26, 27 [= 71], 28 [= 72], 29, 33).

5. Group IV. These date from about 1295–1315, and are of five kinds:

(i) Cantilena (*WF* 109 [= App.13]).
(ii) Variation motets (*WF* 53 [= 60], 67 [= 61]).
(iii) Chant setting (*WF* 108 [= 66] – cantus firmus unidentified).
(iv) Troped chant settings (*WF* 43, 64 [= 74], 96).
(v) Motets on a cantus firmus (*WF* 44, 47, 78, 79 [= App.25], 80).
(vi) Inconclusive (*WF* 48).

6. Group V. These date from about 1330, and fall into three categories:

(i) Cantilena (*WF* 82).
(ii) Chant settings (*WF* 84–6).
(iii) Inconclusive (*WF* 83).

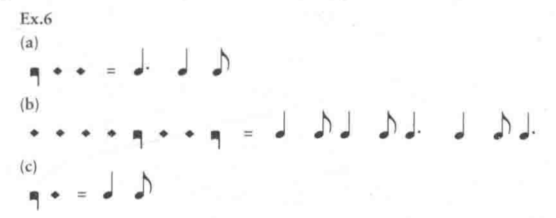
Shortly after 1300 rondelli became increasingly rare, and the three main types of English 14th-century polyphony (cantilenas; chant settings without textual tropes in the upper parts; and motets, especially cantus-firmus motets) can be seen to emerge. There is also an increase in the percentage of four-part writing, this having already appeared among the compositions of Group II (*WF* 10, 18, 70, 95). Evidently, English composers with their characteristic love of rich chordal sonority welcomed the increased opportunity for four-part counterpoint afforded by a two-voice framework that had expanded from an octave to a 12th, since of the 13 compositions in Group IV six (*WF* 53, 67, 78–80 and 64) are for four voices.

Two double motets, 'Te Domine laudat/Te Dominum clamat' and 'Virginis Marie/Salve gemma virginum' (the pes of the second is a plainchant cantus firmus 'Veritatem'), WF 71 [= 47] and WF 72 [= 77] (GB-WO Add.68, no.XIII (b) and (c) [= GB-Ob lat.lit.d.20, ff.36v–37r])

Such a relatively high percentage of four-part writing does not, however, seem to remain typical of English polyphony in the later 14th century.

Two of the pieces of Group I (*WF* 100 and 81) and a great many compositions of Group II exhibit the notational system usually referred to as English mensural notation or as paired-English-breve notation. Its symbols were the ligatures of square notation and, for syllabic music, two single note shapes with specific mensural significance, i.e. the *virga* and the diamond (or rhomb), which was an ingredient of the *climacus* in the chant notation of the time. The diamond, often used in pairs in English mensural polyphony, represented the breve, in contrast to the continental notational systems of Johannes de Garlandia and his successors, in which it designated the semibreve.

The historical priority of the English notation of music *cum littera* may perhaps be deduced from the circumstance that in the earliest (pre-modal) mensural notation of the Notre Dame period, when the semibreve was still *ultra mensuram* (not precisely definable as a fraction of a breve), all but the last of the notes of the *coniunctura* (derived from the Gregorian *climacus*) signified breves. Since English polyphony before the last quarter of the 13th century evidently recognized only rhythms with trochaic ingredients (Franco's 1st mode), its syllabic notation corresponds to this stylistic situation with ingenious economy. The *virga* represents the three-beat long, while the paired diamonds were conceived as breves, of which the first was twice as long as the second. To an extent this system is related to Franconian notation, except that the valuation of the paired breves is the reverse of his (ex.6*a–b*); some later compositions express the paired-diamond rhythm as in ex.6*c*):



There is evidence that these rhythms and a similar, if not identical, method of their notational representation were the only ones available in Paris before the rise of the modal system in clausula and motet. The rhythmic patterns of the 2nd and 3rd modes, however, remained quite rare in the Worcester polyphony (as elsewhere in 13th-century Europe other than France); even those late 13th-century compositions in which the breves are written as *puncta* in the continental manner often pair them in the traditional English fashion (long–short, in contrast to French precepts). In fact, in subsequent decades the English preference for trochaic rhythms often came to affect paired semibreves as well, again in contrast to continental practice (e.g. *WF* 67 and a good many compositions appearing in sources from the first half of the 14th century; see also ex.3).

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Worde, Wynkyn de. *See* WYNKYN DE WORDE.

Word-painting (Ger. *Wortmalerei*). The use of musical gesture(s) in a work with an actual or implied text to reflect, often pictorially, the literal or figurative meaning of a word or phrase. A common example is a falling line for 'descendit de caelis' ('He came down from heaven'). The term is more usually applied to vocal music, although a programmatic instrumental piece might in some sense exploit the technique. Word-painting is often distinguished from mood- or tone-painting (the German *Tonmalerei*), which is concerned with the musical representation of a work's broader emotional or other worlds, although the categories are not always clear: a Bach aria or a Schubert song, for example, can take a melodic or accompanimental motif generated by word-painting and base the entire musical material on it so as to express the dominant affection or image of the text (grief, joy, stream, spinning-wheel). It is one class of figures (*Hypotyposis*) in musical rhetoric (*see* RHETORIC AND MUSIC, §I, 3) – the falling line for 'descendit' is an example of *Catabasis* – and also concerns musical expression (*see* EXPRESSION, §I). Word-painting is associated in particular with music of the Renaissance and Baroque periods, although in any period music that seeks somehow to represent rather than just present a text will probably include it to some degree, if not always in ways we may now appreciate (Machaut is an intriguing case in point).

Word-painting presumes the possibility of a meaningful relationship between word and music. Thus it developed as a characteristic feature of the Renaissance, when this relationship was carefully (re)constructed by musical humanists on the precedent of classical antiquity. Given the emerging sensitivity to music's responsibilities towards the content and delivery of the text, increasingly subtle forms of word-painting contributed to musical expression: Josquin, for example, was able to give musical life to his texts by a wide range of melodic, harmonic or textural

word-painting devices that could themselves take the music in new directions.

Word-painting was discussed by numerous Renaissance theorists in their search for a new poetics (rather than science) of music. Thus musical art might be considered to imitate nature and also enter the Trivium alongside rhetoric. Nicola Vicentino (*L'antica musica ridotta alla moderna prattica*, 1555) argued in a chapter devoted to 'the manner of pronouncing the long and short syllables beneath the notes, and how one should imitate the nature of the words' (book iv, chap. 29) that 'music is written for words for no other purpose than to express the idea [*concetto*], the passions [*passioni*] and the affections [*effetti*] of these words by means of harmony'. German theorists in particular sought to determine a taxonomy of musical poetics: according to Joachim Thuringus (*Opusculum bipartitum*, 1624) there are three categories of words that may be 'expressed and painted' by means of music, including 'words of affection' ('weep', 'laugh', 'pity'), 'words of motion and places' ('leap', 'cast down') and 'words of time and number' ('quickly', 'twice').

The technique was standard, even conventional, in the 16th-century chanson and madrigal, often for witty effect – it became closely associated with the term 'madrigalism' – but sacred music was not excluded. Word-painting devices range from onomatopoeia (for example, the imitation of the sounds of battle, birdsong or chattering washerwomen by Janequin) through figurative or pictorial melodic or contrapuntal gestures (*Catabasis* or its ascending opposite, *Anabasis*; *Circulatio*; *Fuga* etc.) and scoring (a single voice for 'all alone'; three for the Trinity) to more abstruse effects associated with *musica reservata* (*see* MUSICA RESERVATA (i)). Not all can be perceived aurally: some are visual, such as the so-called EYE MUSIC found in the 16th-century madrigal and later (black notes for 'night'; two semibreves for 'eyes'), or musical symbols depending on some technical pun, as with Bach's use of notes marked with a sharp sign (*Kreuz*) in works whose text refers to the Cross.

The more obvious techniques of word-painting have often been decried as childish and naive by theorists seeking a deeper relationship between text and music: Vincenzo Galilei was one of the first to pour scorn on such devices (*Dialogo della musica antica et della moderna*, 1581) and it is generally (if wrongly) assumed that the *seconda pratica* madrigal of Monteverdi and his contemporaries avoided such literalism in favour of a more holistic and oratorical approach to text-setting. It is true that in the Baroque period the relationship of signifier to signified extended beyond pictorial figures based on resemblance to more iconic notions of representation, as with the descending (chromatic) tetrachord as an 'emblem of lament'. Yet Handel was not averse to 'painting' musical images (see, for example, 'Ev'ry valley' from *Messiah* at the words 'exalted', 'crooked' and 'plain'), and the stock association of a musical gesture with a given word or concept was one way in which instrumental music of the Baroque period and later could generate its own semiotic. Similarly, opera composers almost always resort to pictorialism – witness Donizetti's birdsong or Berg's snoring – while Wagner's leitmotifs usually have their origin in some kind of word-painting.

Word-painting is often a matter of musical play, to be enjoyed by one or more of the composer, performer and listener. It is also a question of tradition, as countless settings of 'descendit de caelis' from the Credo of the Mass reveal. And given the strikingly consistent association of specific types of gesture with specific meanings across very different styles and periods, it may reflect something culturally embedded within the language of Western music (or if we believe J.-J. Rousseau, in the origins of language itself), and how that musical language is constructed in semantic and spatial terms. There are also more fundamental aesthetic issues at stake concerning music's ability and power both to represent something outside itself and to communicate that something to others.

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TIM CARTER

Wordsworth, Barry (*b* Cheam, Surrey, 20 Feb 1948). English conductor. He studied conducting with Boult at the RCM and the harpsichord with Leonhardt in Amsterdam. His first association with the Royal Ballet was as soloist in Frank Martin's Harpsichord Concerto for Kenneth MacMillan's *Las hermanas*, after which he was invited to conduct the touring company in 1973. From 1974 to 1984 he was principal conductor for Sadler's Wells Royal Ballet; he also worked as guest conductor with the Royal Ballet, the Australian Ballet and the National Ballet of Canada, and was music director of New Sadler's Wells Opera for seasons of operetta in the 1980s. In 1991 he became music director of both the Royal Ballet in London and the Birmingham Royal Ballet, reverting to guest status with the London company in 1995. He was appointed music director of the BBC Concert Orchestra in 1989 and has appeared with other major British orchestras, making his opera début at Covent Garden with *Carmen* in 1991. A skilled practitioner, Wordsworth has the rare ability to display dancers to advantage without compromising the music, acting, in his own words, as 'the company's musical conscience'. Among his many recordings are lively, idiomatic performances of British music by Bax, Berners, Bliss, Foulds and others, Mozart's later symphonies and a complete *West Side Story*.

NOËL GOODWIN

Wordsworth, William (Brocklesby) (*b* London, 17 Dec 1908; *d* Kingussie, 10 March 1988). English composer. A descendant of the poet's brother, he first studied with his choirmaster George Oldroyd (1921–31); in 1934 he was invited to the University of Edinburgh for three years study with Tovey, leaving in 1936 to devote himself to composition. He won the Clements Memorial Prize in 1941 with his String Quartet no.1, and in 1944 his oratorio *Dies Domine* enjoyed the approbation of Vaughan Williams. In the immediate postwar years his music was widely performed, and in 1950, against worldwide competition, he won the Edinburgh International Festival symphony contest with his Symphony no.2. He chaired the Composers' Guild in 1959; after moving from Surrey to the Scottish Highlands in 1961 he

helped to form the Scottish Society of Composers, becoming its honorary president.

From Tovey he learnt to write in traditional rather than experimental forms but derived much of his musical inspiration from the expansive gestures of Sibelius and the brittle intensity of Bartók. Much of his output, particularly in chamber music, is deeply introspective. Although his music is predominantly diatonic he did not eschew atonal procedures when it suited his purpose, for instance in the opening movement of his Symphony no.2; he used tape effectively in his tightly written Symphony no.7. His use of fragmented themes and of unpredictable rhythmic contrasts, which build to form logical and distinctively original statements, is most evident in his symphonies and other large-scale works.

WORKS
(*selective list*)

INSTRUMENTAL

Syms: no.1, op.23, 1944; no.2, op.34, 1947–8; no.3, op.48, 1951; no.4, op.54, 1953; no.5, op.68, 1959–60; no.6 'Elegica', op.102, Mez, Bar, chorus, orch, 1977; no.7 'Cosmos', op.107, orch, tape, 1980; no.8 'Pax hominibus', op.117, 1985

Other orch: 3 Pastoral Sketches, op.10, 1937; Sinfonia, op.6, str, 1939; Theme and Variations, op.19, chbr orch, 1941; Pf Conc., op.28, 1946; Divertimento, op.58, 1954; Vn Conc., op.60, 1955; Sinfonietta, op.62, chbr orch, 1957; Vc Conc., op.73, 1963; A Highland Ov., op.76, 1964; Conflict, ov., op.86, 1968; A Spring Festival Ov., op.90, 1970; Symposium, op.94, vn, pf, perc, str, 1972; Confluence, op.100, 1976; Excelsior, op.112, str, 1983

Str qts: no.1, op.16, 1941; no.2, op.20, 1944; no.3, op.30, 1947; no.4, op.47, 1950; no.5, op.63, 1957, rev. 1978; no.6, op.75, 1964; Elegy for Frieda, op.111, 1982, also arr. str orch, op.111a

3–5 insts: Str Trio, op.25, 1945; Pf Qt, op.36, 1948; Pf Trio, op.43, 1949; Ob Qt, op.44, 1949; Cl Qnt, op.50, 1952; Trio, op.55, ob, bn, pf; Qnt, op.65, pf qt, db, 1959; Conc. da Famiglia, op.81, fl, ob, hn, hpd, 1966

2 insts: Phantasy Sonata, op.3, vn, pf, 1933; Sonata, e, op.9, vc, pf, 1937; Sonata, b, op.22, vn, pf, 1944; Theme and Variations, op.57, ob, pf, 1954; Sonata, g, op.66, vc, pf, 1959; Sonatina, D, op.71, va, pf, 1961; Sonata, op.84, vn, pf, 1967; Reflections, op.101, hp, pf, 1976; Sonatina, op.106, fl, gui, 1979; Conversation Piece, op.113, va, gui, 1983

Solo inst: 3 Hymn-Tune Preludes, op.1, org, 1930–2; Sonata, d, op.13, pf, 1939; Cheesecombe Suite, op.27, pf, 1945–6; Sonata, C, op.70, vc, 1961; Valediction, op.82, pf, 1967; Invocation, op.110, org, 1981; Sonata, op.114, gui, 1984

VOCAL

Choral: The Houseless Dead (D.H. Lawrence), op.14, Bar, chorus, orch, 1939; Dies Domine, op.18, S, T, B, chorus, orch, 1942–4; Hymn of Dedication (G.K. Chesterton), op.26, chorus, orch; Lucifer Yields (R. Heppenstall), op.40, T, B, chorus, orch, 1949; A Vision (W. Blake), op.46, female vv, str, 1950; A Song of Praise, op.61, chorus, orch, 1956; A Christmas Garland, op.91, female vv, pf, org, str, 1971

2–5 solo vv: 4 Seasonal Songs, op.92, 2 A, T, 2 B, 1971; The Twa Brigs (entertainment, S. Goodsir Smith), op.95, S, Bar, fl, bn, perc, pf qt, db, 1973; Adonais (P.B. Shelley), op.97, Mez, A, T, 2 B, 1974; 3 Burns Songs, op.99, Mez, A, T, 2 B, 1975; Agape, op.116, S, A, T, B, fl, str qt, db, org, 1984

Solo vocal: 3 Songs (S. Phillips, R. Brooke, W. Gibson), op.5, low v, pf, 1935; 4 Songs (W. de la Mare, R. Bridges), op.7, high v, pf, 1936; 4 Lyrics, op.17, T, str qt, 1941; The Four Seasons (Blake), op.33, medium v, str trio, 1947; 4 Blake Songs, op.35, high v, pf, 1948; 3 Wordsworth Songs, op.45, high v, str qt, 1950; Ariel's Songs (W. Shakespeare), op.85, medium v, pf, 1968; A Pattern of Love (J. Donne), op.89, low v, str, 1969–70; 4 Shakespeare Songs, op.103, high v, va, pf, 1977; The Doors of Perception (Blake), op.108, Mez (vn, clàrsach)/(hp, pf), 1981; Psalm, op.115, high v, gui, 1984

Music for 12 radio productions; educational music; choruses; songs

MSS in *GB-Gsma*

Principal publishers: Lengnick, Robertson, Scotus

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RICHARD D.C. NOBLE

Worgan. English family of musicians and composers.

(1) James Worgan (i) (bap. London, 15 Nov 1713; *d* London, 1753). Organist and composer. He was the eldest son of John Worgan and his wife Mary (née Lambert), who were married at Gray's Inn Chapel, London, on 4 September 1711; the registers of St Botolph Bishopsgate identify nine children. On the death of his father (bur. ?6 October 1728) James assumed the responsibility of bringing up the family. He taught music and on 22 December 1738 was elected organist at both St Botolph Aldgate and St Dunstan-in-the-East. He has been cited as the first organist at Vauxhall Gardens, but there is conflicting evidence: Charles Burney asserted that Thomas Gladwin was the first organist, from about 1737–8, when the organ was installed, to about 1745, when Worgan was appointed. There is also confusion about much of the music published in the first half of the 18th century by James and his brother (3) John Worgan, since only the initial 'J.' appears on many printed editions. It is now thought that many of the songs formerly attributed to John were by James. Most of James Worgan's songs composed after 1745 were performed at Vauxhall; they appeared in three collections and some were issued as single copies. The heading of the final song in the 1745 collection (*The meads and the groves in fresh verdure shone gay*) includes the words 'to an Air in an Organ Concerto for Vauxhall Gardens', and is the only extant part of a concerto by him. Two dialogues (written for Mrs Cecilia Arne and Thomas Lowe) were probably used as finales in the Vauxhall concerts.

Some of his siblings were also musicians, including (2) Mary Worgan; Charles Worgan (bap. 14 Feb 1726), who, according to Sainsbury (*Dictionary*, ii, p.546), settled in Jamaica and became an organist at Port Royal; and (3) John Worgan.

WORKS
all printed works published in London

Song collections: Three New English Cantatas, 1v, vn, vc, hpd (1739); An English Cantata ... and Three English Songs (1745); A Collection of Songs and Ballads (1749), *US-Wc*; The Agreeable Choice (1751)

Other songs, dialogues: Aminta's Farewell (?1745); Blest as the immortal gods is he (A. Phillips, after Sappho) (?1745); The Thief (The Fair Thief) (*c*1745); Jockey and Jenny, dialogue, London, Vauxhall Gardens (*c*1747); The Shepherd's Wedding, dialogue, London, Vauxhall Gardens (1747); Sappho's Hymn to Venus, 1v, str, bc (*c*1749)

(2) Mary Worgan (bap. London, 23 April 1717; *d* after 1768). Organist and composer, sister of (1) James Worgan (i). She succeeded James as organist at St Dunstan-in-the-East, being elected on 11 May 1753. Eight days later she married Liell Gregg, a tradesman, at St Dunstan-in-the-East and they moved to Betchworth in Surrey. Three songs by her are known, all composed about the middle of the century: *The Dying Nightingale*, *The Power of Gold* and *The Constant Lover*. Though short, they are attractive and well constructed.

(3) John Worgan (bap. London, 2 Nov 1724; *d* London, 24 Aug 1790). Organist and composer, brother of (1) James Worgan (i). He was first taught music by his brother and later studied with Thomas Roseingrave and Francesco Geminiani. He made a special study of the works of Palestrina and Handel. He took the MusB at Cambridge in 1748 and became organist at St Mary Axe with St Andrew Undershaft in London the following year. He succeeded his brother as organist at Vauxhall Gardens in 1751 and at St Botolph Aldgate on 11 May 1753; he was elected organist of St John's Chapel, Bedford Row, on 18 June 1760. He married Sarah Mackelcan, a pupil of his brother, on 1 September 1753 and they lived at 7 Milman Street, Bedford Row (Mortimer's *London Directory* of 1763 is inaccurate in giving Worgan's address as St John's Square, Clerkenwell). Nine children were born there between 1754 and 1768. John divorced Sarah for adultery in June 1768 and a few years later married Eleanor (*d* 1777), with whom he had two children, (6) Thomas Danvers and Michael (bur. 17 Nov 1775). On 12 June 1779 he married Martha Cooke (*d* 11 May 1812). He died at 22 (now 65) Gower Street. A memorial brass in St Andrew Undershaft was unveiled on 13 October 1906 (a Voluntary by Worgan, arranged by C.W. Pearce, was played during the ceremony).

Roseingrave had imbued John Worgan with a love of the music of Domenico Scarlatti and in 1752 Worgan obtained a licence, lasting 14 years, allowing him sole printing rights of several of Scarlatti's new sonatas; a second licence was issued in 1771. On 15 April 1761 Worgan conducted a benefit concert for Elisabetta de Gambarini at the Great Concert Room, Dean Street, that included Geminiani's *The Inchanted Forrest*. His appointment at Vauxhall lasted until the end of the 1761 season and he returned in 1770, remaining until the end of the 1773 season. During this time he published 14 collections of 'Vauxhall Songs' and numerous song sheets, most of a rather inferior quality. His oratorio *Hannah* was given its first performance at the King's Theatre, Haymarket, on 3 April 1764 and a second oratorio, *Manasseh* (now lost), was performed at the chapel of the Lock Hospital on 30 April 1766.

Contemporary accounts attest the brilliance of Worgan's performances and improvisations on the organ and harpsichord, and he was in demand to give the opening performance on new organs, including those at St Mary's, Rotherhithe (29 September 1765), St Martin Ludgate (26 January 1766) and the chapel of the Asylum for Female Orphans (25 November 1766). He contributed to at least three books of psalms and hymns for the Asylum. After gaining the MusD from Cambridge in 1775, he virtually retired from public life, apart from his duties as an organist.

Worgan's music was thought by many to be old-fashioned (his sons, particularly (6) Thomas Danvers, resented the lack of acclaim afforded to their father). He continued to teach; two of his pupils were Samuel Jarvis and Charles Wesley. A few years before his death he attempted to institute a series of *concerts spirituels* at his home, but these proved unsuccessful. Apart from the Vauxhall songs, little of Worgan's music was published and most of the manuscripts are lost. Some indication of the scope of his output can be gained from (6) Thomas Danvers Worgan's *The Musical Reformer* (p.64), where he cites 'Oratorios, Anthems, Organ Concertos, and Voluntaries, Vocal Harmony, Sonatas', and from the anonymous article in the *Quarterly Musical Magazine and Review* of 1823 (although some of the works listed there are by (1) James Worgan (i)). Vauxhall programmes for 1786 and 1787 identify some orchestral works; they may, however, have been in the Vauxhall repertory for some years and cannot be accurately dated from these performances. Much of Worgan's music presents a somewhat learned style and looks backwards to the Baroque; the organ pieces selected and published posthumously by his son (5) James Worgan (ii) capture the typical 18th-century character of English voluntaries, with echo effects and 'trumpet tune' melodic lines. A treatise on composition was left unfinished at his death.

Of his eight sons, three were active in music: (4) Richard Worgan, (5) James Worgan (ii) and (6) Thomas Danvers Worgan; his second son, George Bouchir (or Bouchier) Worgan (1757–1838), became a ship's surgeon and in 1786 visited Australia, taking with him his piano, the first to be landed in New South Wales.

WORKS

all printed works published in London

SACRED

Hannah (orat, C. Smart), London, King's, Haymarket, 3 April 1764, as op.1 (1764)

Manasseh (orat), London, Lock Hospital Chapel, 30 April 1766, lost

Anthems: We will rejoice in thy salvation (New Anthem compos'd for a General Thanksgiving) (1759); Lord, thou hast been our refuge, 1782, *GB-Lbl**; It is good to give thanks, The Lord is my shepherd, We will rejoice, cited by Foster

Hymns, in W. Riley, ed.: Psalms and Hymns for … the Asylum … for Female Orphans (1767–9)

OTHER VOCAL

LVG – *London, Vauxhall Gardens*

The Royal Voyage (High on the bounding bark) (J. Marriott), serenata, *GB-Lbl*, *Lcm*, also *Lbl* Add.31693, ff.1–68 as ode

A Solemn Dirge on the Death of the Prince of Wales (C. Smart), LVG, 17 April 1751, lost, text in *Lbl* (Burns Collection)

Occasional Ode on His Majesty's Return to his British Dominions, LVG, 17 Sept 1755, lost, text in *Read's Weekly Journal* (20 Sept 1755)

This is pleasure's golden reign, S, S, T, 2 ob, 2 tpt, 2 hn, str, timp, bc, LVG, 1755 (1755)

Hark! the loud drum (Great Britain for Ever) (Lockman), song … to a march, hautboys, tpts, bns, drums (1759)

Trumpets wake! (Ode for His Majesty's Birthday), 1v, chorus, insts, LVG, 4 June 1761 (1761)

Hence with all this melancholy, qt/choral song, LVG, 1772, lost, text in *Public Advertiser* (10 July 1772)

Cants.: The Court of Comus, London, CG, 5 April 1753, lost; The Nun and Frier (E. Moore) (*c*1757); Gentle heart give over sighing, LVG, 1761 (1761); Who is this that strikes my wond'ring eye?, LVG, 1770 (1770)

Dialogues: Dear Phillis, LVG, 1753 (1753); Yes Damon I can approve, LVG, 1754 (1754); Corydon and Phoebe, LVG, 1755 (1755); Delia leave the shade, LVG, 1757 (1757); Tell me Amyntor, LVG, 1759 (1759); This way pretty maid, LVG, 1760 (1760)

Canzonettas: 6 Canzonets … for Dilettanti, 2, 3vv, bc (1789)

14 vols. of Vauxhall songs (1751–71)

Other works: 3 pieces (nos.2, 3, 9) in Del canzoniere d'Orazio di Giovan Gualberto Bottarelli, Ode xii (1757); pieces in E.T. Warren's collections of catches, canons and glees (1763–94) and his Collection of Vocal Harmony (*c*1775); numerous songs pubd singly and in 18th-century anthologies, others in *Lbl*, *Ob*

INSTRUMENTAL

Symphony, ?D, LVG, 26 June 1786, lost, ?cited in *Quarterly Musical Magazine and Review*, v (1823)

Symphony and March, LVG, 28 May 1787, lost [? sym. = same as above]

2 concs.: tpt, LVG, 28 July 1786, lost; hn, LVG, 10 July 1787, lost [? = hn work perf. LVG, 19 July 1786]

Hpd: 6 sonatas, G, C, F, B♭, E♭, D (1769); [10] Pieces ... for Forming the Hands of Young Pupils (*c*1780); A New Concerto, [G], hpd, 2 vn, vc (1785)
Org: [5] Organ Pieces, A, F, F, B♭, g (*c*1795); Select Organ Pieces, 3 vols., compiled by (5) James Worgan (ii) (*c*1795), 1 Voluntary, G, ed. C.W. Pearce (1906)

Edns: D. Scarlatti: *Libro de XII sonatas modernas*, [i] (1752), ii (1771)

(4) **Richard Worgan** (bap. London, 1 Oct 1759; *d* after 1812). Composer, son of (3) John Worgan. In a letter to Arthur Young, dated 2 August 1807, he described his work as 'the study of Divinity Physic & farming' and his recreation as 'Music'. He composed *A Set of Sonnets* (London, 1810), and one of his hymns, 'Windermere', was included in (7) George Worgan's collection *Gems of Sacred Melody* (London, 1841).

(5) **James Worgan (ii)** (bap. London, 27 Nov 1762; *d* after 1801). Composer, son of (3) John Worgan. He published several vocal works, including the pastorale *Emma* (text by L. Coles; 1800); *Port and Sherry*, for soloist and four-part chorus (*c*1797); the songs *Soft Downy Sleep* (*c*1797) and *Absence* (1800); and a duet with flutes, horns, bassoons and piano, *Bright Phoebus* (1797). His published instrumental works include *A Favorite Carillon Sonata* for harp or piano with two flutes, op.1 (*c*1795), and several marches: *The Royalist's New March* (in D) for piano with violins or flutes (1794; manuscript versions in B♭ exist in *GB-Lbl* and *Lcm* for clarinets, horns and bassoon); one in B♭ for a keyboard instrument (1801); and two for band with piano, one in B♭ 'for the Loyal Essex Regiment' (1801), the other (in C) *A Celebrated French March* with piano variations (1802).

Hark! the drum and a glee with full chorus, both performed at a benefit concert for the singer Isabella Mattocks (née Hallam) at Covent Garden on 7 May 1794, are now lost. Worgan also compiled three volumes of organ music by his father (*c*1795).

(6) **Thomas Danvers Worgan** (bap. London, 27 March 1773; *d* Croydon, 1832). Composer and writer on music, son of (3) John Worgan. He called himself 'Professor of Music' and taught and lectured in London in addition to composing music and writing essays. His three collections *Vocal Sonatinas forming a Coalition of Vocal and Instrumental Harmony* (1816–20) include arrangements as well as his own compositions (rounds, canons, glees etc.). He also composed a motet in ten vocal and 35 instrumental parts, *The Heroes' Welcome* (1824), and published *Rouge et noire de musique, or Harmonic Pastimes*, described as 'Games of Cards constructed on the Principles of Music' (1807). He published three collections of 'Essays in Poetry and Music', as *Monthly Minstrelsy* (1807) and *The Composer or Contrapuntist, with Explanatory Notes* (1826). A further collection of essays, *The Musical Reformer* (1829), included a list of his own works (published and unpublished) and some of his father's. (All of his printed works were published in London.)

(7) **George Worgan** (*b* Chipping Campden, Glos., 1802; bap. 18 Jan 1803; *d* Wellington, NZ, 2 April 1888). Composer and teacher, grandson of (3) John Worgan; his parents, Joseph and Jemima Worgan, were married at Oxford on 4 January 1792. He was taught the piano by J.B. Cramer and after settling in London gave piano lessons to members of fashionable society, including the daughters of Clementi. In 1841 he compiled and published *Gems of Sacred Melody, a Choice Collection of Psalm and Hymn Tunes, Chants etc.*, which contained hymns by various composers, including himself, his uncle (4) Richard Worgan and his grandfather (3) John Worgan. At this time, he lived in Camden Town and was organist at Camden Chapel. About 1850 he retired and went to New Zealand where, after his attempt at sheep farming failed, he continued to teach music.

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G.B. Worgan and (4) R.Worgan: Correspondence to Arthur Young, 1807–9 (*GB-Lbl* Add.35129, ff.369–70, 391–2, 440–41, 482–3; Add.35130, ff.39, 297–8)
'Memoir of the Life and Works of Dr. John Worgan, Mus.D', *Quarterly Musical Magazine and Review*, v (1823), 113–34 [incl. detailed list of works by (3) John Worgan]
F. Plowden: *Crim. Con. Biography or Celebrated Trials ... for Adultery and Other Crimes ... from the Period of Henry the Eighth to the Present Time*, i (London, 1830)
R. Parker: Obituary of (7) George Worgan, *MT*, xxix (1888), 490–91
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J.H. Pearn, ed.: *Pioneer Medicine in Australia* (Brisbane, 1988)

PAMELA McGAIRL

Work. American family of musicians and composers.

(1) **John W(esley) Work (i)** (*b* Nashville, TN, 6 Aug 1873; *d* Nashville, 7 Sept 1925). Conductor, writer on music, composer and tenor. He studied music at Fisk University, Nashville, and, in 1896–7, classics at Harvard University. He taught Latin and history at Fisk from 1898 to 1923, and from then until his death was president of Roger Williams University, Nashville. He conducted and performed with both student and professional bodies, and composed several songs; through his lectures and scholarly writings he became a leading authority on black American music and culture. He attempted to perpetuate the work of the Jubilee Singers, who had disseminated the spiritual on their American and European tours in the 1870s, and with whose successors he worked at Fisk from 1898 to 1917. He defended the spiritual as the USA's only true folk music and made Fisk University one of the leading centres of its study; his exhaustive *Folk Song of the American Negro* (Nashville, TN, 1915/*R*) was one of the earliest scholarly treatments of the subject.

His wife Agnes Haynes Work (1876–1927) was a fine contralto of exceptional range; she was soloist with the Jubilee Singers during her husband's conductorship and conducted the group after his death.

(2) **Frederick J(erome) Work** (*b* Nashville, 11 Aug 1880; *d* Bordentown, NJ, 17 Jan 1942). Composer, teacher and scholar, brother of (1) John W(esley) Work (i). He taught at Roger Williams University and at black colleges in Arkansas and Missouri. His compositions include a String Quartet in F, *Suite nègre* for violin and piano, a cantata *Out of the Depths*, and many arrangements of African-American folk music, in the collection and dissemination of which he collaborated with his brother. He published the collections *New Jubilee Songs* (1902), *Folk Songs of the American Negro* (with John W. Work, 1907), and *Some American Negro Folksongs* (1909).

(3) **John W(esley) Work (ii)** (*b* Tullahoma, TN, 15 June 1901; *d* Nashville, 17 May 1967). Composer,

scholar, conductor and teacher, son of (1) John W(esley) Work (i). He graduated in history at Fisk University in 1923, studied singing at the Institute of Musical Art in New York in 1923–4, and in 1930 gained a music teaching diploma at Columbia University. He studied composition at Yale University from 1931 to 1933, having taught at Fisk University from 1927 to 1931. He returned to Fisk in 1933 and remained there for the rest of his life, teaching theory, conducting the Jubilee Singers (1947–57), and serving as chairman of the music department (1951–7); on his retirement in 1966 he became professor emeritus.

Work's prolific output, which includes orchestral, instrumental, vocal and choral pieces, shows his keen interest in black folk music. The greater part of it consists of choral folksong arrangements, including 70 spirituals, in which variety of texture and dynamics lends interest to the simple strophic form. In his original choral music (in which folk elements appear only rarely) he favoured a smooth, consonant diatonic style. In 1946 his cantata *The Singers* won first prize in a competition organized by the Fellowship of American Composers. As a musicologist Work was a perceptive authority on black American folk music; his writings, which include *American Negro Songs and Spirituals* (1940) and *Jubilee* (1962), deal with secular as well as sacred music.

(4) Julian C(assander) Work (*b* Nashville, TN, 25 Sept 1910; *d* Tolland, MA, 15 June 1995). Composer, son of John W(esley) Work (i), nephew of Frederick J(erome) Work and brother of John W(esley) Work (ii). He studied composition with his brother while a sociology student at Fisk University. After moving to New York in the early 1930s, he worked as a staff arranger for CBS and became one of the first black American composers to write music for radio and television. Despite his family's interests in black American folksong (his father, uncle and brother published collections), Work belongs to the postwar generation of black composers who wrote in a cosmopolitan musical language that disassociated them from the composers of the Harlem Renaissance. He is best known for his works for wind ensemble, such as the tone poems *Portraits from the Bible* (1956), *Autumn Walk* (1957) and *Driftwood Patterns* (1961). Though his music frequently features strong dissonances and intense chromatic progressions, his compositions have well-established tonal centres.

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WILLIAM BURRES GARCIA (1–3), WILLIE STRONG (4)

Work, Agnes Haynes. Wife of John W. Work. *See* WORK family, (1) John W. (i).

Work, Henry Clay (*b* Middletown, CT, 1 Oct 1832; *d* Hartford, CT, 8 June 1884). American composer. The son of abolitionist parents, he was apprenticed as a printer and taught himself songwriting. In 1855 Work moved to Chicago where he was employed by the music publishers Root & Cady. The American Civil War seeded his most fecund songwriting period, and led to immensely popular products like *Kingdom Coming* (1862), *Uncle Joe's 'Hail Columbia!'* (1862) and *Marching through Georgia* (1865). More than perhaps any other songwriter Work captured the deeply felt emotions of the Civil War; he was rewarded with a popularity that outstripped even that of Stephen Foster. Although he was not a great innovator, Work shares much of the credit for the development of the carefully defined verse–chorus structure of late 19th-century popular song, and most of his pieces from this time take this shape. In addition to war songs, he wrote love songs as well as humorous, tragic and moralistic pieces. He composed only two temperance songs, but his *Come home, Father* (1864) is perhaps the best-known in the genre. After the war his powers seem to have waned, in part because of unhappy domestic circumstances. A platonic relationship with a yonger woman led to renewed creative energies in the mid-1870s, writing the immensely popular *Grand-Father's Clock* in 1875. This song tied together many characteristics of Work's earlier songs and sold nearly one million copies, a total unprecedented at that time.

WORKS

(*selective list*)

Edition: *H.C. Work Songs*, ed. B.G. Work (New York, 1884/*R*) [W]

unless otherwise stated, all are solo songs with words by Work; all were published in Chicago. For further details see Hill

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Marching through Georgia (1865), W; Now, Moses! (1865), W; Ring the bell, watchman! (1865), W; The Ship that Never Return'd (1865), W; Tis finished! or, Sing hallelujah (1865), W; Andy Veto (1866); Lillie of the Snowstorm, or Please, father, let us in (1866), W; Poor Kitty Popcorn, or The Soldier's Pet (1866), W; When the 'Evening Star' went down (1866), W; Who shall rule this American nation? (1866), W; Come back to the farm (1867), W; Dad's a Millionaire (1867), W; Crossing the Grand Sierras (1869), W; No Letters from Home (1869), W; Grand-Father's Clock (New York, 1876), W; The Mystic Veil (New York, 1876), W; Sweet Echo Dell (New York, 1876), W; Touch the Sleeping Strings (Cleveland, 1876); Used-Up Joe (Cleveland, 1876); The Lost Letter (1883); The Prayer on the Pier (1883); The Silver Horn (1883); Drop the pink curtains (New York, 1884)

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DALE COCKRELL

Workers' Music Association. British organization. It came into being in 1936, when a number of choirs in the London Labour Choral Union and Co-operative Musical Association (then embracing some 44 choirs and five orchestras) came together to 'coordinate workers' musical activity'. Their need was music that reflected the world outlook of their members and the means to create and perform such music. The objects of the WMA are to provide opportunities and means for people to develop their musical instincts and tastes and so to improve the level of their musical understanding as a result of their own strivings and experiences, rather than accept uncritically standards set by commercial or other interests. It sets out to encourage the composition and performance of music which expresses the ideals and aims of humanity for an improvement of society where social justice is seen as being the norm. Around 1939 it issued records through the TOPIC record company. The WMA has direct contacts with national and local trade union organizations, has affiliations from choirs and bands in London and the provinces and runs a summer school every August in Yorkshire. Its London choir, the WMA Singers, is well known to progressive audiences in London and the Home Counties. In 1999 there were about 200 members.

□

Works Progress Administration [WPA], **Federal Music Project of the.** The US government's most ambitious programme to aid musicians left destitute by the Depression. Instituted in May 1935 as part of the Four Arts Project of the WPA, the Federal Music Project built on the musical activities of the earlier Federal Emergency Relief Administration and the Civil Works Administration. Under the able leadership of its first national director, Nikolai Sokoloff (1935–9), the project focussed on the employment of musicians as performers in orchestras, concert and dance bands, chamber music and choral ensembles, and opera companies. Statistics for the period January 1936 to April 1940 show 250,000 performances reaching an audience of 159 million. At its peak in 1936, the project employed over 15,000 people in 42 states and the District of Columbia. Other activities sponsored by the project included the Composers' Forum Laboratories, extensive music education and recreation programmes, music festivals, radio broadcasts, the collecting and recording of American folk music, experimental music therapy programmes and various music copying and research projects.

On 1 September 1939 the project was transferred to state control as the WPA Music Program. Under the direction of Earl Vincent Moore (1939–40) and George Foster (1940–43) the educational and recreational aspects of music were emphasized and the state music projects became increasingly involved in the national defence effort. Most Music Program activities ceased with the outbreak of World War II, although they were not officially terminated until July 1943.

Among the publications of the Federal Music Project are the unfinished *Index of American Composers*, the *Index of American Orchestral Works Recommended by WPA Music Project Conductors* (Washington DC, 1941), Marian Hannah Winter's *Art Scores for Music* (New York, 1939) and, in conjunction with the Federal Writers' Project, *The Spanish-American Song and Game Book* (New York, 1942). Other WPA-sponsored publications involving music include collections of folk music of Mississippi, West Virginia, Nebraska and Kentucky, a reprint of the 1854 edition of William Walker's shape-note tune book *The Southern Harmony* (New York, 1939), an edition of the early American comic opera *The Disappointment, or, The Force of Credulity* (New York, 1935), the seven-volume *History of Music in San Francisco* (San Francisco, 1939–42) and the valuable *Bio-bibliographical Index of Musicians in the United States of America from Colonial Times* (Washington DC, 1941, 2/1958).

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METRO VOLOSHIN

World Saxophone Quartet [WSQ]. American jazz group. It was founded in 1976 by David Murray (tenor saxophone), Oliver Lake (alto), Julius Hemphill (alto) and Hamiet Bluiett (baritone). As a corollary to the free jazz principle that a solo concert might be given on any instrument (not just the traditional unaccompanied jazz instruments, piano and guitar), the World Saxophone Quartet invented the now widely imitated idea that a jazz band need not have a conventional rhythm section. With bass lines and harmony conveyed instead by means of Bluiett's biting sound in combination with rhythmic harmonized ostinatos, each member took a turn as a melodic soloist; this approach typically alternated with passages of unmetred collective improvisation. The Quartet's consistently brilliant live performances have been difficult to capture in the studio, where their music takes on a certain sameness despite stylistically wide-ranging ventures into free jazz, rhythm and blues, and jazz standards. Their most successful recordings have been made in collaboration with three African percussionists and, on some tracks, a bass guitarist; the first such disc, *Metamorphosis*, dates from 1990 (Elektra Nonesuch), shortly after Arthur Blythe replaced Hemphill. In the mid-1990s, after further changes in personnel, the soprano and alto saxophonist John Purcell joined Lake, Murray and Bluiett as a regular member of the group.

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BARRY KERNFELD

Worms. City in Germany. Located in the Rhineland-Palatinate. Worms grew from the Celtic settlement of Borbetomagus, which came under Roman rule in the last century BCE. The city museum contains items from the 1st to 4th centuries CE, including a trumpet mouthpiece, an actor's mask, a rattle and a tambourine buried as grave goods with a dancing girl.

Ecclesiastical buildings, notably the episcopal church of Worms, built about 600 on the cathedral mound, provide information about the early practice of sacred music. Carolingian school reforms, with their recommendations on the practice of music, probably reached Worms by way of Metz. In 764 the imperial monastery of Lorsch was founded on the right bank of the Rhine, not far from Worms. Abbot Samuel, who was also Bishop of Worms in 838–56, founded the religious house of St Cyriacus in Neuhausen near Worms in 847, and in 852 a copy was made there of the *Etymologiae* of Isidore of Seville (now in *A-Wn*), a work which recommends study of the theory of music as part of the Quadrivium. Worms reached the height of its political and cultural importance in the 10th to 13th centuries, when such bishops as Hildebald (979–98) and Burchard (1000–1025) were closely concerned with the liturgy and with church music. The *Wormser Briefsammlung* of 1036 discusses *musica speculativa*. In the 12th century Minnesinger such as Walter von der Vogelweide visited the city. Bligger von Steinach, whose family held feudal tenure from the episcopal court, may possibly have been the author of the *Nibelungenlied*.

Names of Kantors for the cathedral chapter are first recorded in 1016, for the collegiate churches of St Paulus, St Martin and the Andreaskirche after the 12th century, and for the Liebfrauenstift after the 14th century. Succentors who taught music are first specifically mentioned in 1234, and the cathedral's first recorded organ was installed in 1259. Those manuscripts which had not already been dispersed to foreign libraries, or in the 17th century to the Bibliotheca Vaticana, fell victim to the destruction of Worms in 1689, during the War of the Palatinate Succession. No organs from before 1689 are extant, and most of the instruments built by the brothers Stumm in the 18th century were destroyed in air raids in 1945.

Under the influence of the humanists, the episcopal and imperial city of Worms saw a flowering of the arts around 1500. Emperor Maximilian I brought his Hofkapelle and the organist Paul Hofhaimer to Worms with him for the Imperial Diet of 1495. The organist and composer Arnolt Schlick and the Hofkapellen of the Electorate of the Palatine and of Saxony were also present, and documents reveal that minstrels also performed. There was music again at the Diet of 1521, to which Martin Luther was summoned to defend himself before Emperor Charles V. The coming of the Reformation in 1527, when most of the citizens turned to Lutheranism, resulted in the separation of Catholic and Protestant church music. There is evidence of music-making in the tradition of Meistergesang in the statutes of the Worms Singergesellschaft, printed in Heidelberg in 1561 and entitled *Reformation, Lob und Satzung der edlen und lieblichen Kunst der Musica*. The Lutheran mayor Andreas Schlatt encouraged the printing of compositions by the Palatinate pastor Cornelius Sigefrid, which were published in 1602–5 by Andreas Bertram in Strasbourg. The Catholic cathedral organist Hieronymus Rosso (Roth) was well known around 1614 as a composer of parody masses.

Records documenting the existence of town musicians date from the early 15th century, and an oath of 1470 taken by the pipers and trumpeters has been preserved. Two pipers and a trombonist played annually in Frankfurt in a procession celebrating the exemption from taxation of the merchants of Worms granted in a privilege of 1074. Besides three or four town musicians with their journeymen and apprentices, the city employed drummers and musicians to signal the hours from church towers. After the destruction of the city in 1689 the number of town musicians was reduced to two. The consecration of the Lutheran Dreifaltigkeitskirche in 1725 was celebrated with the performance of four cantatas by Christoph Graupner, Hofkapellmeister at Darmstadt. In the 16th century the organs built by Martin Ruck were highly regarded, as were the organs and harpsichords built in the 18th century by J.C. Jaeckel and his son Christian. The small bishopric had no court music of its own in the 18th century; the Lutheran town musicians joined with the Catholic 'Dommusicus Instrumentalis' to provide the music for festivals.

The bishopric was dissolved in 1801, and the city belonged to France from 1797 to 1814, and then to the Grand Duchy of Hesse-Darmstadt. After 1800 the music publishers J.M. Götz and Georg Kreitner were active in Worms. The Musikgesellschaft, founded in 1812 and from 1880 known as the Musikgesellschaft und Liedertafel, performed choral music, and a cathedral choral society was founded in 1871. In 1893 and 1901 music festivals were held in the Spiel- und Festhaus (inaugurated in 1889). The composers Friedrich Gernsheim (1839–1916) and Rudi Stephan (1887–1915) came from Worms. An Instrumentalverein was founded in 1848 and from 1899 to 1939 was known as the Philharmonischer Verein. More recent musical institutions include the amateur Worms Kammerorchester, founded in 1951, the Jugendmusikschule, which gives orchestral and chamber concerts, and many choral societies, notably the Worms Kantorei, the Bach Chor of the Dreifaltigkeitskirche and the vocal ensemble of St Martin's.

The Jewish community of Worms had an independent musical tradition that can be traced back to the 10th century. Its first synagogue was consecrated in 1034. Liturgically, it had connections with northern France. Raschi, Rabbi Salomon ben Isaac of Troyes (1040–1105), the famous Ashkenazy commentator on the Bible and the Talmud, studied at the Worms Talmudic School. Maharil, Jaakov Halevi Molin of Mainz (*c*1355–1427), regarded as one of the codifiers of the musical *minhag* of the Rhine area, was buried in the 'holy sand', the oldest surviving Jewish cemetery in Europe.

The cities of Speyer, Worms and Mainz developed a Jewish rite of their own in the 11th and 12th centuries. It goes back to Isaak ben Eleasar ha-Levy, a teacher of Raschi. 40 11th-century songs by Meir ben Isaak have been preserved, including penitential songs and introductions to the reading of Aramaic biblical translations (the Targums). The scholar Jehuda he-Chasid, who studied the connections between mysticism and music in the *Sefer Ḥasidim* ('Book of the pious') about 1200, had links with Worms. In the 13th century the Kantor Abraham directed a choir that probably sang antiphonal and responsorial music as well as performing in the synagogal solo style.

Names of leading women singers in the women's synagogue of the same period have also been preserved. In 1495 Empress Bianca Maria Sforza and other royal guests went to hear the singing of the Jews of Worms in the synagogue.

The *Wormser Machsor*, an illuminated two-volume prayer book for religious festivals written by Simcha ben Jehuda in Franconia in 1272 and acquired by the Worms community in the 15th century (now in *IL-J*), contains the Yemenite notation of shofar tones in its first volume. The prayer book for weekdays written in 1452 by Simon Eggenfelder and the collection of Jewish songs by Eisak Wallich (before 1632, now in *GB-Ob*) provide information about musical practice, as does the *minhag* book by Juspa Schammes (1603–76), which describes the music and dances performed at weddings. Instruments, forbidden in the synagogue, were used in wedding dances and processionals. A synagogue choral society which existed from 1870 to 1922 was founded in the wake of 19th-century liberalization, and the synagogue acquired an organ in 1877. Between 1933 and 1945 the 'Holy Community of Worms', which had existed for 1000 years, was destroyed.

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FRITZ REUTER

Wornum [Wornham]. English family of music publishers and piano makers. Robert Wornum (i) (*b* ?Berkshire, 1742; *d* London, 1815) was established in Glasshouse Street, London (*c*1772–7), and then at 42 Wigmore Street (*c*1777–1815). He published many small books of dances and airs for the flute or violin, and was also a maker of violins and cellos. His son Robert Wornum (ii) (*b* London, bap. 19 Nov 1780; *d* London, 29 Sept 1852) went into partnership with George Wilkinson in a piano business in Oxford Street from 1810 to about 1813. Following his father's death in 1815 Robert (ii) continued the family business making pianos, moving in 1832 to Store Street, Bedford Square. He played an important role in developing small upright pianos which were acceptable as articles of drawing-room furniture. Wornum invented the diagonally and vertically strung low upright pianos in 1811 and 1813, which he named respectively the 'Unique' and the 'Harmonic'. He patented his actions and by 1828 had completed the development of his cottage piano action, which became very popular and was copied by Pape and Pleyel in their 'pianino'. Wornum was not, as is formerly thought, the inventor of the tape-check action for upright pianos, which facilitated rapid repetition – Herman Lichtenthal first patented it in 1832 – but he did patent his own version of it in 1842 (no. 9262). He also experimented with down-striking actions, including a down-striking tape-check action, a 'pizzicato' stop operated by a pedal, and with placing the soundboard above the strings. His son, A.N. Wornum (*b* London, bap. 9 Sept 1814; *d* London, 1888), succeeded him as head of the firm (by then Robert Wornum & Sons) and the business continued until 1900.

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PETER WARD JONES

Woroniec, Antoni Arnulf (*fl* 2nd half of the 18th century). Polish priest and theologian. He was a doctor of theology and canon law, and abbot of a Benedictine monastery at Nieśwież. In 1794 he wrote one of the earliest manuals of music theory in Polish, *Początki muzyki tak figuralnego jako i choralnego kantu* ('The origins of music in plainsong and chorale chant', Vilnius, 1809), which he dedicated to Prince Dominik Radziwiłł. It contains basic music theory, principles of teaching liturgical singing and a glossary of musical terms; it derives partly from Schott's *Organum mathematicum* of 1668.

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KATARZYNA MORAWSKA

Worschitzka, Franz Xaver. *See* WOSCHITKA, FRANZ XAVER.

Worshipful Company of Musicians. English organization based in London. Its aim is to promote all aspects of the art and science of music. It grew from the London Fellowship of Minstrels, which became a guild in 1500, and it took its present name in 1604 when it was granted a charter by James I.

Because of the presence of the king's and other royal minstrels in London, the London Fellowship was until 1500 prevented from becoming a guild and from acquiring the virtual monopoly of music-making in the city and its environs that similar groups outside London possessed. Its privileges were improved by a charter of Edward IV (1469), which created the ranks of marshal and two wardens (all members of the King's Musick), and gave the London Fellowship control over the musical profession

throughout the country (except for Cheshire where a separate arrangement obtained). This gave the fellowship some protection against unauthorized competition, but it did not resolve the conflict of rights between it and the royal and aristocratic bodies within London. With the charter of James I, the London guild was transformed into the Worshipful Company of Musicians, granted the civic influence and prestige of other livery companies, and given control over all music-making in and within three miles of London (except for Westminster and Southwark). Its relationship with the royal and aristocratic bands, however, remained precarious; in 1632 Charles I declared the 1604 charter null and void, and the Westminster Musicians Guild claimed control of the city musicians in 1637. Though further impeded by charters of Charles II (1664) and James II (1688), the company did its best to preserve its hard-won privileges, insisting on its rights throughout most of the 18th century. But by mid-century most 'public' music had moved out of the control of the company into the newly built West End of London; to both Hawkins and Burney the Worshipful Company was a pitiful anachronism surviving from a barbarous age, out of touch with the world of Handel and his Classical successors. It began to admit non-musicians, notably businessmen, in order to maintain its existence, and the membership increased from 31 (1739) to 269 (1783). Not until 1870 with the election of William Chappell did the company revive its interest in music and admit more musicians, and its lay members became increasingly willing to use the company to serve the ends of music.

In more recent times it has done this most effectively by awarding prizes, scholarships and medals, the most important of which is the Collard Fellowship, established in 1931 in memory of John Clementi Collard, twice master of the company, and held by, among others, Howells, Lambert, Berkeley and Fricker. It awards the Cobbett Prize for services to chamber music, the Santley medal to singers, and other prizes and medals at various schools and colleges of music and at the National Brass Band Championship. The company operated without a charter from 1632 until 1950, when its position was regularized by the charter under which it now operates.

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HENRY RAYNOR

Wortmalerei (Ger.). *See* WORD-PAINTING.

Worzischek, Johann Hugo. *See* VOŘÍŠEK, JAN VÁCLAV.

Woschitka [Woczitka, Worschitzka, Baiczka], **Franz Xaver** (*b* Vienna, 1728; *d* Munich, 5 Dec 1796). Austrian cellist and composer. His father Tobias Woschitka (*b c*1683; *d* 24 March 1752) was a bassoonist in the imperial Hofkapelle in Vienna. Franz Xaver Woschitka was chamber virtuoso from 1750 to 1765 at the ducal court of Mecklenburg-Schwerin, where C.A.F. Westenholz was among his pupils. From 1765 he was in Munich as a chamber virtuoso, receiving the title of 'Kammerdiener' (he was not a member of the court orchestra). There he composed many works for the viol, Elector Maximilian III Joseph's favourite instrument; this secured him an influential position at the court. He arranged W.A. Mozart's conversation with Elector Maximilian on 30 September 1777. After the elector's death in December 1777, Woschitka's services were at first regarded as superfluous, but from 1779 he was listed among the cellists of the court orchestra. He retained his connection with the Schwerin court, and in 1787 he sent Duke Friedrich Franz I six cello concertos and six quartets together with six piano trios and an oboe concerto by his son, also Franz Xaver.

Woschitka was highly esteemed in his day both as a composer and as a cellist. Unfortunately much of his output is lost. Of his Munich compositions only a 'Solo' for cello and bass is preserved (*D-Mbs*). A Cello Concerto in D and six string quartets also survive (*D-SWl*); the quartets, supposedly the set sent in 1787, are mostly in the *galant* three-movement form, the last movement a rondo.

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CAMILLO SCHOENBAUM/ROBERT MÜNSTER

Wöss, Josef Venantius von (*b* Cattaro [now Kotor], Dalmatia, 13 June 1863; *d* Vienna, 22 Oct 1943). Austrian church musician, composer and editor. After studying at the Vienna Conservatory (1880–82), where his teachers included Franz Krenn, he held several teaching and church music positions in Vienna. He also worked as an editor for Universal Edition (1908–31), edited *Musica divina* (1913–34) and was co-editor of *Denkmäler der Tonkunst in Österreich* (from 1925). Among other projects, he prepared piano scores of Mahler's symphonies for publication and edited works by Bruckner. As a composer, he wrote primarily Catholic sacred music; his works show the influence of the Cecilian movement and the music of Bruckner, with whom he had many personal contacts.

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Vocal: 16 masses; 2 Te Deum; 2 requiems; 10 complete Propers; many motets, hymns and sacred choruses; secular choruses, some with orch; *c*150 lieder; 94 Latin sacred songs with org

Orch: Suite, D; Sakuntala; 4 divertimentos

Chbr and solo inst: Sonata, A, op.1, vn, pf; Str Qt, F, op.9; Sextet, e, op.46, str qt, db, pf; org pieces

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HERMANN J. BUSCH

Wotquenne(-Plattel), Alfred (Camille) (*b* Lobbes, Hainault, 25 Jan 1867; *d* Antibes, Alpes-Maritimes, 25 Sept 1939). Belgian music bibliographer. He came from a family of musicians, and studied the piano with Brassin, the organ

with Mailly (first prize, 1888), and theory with Dupont and Gevaert at the Brussels Conservatory. He was appointed deputy secretary and librarian there (1894) and later secretary and inspector of studies (1896). During his tenure as librarian (until 1918) the collections were systematically reorganized and catalogued. Important works were acquired, both original manuscripts and prints, and manuscript copies (many of them in Wotquenne's own hand) of rare items in other libraries. An example of his diligence is the copy he made of the 13 volumes of chansons published in Antwerp by Tylman Susato between 1543 and 1550. The most significant accessions during his librarianship included the acquisition in 1902 of an important portion of the large collection left by Professor Wagener of Marburg (a number of the most valuable books and manuscripts in the Wagener collection, acquired by Wotquenne personally, were among the 624 items he disposed of by auction in Leipzig in 1913: see Thibault). Wotquenne is credited with establishing the library's continuing tradition of warm welcome and generous assistance to researchers.

Being obliged to resign his posts at the conservatory (November 1918), Wotquenne moved to Antibes, where he was active as a singing teacher and organist and became director of music at the cathedral there (1921). In 1929 he sold the major portion of his remaining private music library, including some important manuscript bibliographies he had compiled, to the Library of Congress in Washington.

Although he composed some sacred vocal music, Wotquenne is remembered as an editor and music bibliographer. He participated with other Belgian musical scholars in preparing the complete edition of Grétry's works. He continued Gevaert's *Répertoire classique du chant français*, edited the *Répertoire français de l'ancien chant classique* and brought out the *Répertoire Wotquenne*, a series of vocal exercises. As well as his published catalogues and indexes, he left a number of thematic catalogues in manuscript. Those of Steffani's works, Tartini's sonatas, and the incipits of 18,000 Italian chamber cantatas of the 18th century are in the Brussels Conservatory, while his thematic indexes of the Ballard *petits recueils* (1695–1743), the *Chansonnier français* (1760–62) and the *Théâtre de la Foire* (1680–1762) are in the Library of Congress.

WRITINGS

Catalogue de la Bibliothèque du Conservatoire royal de musique de Bruxelles (Brussels, 1898–1912/*R*); incl. suppl.: *Libretti d'opéras et d'oratorios italiens du XVIIe siècle* (Brussels, 1901)
'Baldassare Galuppi: Etude bibliographique sur ses oeuvres dramatiques', *RMI*, vi (1899), 561–79; enlarged 2/1902 as *Baldassare Galuppi, 1706–1785: étude bibliographique sur ses oeuvres dramatiques*
Thematisches Verzeichnis der Werke von Chr. W. v Gluck (1714–1787) (Leipzig, 1904) [in Ger. and Fr.]
Alphabetisches Verzeichnis der Stücke in Versen aus den dramatischen Werken von Zeno, Metastasio und Goldoni (Leipzig, 1905) [in Ger. and Fr.]
Thematisches Verzeichnis der Werke von Carl Philipp Emanuel Bach (1714–1788) (Leipzig, 1905/*R*) [in Ger. and Fr.]
Etude bibliographique sur le compositeur napolitain Luigi Rossi (Brussels, 1909)

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G. Thibault: 'Les collections privées de livres et d'instruments de musique d'autrefois et d'aujourd'hui', *FAM*, vi (1959), 55–67

HOWARD SCHOTT

Wotton, Thomas (*fl* Oxford, 1483–9). English organ builder. In 1486 he constructed a 'pair of organs' (i.e. an organ) for the chapel of Magdalen College, Oxford for the sum of £28, and in 1488 repaired it for 40s. In 1487 he entered into an agreement with R. Fitzjames, warden of Merton College, to make a similar instrument, also for £28. According to the late 17th-century antiquary Anthony Wood, who believed that Wotton's first name was William, he was the father of Lambert Simnel, pretender to the English throne in 1487. An account of this theory is given in S. Jeans: 'Wotton, the Organmaker, of Lambert Simnel Fame: was he William or Thomas?', *JBIOS*, xi (1987), 50–53.

GUY OLDHAM/STEPHEN BICKNELL

Wotton, William (Beale) (*b* Torquay, 6 Sept 1832; *d* Deal, 3 May 1912). English bassoonist. He joined the army at the age of 13 and became bassoonist in the Life Guards. There he also played the saxophone and, according to George Grove (*Grove1*), was the first player of this instrument in England. In 1866 he joined the orchestra of the Crystal Palace, and for the next 30 years he enjoyed the highest reputation in London orchestras, succceding Baumann as the foremost bassoonist of his time. He taught at the RCM from 1883 to 1905 and at the RAM from 1883 to 1912. Wotton played all his life on a Savary instrument, and was especially praised for his expressiveness and beauty of tone. His portrait, painted by Arnold Willins in 1890, is at the RCM.

His brother Thomas E. Wotton (1852–?1918) was also an excellent bassoonist and succeeded him in his various posts.

WILLIAM WATERHOUSE

Woulmyer, Jean Baptiste. *See* VOLUMIER, JEAN BAPTISTE.

Wounderlich, Jean-Georges. *See* WUNDERLICH, JEAN-GEORGES.

Woyrsch, Felix (*b* Troppau, Austrian Silesia [now Opava, Czech Republic], 8 Oct 1860; *d* Altona, Hamburg, 20 March 1944). German composer and choral conductor. He grew up in Dresden, and in early youth moved to Hamburg to study with Ernst August Heinrich Chevallier; in Altona he was conductor successively of the Allgemeine Liedertafel (from 1887), the church choir (from 1893) and the Singakademie (from 1895). In addition, he was organist of the Friedenskirche (1895–1903) and then of the Johanniskirche (1903–26), and from 1903 he directed the city orchestral concerts. Elected to the Prussian Academy of Arts in 1917, he received the Goethe Medal in 1936, and in 1937 he retired from public musical life. He had met with Brahms's esteem as a young man, and in his early vocal music he took Brahms and also Palestrina, Lassus, Schütz and Bach as his models. Later he turned more to instrumental music, and his chamber pieces, his Brahmsian symphonies and the *Böcklin-Phantasien* are works of considerable achievement.

WORKS
(*selective list*)

Stage: Der Pfarrer von Meudon, op.20 (komische Oper, Woyrsch), 1886; Der Weiberkrieg, op.27 (komische Oper, Woyrsch), 1896; Wikingerfahrt (op), 1896; Faust, unpubd
Choral: Die Geburt Jesu, op.18, *c*1885; Der Vandalen Auszug, op.39, *c*1890; Passion Orat, op.45, *c*1895; Totentanz, op.51, *c*1905; Da Jesu auf Erden ging, op.61, *c*1915; Das deutsche Sanctus (M. Luther), op.73, *c*1926
Orch: Sym. Prologue to Dante's 'Divina Commedia', op.40, 1892; Skaldische Rhapsodie, d, op.50, vn, orch, *c*1904; Sym. no.1, c,

op.52, 1908; 3 Böcklin-Phantasien, op.53, 1910; Hamlet, ov., op.56, 1913; Sym. no.2, C, op.60, 1914; Sym. no.3, e♭, op.70, 1921; Sym. no.4, F, op.71, ?1921; Sym. no.5, D, op.75, 1927; Theme and Variations, op.76, 1928; Sym. no.6, C, op.77, *c*1933

Str qts: a, op.55, 1909; c, op.63, 1916; E♭, op.64, 1918; B♭, op.74, 1926; c, op.78, *c*1938–40

Other chbr: Str Sextet, B♭, op.72, 1926; Pf Qnt, c, op.66, 1927; Pf Trio, e, op.65, 1924

Songs, motets, pieces for pf, org

Principal publishers: Breitkopf & Härtel, Brockhaus, Cranz, Leuckart, Oertel, Rahter, Ries & Erler, Simrock

BIBLIOGRAPHY

F. Pfohl: *Felix Woyrsch* (Leipzig, 1934)

S. Scheffler: 'Felix Woyrsch: ein Charakterkopf des Altonaer Musiklebens', *Jubelakkord: 100 Jahre Altonaer Singakademie* (Hamburg, 1953)

Verzeichnis der Tonwerke von Felix Woyrsch (Hamburg, n.d.)

F. Axel and C. Lerche: *Felix Woyrsch (1860–1944)*, Hochschule für Musik und Darstellende Kunst, 7 Sept 1990 – 21 Jan 1991 (Hamburg, 1990) [exhibition catalogue]

HELMUT WIRTH

Woytowicz, Bolesław (*b* Dunajowce, Podolia, 5 Dec 1899; *d* Katowice, 11 July 1980). Polish composer, pianist and teacher. He studied the piano with Michałowski at the Chopin High School of Music in Warsaw (1920–4) and immediately embarked on a performing career that took him throughout Europe and to North America. At the same time he studied composition with Szopski and Maliszewski, followed by three years in Boulanger's class in Paris (1929–32). During World War II the 'Woytowicz Café', which he organised in Warsaw, was a vital public focus for Polish music-making as well as being a centre for underground activities of the resistance. After the war, he was appointed to positions at the conservatories in Katowice (from 1945) and in Kraków (from 1963); his pupils included the composers Baird, Kilar and Szalonek.

Woytowicz is at his most inventive in the surviving orchestral works. *Poemat żałobny* ('Funeral Poem') and the Second Symphony ('The Warsaw') are dramatic tone poems characterized by a robust and gritty language. The Symphony – the first in Poland after the war – is significant both stylistically and symbolically: it quotes the 1831 revolutionary song 'Warszawianka' and even his own wartime underground song in the finale's coda (though this was excised in the published score), while the fugal sections and cyclic thematic scheme point to Woytowicz's disciplined compositional technique. In the post-war decade his cantatas (a genre characteristic of the time) mark an inspirational low point, but the Second String Quartet (1953) is an impressive example of a genre which had become unfashionable in socialist-realist Poland. The Third Symphony – with its prominent solo piano – artfully combines 12-note pitch organization, neo-classical gestures, arch-form and variation technique.

WORKS
(*selective list*)

Orch: Poemat żałobny [Funeral Poem], 1935; Sym. no.2 'Warszawska' [The Warsaw], 1945; Szkice symfoniczne [Sym. Sketches], 1949; Sym. no.3 'Sinfonia concertante', pf, orch, 1963

Vocal: Kantata na pochwale pracy [Cant. in Praise of Labour] (T. Marek), S, Mez, T, B, chorus, orch, 1948; Nasza pieśń [Our Song] (K.I. Gałczyński), 1v, pf, 1950; Prorok [The Prophet] (cant., A. Pushkin), B, female chorus, male chorus, orch, 1950; Pokój [Peace] (J. Iwaszkiewicz), 1v, pf, 1951; 3 ludowe pieśni śląskie [3 Silesian Folksongs], chorus, 1955; Lamento (textless), S, pf, 1957, arr. S, str, pf, perc, 1959, arr. S, cl, pf, 1960; De profundis (Ps cxxix), S, org, 1977

Chbr and solo inst: 2 mazurki, pf, 1928; 3 tańce [3 Dances], pf, 1930; Str qt no.1, 1932; Recitativo e Arietta, pf, 1947; 12 etiudy, pf, 1948; Sonata, fl, pf, 1952; Str Qt no.2, 1953; 10 etiud, pf, 1961

Principal publisher: PWM

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Z. Mycielski: 'II symfonia Woytowicza', *RM*, ii/6 (1946), 19–20

Z. Mycielski: 'Kwartet smyczkowy Woytowicza', *RM*, iii/11 (1947), 17–18

B. Woytowicz: 'Wypowiedź na temat własnej techniki kompozytorskiej' [Statement on the theme of my compositional technique], *KM*, no.24 (1948), 141–50

W. Rudziński: 'Kantata "Prorok" Bolesława Woytowicza', *Muzyka*, v/5–6 (1954), 21–9

K. Wilkowska-Chomińska: 'Etiudy fortepianowe Bolesława Woytowicza', *Studia muzykologiczne*, v (1956), 357–66

T. Marek: 'Bolesław Woytowicz', *Polish Music* (1982), nos.3–4, pp.17–21

ADRIAN THOMAS

Wrangell [Vrangel′], Baron **Vasily Georgiyevich** (*b* St Petersburg, 13/25 June 1862; *d* St Petersburg, 25 Feb/10 March 1901). Russian composer. Until 1883 he was a member of the *corps des pages*, and as a young man showed signs of musical talent. He studied for a time in Paris, then entered the Ministry of Internal Affairs. From 1885 to 1890 he attended classes at the St Petersburg Conservatory, and soon began to make a name for himself as a composer. A suite for orchestra (1890) was praised by the critics. In 1892 he and Glazunov founded the Obshchestvo Muzïkal′nïkh Sobraniy (Society for Musical Meetings). At their regular meetings music by Russian and European composers and by members of the society was played and discussed. Wrangell was deeply interested in Russian music, and during his editorship of the journal *Nuvellist* (1898–9) he championed the cause of contemporary Russian composers.

Though music was a part-time occupation for Wrangell, he found time to compose several large-scale works, including two ballets. In one of these, *Doch′ Mikado* ('The Mikado's Daughter', 1897), he made delightful use of pseudo-Japanese melodies and oriental orchestral colour. He was certainly acquainted with Tchaikovsky's ballets, and the 'exotic' music of *The Mikado's Daughter* may have its origins in some of the characteristic dances from the second act of *The Nutcracker*. Wrangell's music in general is pleasing rather than profound, and displays little originality. However, he had a marked gift for attractive, lyrical melody and his songs were once very popular with concert artists and salon performers in Russia and elsewhere.

WORKS

Stage: Le mariage interrompu (ballet), 1896; Dmitriy Samozvanets [The False Dmitry] (incid music, Chayev), 1896; Doch′ Mikado [The Mikado's Daughter] (ballet, 3), St Petersburg, 9 Nov 1897, arr. pf (St Petersburg, 1898)

Orch: Suite, 1890; Fantasy, pf, orch, 1893; Sym., D, 1894; other works

Inst: Str Qt, 1892; Pf Trio, 1893; 6 Pieces, pf, op.1; 3 Impromptus, pf, op.13

Vocal: 3 Romances, op.20, 1896 (St Petersburg, n.d.); 8 Songs, op.37, 1899

Principal publishers: Bessel, Jürgenson, Schirmer, Zimmerman

BIBLIOGRAPHY

'Homo novus': 'Zametki' [Notes], *Teatr i iskusstvo* (16 Nov 1897)

JENNIFER SPENCER

Wranitzky [Vranický, Wraniczky, Wranizky], **Anton** [Antonín] (*b* Nová Říše, Moravia, 13 June 1761; *d* Vienna, 6 Aug 1820). Czech composer, violinist and music teacher active in Vienna, brother of Paul Wranitzky. He attended the grammar school at the Premonstratensian monastery in Nová Říše and later studied philosophy and law at a Jesuit seminary in Brno. His earliest musical training

included violin lessons from his brother; he was also known for his beautiful voice. Before December 1783 he became choirmaster to the chapel of the Theresianisch-Savoyische Akademie in Vienna (until the abolition of church music there with the reforms of Joseph II). In Vienna he studied composition with Mozart, Haydn and J.G. Albrechtsberger, and became renowned as a violin teacher and virtuoso. By 1790 he had entered the services of Prince J.F. Maximilian Lobkowitz as a composer, music teacher, Konzertmeister and (from 1797) Kapellmeister of the prince's private orchestra; in these duties he was active at Vienna, Prague and the prince's country seats in Bohemia (at Roudnice, Jezeří and Bílina). After the prince took charge of the Vienna court theatres (1807) and later sole direction of the opera, he appointed Wranitzky orchestra director of the court theatre – according to the obituary register, a post he held until his death. From 1 August 1814 he was also the orchestra director of the Theater an der Wien. He assisted the prince in leading the Hoftheater-Musik-Verlag from 1812 to 1816 (see Weinmann). After the prince's death Wranitzky remained in the service of his successor.

Like his brother, Anton Wranitzky was a friend of both Haydn and Beethoven. (Haydn approved Wranitzky's arrangement of *The Creation* for string quintet; see letter to Griesinger, 1 October 1801.) As a composer, performer and teacher he was a founder of the Viennese violin school. He used his own pedagogical work, the *Violin Fondament*, in his teaching, and had as pupils the outstanding violinists Ignaz Schuppanzigh and Joseph Mayseder. Wranitzky's numerous violin concertos stand between the Classical and Romantic styles, and his 21 published string quartets are early examples of the emerging theatrical style in Viennese chamber music. The symphonies, mostly consisting of four movements with a slow introduction, remain for the most part within the high Classical style, though two are programmatic: the 'Aphrodite' Symphony of 1792, composed for the wedding of Prince Lobkowitz to the Princess von Schwarzenberg, and the Symphony in D major of 1796, which has five movements headed 'Burst of Ardent Joy', 'Tender Feeling of Gratitude', 'Gleeful Expression of Requited Love' (a minuet with two trios), 'Sweet Emotions' and 'Benediction', anticipating features of Beethoven's Pastoral Symphony. With the exception of the Violin Concerto op.11 and several chamber pieces, Wranitzky's works survive entirely in manuscript, the majority in the former Lobkowitz collection, now in the Národní Muzeum, Prague. His daughters Anna Kraus-Wranitzky (1801–51) and Karoline Seidler-Wranitzky (1790–1872) were well-known singers; Karoline was the first Agathe in Weber's *Der Freischütz*. His sons Friedrich (a cellist) and Anton (a violinist) were members of the court theatre orchestra at Vienna.

WORKS

MSS in CZ-Pnm unless otherwise stated; partial thematic catalogue in Blažek (1936)

ORCHESTRAL

Concs.: 1 for vn, op.11 (Offenbach, 1803), ed. E. Hradecký (Prague, 1958); 14 others for vn, incl. 1 in *A-Wgm*, 1 ed. J. Feld (Prague, 1933), 1 ed. Hradecký (Prague, 1959), ed. with pf acc. in MAB, xvi (1954, 2/1965); 1 for 2 vn; 2 for vn, vc; 1 for 2 vn, vc; 1 for 2 va, ed. Hradecký (Prague, 1958); 1 for vc

Syms.: 'Aphrodite' Sym., C, 1792; D, 1796; c, ed. in The Symphony 1720–1840, ser. B, xii (New York, 1984) [incl. thematic catalogue of syms.]; 12 others

Other: Overtura caratteristica; Overture Omasis (tragedy); serenatas, notturnos, various insts; dances, marches, orch/wind ens

CHAMBER

Str qnts/sextets: 3 qnts, vn, 2 va, 2 vc, op.8 (Offenbach, *c*1801–2); Grand quintuor, vn, 2 va, 2 vc, op.10 (Vienna, 1803); 6 qnts, 2 vn, 2 va, vc, *A-Wgm*, *CZ-Pnm*; 6 sextets, 2 vn, 2 va, 2 vc; 2 qnts, vn, 2 va, 2 vc; J. Haydn: The Creation, arr. 2 vn, 2 va, vc (Vienna, 1800)

Str qts: 6 as op.1 (Vienna, 1790–91); 3 as op.2, bk 1 (Vienna, 1790); 3 as op.3, bk 1 (Vienna, 1792); 3 as op.4, bk 1 (Offenbach, 1800); 3 as op.5 (Offenbach, 1800); 3 as op.13 (Vienna, 1806); 3 in *A-Wgm*, *CZ-Pnm*

Trios, vn, va, vc: 6 trii concertanti, op.1; 9, C, e, A, D, F, E♭, G, B♭, D; 1, D, *A-Wgm*; others, *I-Fc*

Other: 2 sonates, vn, vc, op.6 (Offenbach, 1800), also as op.36 (Paris, n.d.); 3 duos, 2 vn, op.9 (Vienna, *c*1802); 3 duos, 2 vn, op.12 (Vienna, 1804); 3 duos, 2 vn, op.20 (Offenbach, *c*1809); 2 sextets, fl, ob, vn, 2 va, vc; 3 qnts, ob, vn, va, vc, vle; 3 qts, fl, vn, va, vc; Trio, 2 ob, eng hn, *CZ-K*; 6 Duets, vn, va, op.2; variations (vn, gui)/2 vn/vn solo, some pubd; dances, marches, variations, pf 2/4 hands

VOCAL

Sacred: masses; W.A. Mozart: Ave verum corpus K618, arr. as Magnae Deus potentiae (grad); others, *CZ-K* and elsewhere

Secular: arias, songs, choruses, canons, some in *A-Wgm*, *CZ-K*, *D-Bsb*

PEDAGOGICAL WORKS

[*Vorläufiges*] *Violin Fondament nebst einer vorhergehenden Anzeige über die Haltung so wohl der Violin, als auch des Bogens* (Vienna, 1804 and subsequent edns)

BIBLIOGRAPHY

R. Mužíková: 'Složení lobkovické kapely v roce 1811' [The Lobkowitz orchestra in 1811], *MMC*, no.12 (1960), 57–68

A. Weinmann: *Verzeichnis der Musikalien aus dem K.K. Hoftheater-Musik-Verlag* (Vienna, 1961), 6ff, 13ff

E. Hennigová-Dubová: *Symfonie Antonína Vranického* (diss., U. of Prague, 1968)

O. Biba: 'Die Wiener Kirchenmusik um 1783', *Jb für österreichische Kulturgeschichte*, i/2: *Beiträge zur Musikgeschichte des 18. Jahrhunderts* (1971), 7–79, esp. 45

R. Hickman: *Six Bohemian Masters of the String Quartet* (diss., U. of California, Berkeley, 1979)

S. Klíma: 'K biografii Antonína Vranického (1761–1820)', *HV*, xxiii (1986), 330–44

R. Hickman: 'The Flowering of the Viennese String Quartet in the late Eighteenth Century', *MR*, l (1989), 157–80

For further bibliography *see* WRANITZKY, PAUL.

MILAN POŠTOLKA/ROGER HICKMAN

Wranitzky [Vranický, Wraniczky, Wranizky], **Paul** [Pavel] (*b* Nová Říše, Moravia, 30 Dec 1756; *d* Vienna, 26 Sept 1808). Czech composer, conductor and violinist active in Vienna, brother of Anton Wranitzky. He studied singing and the organ, violin and viola at the Premonstratensian monastery grammar school in Nová Říše, and later at Jihlava (1770–71). At Olomouc he studied theology and became an excellent violinist. At 20 he went to Vienna, where he entered the theological seminary and served as its choirmaster. He continued his musical studies with J.M. Kraus (the Kapellmeister to the Swedish court, who visited Vienna in about 1783). Suggestions that he was also a pupil of Haydn remain unsubstantiated.

He served as music director for Count Johann Baptist Esterházy in the spring of 1784 and was appointed director of the newly created Kärntnertortheater orchestra in October 1785, a position he held until 1787, when he joined the Burgtheater orchestra. He was named its director in either 1792 or 1793. In about 1786 he started composing symphonies; he was asked to write one for the coronation of Franz II in 1792. He also composed several works for the private use of Franz's second wife, Marie Therese (1772–1807). Wranitzky conducted a gala

performance of his Singspiel *Oberon* during the coronation festivities of Leopold II at Frankfurt (15 October 1790). During the next 15 years Wranizkty composed at least another 20 works for the stage. He maintained his position with the court theatres until his death in 1808 when his brother Anton replaced him.

Wranitzky played a prominent role in the musical life of Vienna. Both Haydn and Beethoven preferred him as a conductor of their works: Haydn insisted on his direction of the Viennese performances of *The Creation* (1799, 1800), and at Beethoven's request he conducted the première of that composer's First Symphony (2 April 1800). From 1805 he alternated with Gyrowetz as head of the Adelige Liebhaber- oder Cavalier-Konzerte of Vienna. Wranitzky was a member of the same freemasons' lodge as Mozart, 'Zur gekrönten Hoffnung' and after Mozart's death served as a legal mediator for his widow in her negotiations with the publisher André. As secretary of the Viennese Tonkünstler-Societät he succeeded in settling Haydn's lengthy quarrel with the society in December 1797. His friendly relations with Haydn are documented by Wranitzky's letter to John Bland (12 December 1790) and by Haydn's letter to Wranitzky (3 September 1800). Beethoven's personal relationship with both Paul and Anton Wranitzky is shown in Czerny's memoirs. Weber visited Paul Wranitzky in Vienna in 1803.

Wranitzky composed 51 symphonies, most of which have four movements in the standard Classical order, frequently with a slow introduction. The public performance of his *Grande sinfonie caractéristique pour la paix avec la République françoise* op.31 was forbidden by an imperial resolution (20 December 1797) as the title of the work was felt to be provocative. Like Beethoven's *Eroica*, this symphony contains a funeral march as the slow movement, which is given the subtitle 'The Fate and Death of Louis XVI'. Wranitzky also published 56 string quartets, the majority of which are set in the three-movement format of the Parisian *quatour concertant*. In these works Wranitzky explored the emerging Romantic style with daring harmonic progressions, theatrical gestures, and virtuoso display. Wranitzky's music quickly fell out of favour after his death, as noted by Fétis: 'The music of Wranitzky was in fashion when it was new because of his natural melodies and brilliant style. He treats the orchestra well, especially in symphonies. I recall that, in my youth, his works held up very well in comparison with those of Haydn. Their premature abandonment of today has been for me a source of astonishment'. Wranitzky's best-known stage work and also one of his longest-surviving compositions was his first Singspiel *Oberon*. The enthusiastic reception of this work in Vienna prompted Schikaneder to conceive *Die Zauberflöte* for Mozart, whose setting shows certain striking resemblances to Wranitzky's work. Goethe considered Wranitzky the most appropriate composer to set his *Zauberflöte zweiter Teil*, and sought his collaboration (letter, 1796). *Oberon* was eclipsed in popularity only in 1826 by Weber's opera of the same name. Even more popular in their day were Wranitzky's ballets, particularly *Das Waldmädchen* (though the 'thème russe' from this work, on which Beethoven wrote his 12 piano variations WoO71, is by Giornovichi).

WORKS

MSS in CZ-Pnm, unless otherwise stated

STAGE

Oberon, König der Elfen (romantisches Spl, 3, F.S. Seyler, adapted J.G.C.L. Giesecke, after C.M. Wieland: *Oberon*), Vienna, Wiedner, 7 Nov 1789, vs (?Berlin, 1791), ed. C.-H. Mahling and J. Veit (Munich, 1993)

Der dreifache Liebhaber (L'amant de trois jeunes filles) (Spl), Berlin, Königliches, 3 Feb 1791, lost

Walmir und Gertraud, oder Man kann es ja probieren (operetta, 3, J.B. Michaelis), ?Vienna, 1791

Rudolf von Felseck (Die Schwarzthaler Mühle; La tempesta) (Spl, J. Korompay), Vienna, Burg, 6 Oct 1792, lost

Merkur, der Heiratsstifter, oder Der Geiz im Geldkasten (Spl, 2), Vienna, Leopoldstadt, 21 Feb 1793, lost except 1 aria, *CZ-K*

Die Post-Station (Spl, 2, S.F. Küstner), Vienna, 1793, only lib extant

Das Fest der Lazaronen (operetta, 2, J. Perinet), Vienna, Leopoldstadt, 4 Feb 1794, vs (Offenbach, 1795)

Die Weinlese (La vendemmia; Les vendanges) (ballet/divertissement, A. Muzzarelli), Vienna, Hoftheater, 16 Oct 1794, arr. pf, *A-Wn*, *CZ-K*

Das Maroccanische Reich (op), ?Vienna, *c*1794–5, selections (Offenbach, 1797)

Die gute Mutter (op, 2, J.B. von Alxinger), Vienna, Kärntnertor, 11 May 1795, *A-Wn*

Zephir und Flora (ballet), Vienna, Hoftheater, 5 Sept 1795; selections, arr. pf (Vienna, 1796)

Rollas Tod (incid music, A. von Kotzebue), Vienna, 1795, ov. *I-Fc*

Das Waldmädchen (La selvaggia) (ballet, G. Traffieri), collab. J. Kinsky, Vienna, Kärntnertor, 23 Sept 1796, arr. pf (Vienna, 1816), other arrs.

Die Luftfahrer (ballet, Traffieri), Vienna, Hoftheater, 23 Feb 1797, lost

Johanna von Montfaucon (romantisches musikalisches Gemälde, 5, Kotzebue), Vienna, Kärntnertor, 25 Jan 1799, lost

Der Schreiner (Spl, 1, Kotzebue), Vienna, Kärntnertor, 18 July 1799, *A-Wn*, *B-Bc*

Die Waise der Berghöhle oder Der Zauber der beiden Bildnisse (ballet, 3, F. Clerico), collab. J. Weigl jr, Vienna, Burg, 14 March 1800, arr. pf (Vienna, 1800)

Das Urteil des Paris (ballet, 2, G. Gioja), Vienna, Hoftheater, 13 July 1801, arr. pf, *A-Wgm*

Das Picknick der Götter (divertissement, 2), Vienna, Schönbrunn, 12 Feb 1804, *Wn*

Der Raub der Sabinerinnen (L'enlèvement des Sabines) (ballet, 5, S. Gallet), Vienna, Hoftheater, 20 March 1804, only scenario extant

Das Mitgefühl (Liederspiel, 1, F. Treitschke), Vienna, Kärntnertor, 21 April 1804, *Wn*

Zufriedenheit mehr als Reichtum, oder Der Tyroler Jahrmarkt (ballet, Gallet), collab. Weigl and M. Umlauf, Vienna, Hoftheater, 23 Feb 1805, arr. pf (Vienna, 1805)

Medea (parody of Georg Benda: Medea und Jason), Vienna, after 1796, *Wn*

ORCHESTRAL

51 syms., incl. opp.2, 11, 16–19, 25, 31, 33, 35–7, 50–52, composed or pubd *c*1786–1805, some in *A-Wn*, *I-Fc*, elsewhere [thematic catalogue in Poštolka (1967)]

Concs.: 3 for vn; 1 for fl, op.24 (Offenbach, 1793); 1 for vc, op.27 (Offenbach, 1794); Concertante, fl, ob, op.39 (Offenbach, *c*1800); Sinfonia grande, with pf, *A-Wn*; Sym., with hpd, vn solo, *Wn*

Others: La chasse, pf, 2 fl, 2 ob, 2 cl, 2 hn, 2 bn, timp, op.44 (Offenbach, *c*1807–8); divertimentos, dances, mostly *Wn*; arr. Haydn str qts H III:69–74, as 3 [6] divertissemens, 2 vn, va, vc, fl, ob, 2 hn, b (Offenbach, 1800)

CHAMBER

partial thematic catalogue in Vyšinová, 1969

Str qnts: 6 in *A-Wn*, autograph as syms. in *Wgm*, arr. as 6 sestetti, fl, ob, vn, 2 va, vc (Vienna, 1788); 3 as op.11 (Paris, 1791); 6 as op.18 (Offenbach, *c*1792–3) [incl. op.11]; 3 quintetti concertants, op.14 (Paris, *c*1792–3); 3 as op.29 (Offenbach, 1794); 3 as op.38 (Offenbach, 1800); Grand quintetto, op.45 (Offenbach ?*c*1803)

Str qts: 3 as op.1 (Vienna, 1788); 3 as op.2 (Vienna, 1788), also as op.16 (Vienna, 1795); 6 as op.4, autograph 22 Nov 1787, *Wgm*, also as op.10 (Offenbach, 1790); 6 as op.15 (Offenbach, 1791), also 3 as op.15 (Vienna, 1793); 6 as op.9 (Speyer, 1791); 6 as op.16 (Paris, 1793), also as op.26 (Offenbach, 1793); 6 as op.23 (Offenbach, 1793); 6 as op.30 (Offenbach, 1794); 6 as op.32

(Augsburg, c1798); 3 as op.40 (Vienna, c1803); 1 as op.41 (Offenbach, c1803–4); 1 as op.45 (Offenbach, c1803–4); 1 as op.49 (Offenbach, c1803–4); 4 (1 in A, op.10, no.6, op.23, nos.4, 5) ed. in MAB, lxxxii, 1986

Str trios (vn, va, vc, unless otherwise stated): 6 for 2 vn, vc, op.13, autograph 24 Sept 1781, *Wgm*; 6 without op. no. (Vienna, 1788); 3 [6] trios concertants, opp.1–2 (Amsterdam, c1790); 3 [6] trios concertants, op.17 (Offenbach, 1792–3); 3 as op.3 (Paris, ?c1793), also as 3 trios concertants, op.20 (Offenbach, 1793); 3 in *Wn*, *CZ-Pnm*; 3 in *D-Bsb* (autograph)

Others: [6] Quartetto, fl, vn, va, vc (Vienna, 1786–7); 3 sonatas, vn, va, autograph Aug 1789, *A-Wn*; 6 quintetti, ob, vn, 2 va, vc, op.1 (Offenbach, 1789); 3 sonates, hpd/pf, vn, vc, op.1 (Vienna, 1793), also as op.21 (Offenbach, 1792); Sonata, D, hpd/pf, vn, vc, op.2 (Vienna, 1793); 3 quatuors, arr. cl, str (Paris, c1793–5); 3 quatuors, fl, vn, va, vc, op.28 (Offenbach, 1794); Sonata, hpd/pf, fl, op.31 (Offenbach, 1794); 3 quartetti, fl, vn, va, vc, op.17 (Vienna, 1796); 6 duos, 2 fl, op.2 (Berlin, 1798); 4 quintetts, ob, fl, 2 va, vc, op.3 (Berlin, 1798–1800); [3] Divertissements en trio, pf, vn, vc, op.32 (Offenbach, 1799); 6 duos concertants, 2 fl, op.33 (Augsburg, c1798); 3 divertissements, pf, vn, va, vc, op.34 (Offenbach, ?1798); 3 duos, 2 fl, op.42 (Offenbach, 1804); 3 trios, 2 fl, vc, op.53 (Offenbach, 1806–7); 6 divertimenti, vn, ob/vn, 2 va, 2 hn ad lib, b, *Wn*; Parthia, 2 ob, 2 cl, 2 bn, 2 hn, *D-DO*

OTHER WORKS

Sacred: Missa, S, A, T, B, 2 orch, *A-Wn*; others, doubtful

Secular vocal: Die Fürstenleier, cant., solo vv, chorus, orch, 1797, *Wgm*; masonic songs, c1785, mostly lost; many sets of canons, 2–4vv, mostly *CZ-Pnm*, *D-Bsb*

Hpd/pf: 3 sonates, op.22 (Offenbach, 1793); 2 sonatas, 4 hands, *RUS-Mrg*; Polonaise, 4 hands; Feldmarsch des russischen Generals Benningsen (Altona, n.d.)

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MILAN POŠTOLKA/ROGER HICKMAN

Wrastill, Florian (*b* nr Königgrätz [now Hradec Králové], 31 March 1717; *d* Mariazell, 24 April 1758). Austrian composer. About 1740 he entered the Benedictine monastery of St Lambrecht in Styria. From 1749 until his death he was choir director at the pilgrimage church of Mariazell, which was under the care of his monastery, and composed music for special services there. Joseph Haydn may have sung under Wrastill when he joined the Mariazell choir during a visit there in 1749.

Wrastill's output consists largely of festive masses with orchestra and settings of the litany (the types of liturgical music most often used at a Marian shrine). His style is typical of the minor church composers of the time. (R. Federhofer-Königs: 'Zur Musikpflege in der Wallfahrtskirche von Mariazell/Steiermark', *KJb*, xli, 1957, 117–35, esp. 120)

WORKS

7 masses, 6 lit, 2 Regina coeli, TeD: all 4vv, orch; Sources: *A-Gd*, *KR*, *N*, *SE*, *SL*, *STEp*

ELIZABETH ROCHE

Wreede, Johannes. *See* URREDE, JUAN DE.

Wrest pins [tuning pins] (Fr. *chevilles*; Ger. *Stimmwirbeln*). The turnable metal pegs around which one end of the strings of a piano, harpsichord, clavichord, zither, European harp etc. are wound. They are turned to increase or decrease tension on the strings, thereby raising or lowering their pitch and enabling the instrument to be tuned. In modern instruments, the wrest pins are made of hardened steel, have accurately formed square heads that fit an appropriate tuning-key or 'hammer', are finely threaded at the end to be inserted into the WREST PLANK or other part into which they are driven (in harps they pass through the neck), and have a hole through which the end of the string passes before being wound on to the pin. Earlier wrest pins were forged from round iron rod and the head formed by flattening on an anvil; the opposite end, usually slightly tapered, is not threaded, although it may be lightly knurled. These pins were not drilled to accept the end of the string, but the softer wire formerly used for strings could be wound directly on to the pins. In general, early wrest pins are far smaller in diameter than those used on modern pianos, since the string tension was much smaller – approximately 10 kg at the beginning of the 19th century compared with about 75 kg today. In pianos there have since the 18th century been occasional attempts, none lasting, to replace wrest pins with a machine screw mechanism: the end of the string is attached to one end of a threaded pin that passes horizontally through the wrest plank; the pin's other end protrudes and is secured by a nut which is turned with a spanner.

EDWIN M. RIPIN/JOHN KOSTER

Wrest plank [pin block] (Fr. *sommier*; Ger. *Stimmstock*). The massive piece of wood into which the WREST PINS (tuning pins) of a piano, harpsichord, clavichord etc. are driven. In early instruments the wrest plank was made from solid timber, usually oak, walnut or beech. In modern pianos it is usually of cross-laminated maple or beech and is supported by the cast-iron frame that bears the tension imposed by the strings.

EDWIN M. RIPIN/JOHN KOSTER

Wright, Daniel (*fl* London, 1709–35). English music publisher. He was established in London by 1709, and occasionally employed the engraver THOMAS CROSS. He also claimed to be a musical instrument maker, and died or retired about 1735. His son Daniel Wright had a business at different premises from 1730 to about 1735, for a while using a sign which his father had briefly used before him. He probably gave up trading about 1740, and JOHN JOHNSON (ii) may have founded his business on that of the Wrights, as he issued some works from their plates. From about 1730 to 1735 the names of both Wrights appear on some imprints.

Hawkins summed up the character of the elder Wright as a man 'who never printed anything that he did not steal'. While the Wrights were perhaps the most notorious musical pirates of their time, copying numerous publications, especially those of John Walsh, such copying was not illegal. Their publications were copied in turn. They also issued works under the same titles as those of Walsh or very similar ones, including a *British Musical Miscellany*, a *Merry Musician* and a *Monthly Mask of New Songs*. In 1733 the elder Wright published a set of harpsichord lessons by Maurice Greene without permission (a copy is in *GB-Lbl*), provoking an immediate protest from the composer. Their publications included instrumental works by Handel, Vivaldi, Corelli, George Hayden, J.S. Humphries, Loeillet and Robert Valentine, as well as sheet songs, instruction books for the flute and books of dances and airs for the flute or violin including *Aria di Camera: Being a Choice Collection of Scotch, Irish & Welsh Airs* (*c*1730). A list of the elder Wright's publications appeared in his edition of Giulio Taglietti's *Concerti e sinfonie a tre* (*c*1734).

A music seller named Thomas Wright published sheet songs and a number of works around 1732 to 1734 in conjunction with the two Daniel Wrights, to whom no doubt he was related.

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FRANK KIDSON/WILLIAM C. SMITH/PETER WARD JONES

Wright, E(lbridge) G. (*b* Ashby, MA, 1 March 1811; *d* Boston, 15 March 1871). American maker of brass instruments. He began his career in Roxbury, Massachusetts, in the late 1830s. In 1841 he moved to Boston and began making valved brass instruments in addition to those with keys. He exhibited a keyed trumpet in the 1841 Massachusetts Charitable Mechanic Association fair. A valve trumpet of his, now in the Smithsonian Institution, is known to date from 1845. He is known to have worked in Lowell, Massachusetts, briefly in 1858 and 1859. Throughout his career a wide variety of valved brass instruments came from his shop and his excellent E♭ keyed bugles brought him considerable fame. Many were made of silver and gold as presentation pieces for famous bandleaders and soloists; the most elaborate of these is a 12-key instrument of solid gold made for D.C. Hall in 1850 (now at the Henry Ford Museum, Dearborn, Michigan).

About 1869 the employees of E.G. Wright and of Graves & Co. amalgamated to form the Boston Musical Instrument Manufactory. Although both Wright and Samuel Graves may have helped to found the new company, neither of them continued with it. For the last two years of his life Wright worked with D.C. Hall and B.F. Quinby. Instruments signed by Wright are found in many collections, notably the John H. Elrod Memorial Collection, Germantown, Maryland; the Smithsonian Institution, Washington, DC; the Museum of Fine Arts, Boston; the Shrine to Music Museum, University of South Dakota; and the Henry Ford Museum.

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ROBERT E. ELIASON

Wright, (Frederick) Lawrence (*b* Leicester, 15 Feb 1888; *d* Blackpool, 16 May 1964). British popular music publisher and songwriter. The son of a violin teacher and music stallholder, he performed as a violinist and singer with various concert parties and at the age of 18 set up his own music stall in Leicester. He rapidly built up his business and began publishing songs of his own. In 1911 he moved to London and set up business in Denmark Street, laying the foundations of London's 'Tin Pan Alley'. After World War I he opened demonstration shops in Blackpool and elsewhere to promote new songs, often with elaborate publicity. Before he moved to London he adopted the pseudonym Horatio Nicholls, under which he wrote most of his firm's most successful songs: *Dream of Delight* (1916), *Delilah* (1917), *That Old Fashioned Mother of Mine* (1919), *The Toy Drum Major* (1924), *Babette* (1925), *Among My Souvenirs* (1927), *Shepherd of the Hills* (1927), *Amy* (1930), *When the Guards are on Parade* (1931). He also wrote under other names, including Gene Williams (*Wyoming*, 1920) and Betsy O'Hagan (*Old Father Thames*, 1933). Wright founded the musical weekly *Melody Maker* in 1926, and was a director of the Performing Right Society and president of the National Brass Band Club. After his death his publishing firm, the Lawrence Wright Music Company, was acquired by Northern Songs and later by Associated Television. (E. Rogers and M. Hennessey: *Tin Pan Alley*, London, 1964)

ANDREW LAMB

Wright, Maurice (Willis) (*b* Front Royal, VA, 17 Oct 1949). American composer. He studied composition at Duke University with Iain Hamilton, and at Columbia

University with Jack Beeson, Mario Davidovsky, Charles Dodge and Chou Wen-chung. He taught at Columbia and Boston universities before joining the composition department at Temple University in 1980. His honours include an award from the Guggenheim Foundation and commissions from the Fromm Foundation, the American Brass Quintet, the Emerson String Quartet and the Boston SO, among others. An extremely prolific composer, Wright has a wide range of compositional interests. He has written for both acoustic and electronic instruments, often in combination, as in the Cantata for tenor, percussion and electronic sounds (1975) and the two-act opera *The Trojan Conflict* (1989), in which a quartet of oboe, horn, viola and cello is balanced by four continuously droning synthesizers. Though his early works rely on serial techniques, later music (after 1980) became increasingly lyrical and tonally orientated. Many of his works have been recorded.

WORKS
(*selective list*)

Dramatic: The Fifth String (op, 1, Wright, after J.P. Sousa), 1985; The Trojan Conflict (op, 2), 1989; Dr Franklin (op, 2), 1990; 12 film scores, 1977–95

Inst: Sonata exotica, trbn, pf, 1973; Chbr Sym., fl, cl, tpt, trbn, vn, vc, pf, 1974; Chbr Sym., 2 fl, 2 hn, 2 vc, 1975; A Noise Did Rise Like Thunder, solo b trbn, a fl, eng hn, flugelhorn, db, pf, 1976; 5 Pieces, va, 1976; Chbr Sym., wind qnt, 1977; Stellae, orch, 1978; Chbr Sym., fl, ob, vc, pf, 1979; Pf Sonata, 1983; Pf Suite, 1983; Chbr Sym., fl, ob, str qt, db, pf, 1984; Chbr Sym., 11 insts, 1985; Grand Duo, va, perc, 1985; Trio, ob, hn, pf, 1985; Brass Qnt, 1986; A Solo Suite, va, 1987; Qt, a + b sax, euphonium + tuba, perc, pf + DX7 synth, 1987; Night Scenes, orch, 1988; Pf Sonata no.2, 1992; Concertpiece, mar, orch, 1993; October, tpt, vn, va, vc, db, perc, pf, 1994; Pf Trio, 1994; Chbr Sym., 9 insts, 1996

Vocal: Basilios' Lament (Wright), S, fl, pf, 1976; The Fat Man (V. Thompson), chorus, 1976; loneliness (e.e cummings), 3 S, tpt, vc, pf, 1978; Madrigals, chorus, 1978; Night Watch, S, pf, 1978; Like an Autumn Sky (T. Robbins, W. Shakespeare), chorus, 1980; Missa brevis, chorus, 1980; EARTH SKY SEA TREES BIRDS HOUSE BEASTS FLOWERS (K. Rexoth), high v, pf, 1982

El-ac: Cantata (R. Herrick, 17th-century Eng.), T, perc, elec, 1975; Chbr Sym., pf, elec, 1976; Stellar Frags., elec, 1979; Holding Together, pf, elec, 1981; In Seven Parts, 1981; Marimba Music, mar, elec, 1981; Music for 10 Insts and Elec Sound, 1981; Riverside, fl, cl, vn, va, vc, pf, elec, 1981; Broadcast Sequence with Train Effects, 1982; Set Up Music, perc, elec, 1982; Solos, fl + pic + a fl, elec, 1983; Qt, str qt, cptr, 1987

Principal publishers: Mobart, Merion

Principal recording companies: New World, Smithsonian, CRI

JAMES FREEMAN

Wright, Robert (*b* Daytona Beach, FL, 25 Sept 1914). American composer and lyricist. The first significant phase of Wright's career with co-composer and co-lyricist George Forrest (*b* Brooklyn, NY, 31 July 1915; *d* Miami, 10 Oct 1999), initially begun when both were teenagers, was their employment at the MGM studios in 1936. Over the next six years Wright and Forrest wrote lyrics, adapted music and occasionally composed new music for a series of film adaptations of successful stage musicals (mainly operettas). These included Sigmund Romberg's *Maytime* and Rudolf Friml's *The Firefly* (1937), Victor Herbert's *Sweethearts* (1938), a film musical with Herbert Stothart and George Posford, *Balalaika* (1939), and Richard Rodgers and Lorenz Hart's *I Married an Angel* (1942), also with Stothart. Three songs from their original film musicals received Academy Award nominations. Working from Hollywood, the team launched a second career when they began adapting the music of famous composers into popular staged musicals. The most skilful and popular of these adaptations were *Song of Norway* (1944), a fictional composer biography, and *Kismet* (1953), which used the music of Edvard Grieg and Alexander Borodin, respectively, as the foundation for major theatrical international successes. In contrast to the widespread practice of unacknowledged borrowings by other Broadway composers, Wright and Forrest clearly designated their sources in programmes, published scores and recordings; fittingly, it was Borodin rather than Wright and Forrest who received a Tony award for the Best Score in 1954. Later Broadway musicals adapted from Herbert's *Fortune Teller* (*Gypsy Lady*, 1946) and the music of Heitor Villa-Lobos (*Magdalena*, 1948), Sergey Rachmaninoff (*Anya*, 1965) and Camille Saint-Saëns (*Dumas and Son*, 1967) shared the fate of Wright and Forrest's original musicals and either never left the West Coast or closed out-of-town. *Kean* (1961) did reach Broadway, but quickly failed there. In 1978 *Kismet* returned as *Timbuktu!* with new songs and an African setting for a successful run. Most remarkably, 50 years after their adaptations at MGM studios, *At the Grand*, an original musical which closed in Los Angeles in 1958, was successfully resuscitated as *Grand Hotel* (1989) in a considerably revised version staged by Tommy Tune, with book revisions by Peter Stone and seven new songs by Maury Yeston.

WORKS

all are musicals; unless otherwise stated, dates are those of first New York performance, and music and lyrics with G. Forrest; librettists and lyricists in that order in parentheses

Thank you, Columbus, Los Angeles, Hollywood Playhouse, 15 Nov 1940

Fun for the Money, Los Angeles, Hollywood Playhouse, Aug 1941

Song of Norway (music after E. Grieg), orchd A. Kay, Imperial, 21 Aug 1944

Spring in Brazil (P. Rapp), Boston, Schubert, 1 Oct 1945

Gypsy Lady (H. Myers, after V. Herbert), orchd Kay, Century, 17 Sept 1946

Magdalena (F.H. Brennan, H. Curran, after H. Villa-Lobos), Ziegfeld, 20 Sept 1948

The Great Waltz, San Francisco, Lazarus, 1949 [adapted from *Walzer aus Wien*, after J. Strauss (ii); rev. San Francisco, 14 Sept 1965]

Kismet (C. Lederer and L. Davis, music after A. Borodin, after play by E. Knoblock), orchd Kay, Ziegfeld, 3 Dec 1953 [incl. Stranger in Paradise; Baubles, Bangles and Beads; rev. as Timbuktu!, orchd C.H. Coleman and W.D. Brohn, Mark Hellinger Theater, 1 March 1978]

The Carefree Heart, Detroit, Cass, 30 Sept 1957

At the Grand (L. Davis), Los Angeles, Philharmonic, 7 July 1958; rev. as Grand Hotel, orchd P. Matz, Martin Beck Theater, 12 Nov 1989 [addl music by M. Yeston]

Kean (P. Stone, after A. Dumas and J.-P. Sartre), orchd P.J. Lang, Broadway Theater, 2 Nov 1961

Anya (G. Abbott, Guy Bolton, music after S. Rachmaninoff, after M. Maurette and G. Bolton: *Anastasia*), orchd D. Walker, Ziegfeld, 29 Nov 1965

Dumas and Son (Chodorov, music after C. Saint-Saëns), Los Angeles, Dorothy Chandler Pavilion, 1 Aug 1967

A Song for Cyrano (J. Ferrer), Mountainhome, PA, Pocono Playhouse, 4 Sept 1972

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M. Gottfried: *More Broadway Musicals since 1980* (New York, 1991)

GEOFFREY BLOCK

Wright, Thomas (*b* Stockton-on-Tees, 18 Sept 1763; *d* Wycliffe Rectory, nr Barnard Castle, 24 Nov 1829). English musician and inventor. Wright was instructed in music by his father, Robert, by John Garth and, as an articled apprentice, by Thomas Ebdon. On expiration of

his articles about 1784, he succeeded Garth as organist at Sedgefield. In 1794 he married Elizabeth Foxton and set to music her operetta, *Rusticity*. In the 'Advertisement' to his Concerto for Harpsichord or Pianoforte (London, *c*1796), he promoted his invention of a pendulum for keeping musical time as more practicable than the timekeepers of Loulié, Sauveur and others. A model of the invention, owned by Wright's granddaughter, Miss Edith Wright of Wakefield, was seen by Frank Kidson, when compiling his article for *Grove's Dictionary* (3rd edn). In 1797 Wright succeeded his father as organist at Stockton. In 1817 he was organist at Kirkleatham near Redcar; but sometime after he returned to Stockton and remained there as organist, teacher and composer until his death.

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JAMIE C. KASSLER

Wright & Wilkinson. English music sellers, printers and publishers, established in London. As Wright & Wilkinson, or Wright & Co., they succeeded Elizabeth Randall and advertised themselves as 'Successors to Mr. Walsh', whose business had passed to her through her husband WILLIAM RANDALL (ii). From February 1785 to 1803 the firm was known by the name of H. Wright, standing for Hermond or Harman Wright. It is chiefly notable for the reissue of many of Handel's works from the Walsh plates, and for the first publication in full score of a number of his oratorios, including *Belshazzar* (*c*1784), *Joseph* (*c*1785), *The Occasional Oratorio* (1784) and *Solomon* (*c*1788). After Wright ceased business his entire stock of plates was purchased by PRESTON & SON. (*Humphries-SmithMP*)

WILLIAM C. SMITH/PETER WARD JONES

Wrocław (Ger. Breslau). City in Poland, capital of the Duchy of Silesia in the 12th century. It was under Habsburg rule from 1526 to 1742, when it became part of Prussia; after World War II it became part of Poland.

1. To 1526. 2. Under Habsburg sovereignty (1526–1742). 3. Under Prussian rule (1742–1945). 4. Since 1945.

1. TO 1526. German settlement of the area, beginning around 1150, brought in foreign religious orders. The Premonstratensians from France used Roman plainchant, while the cathedral chapter and civic parish churches used Germanic chant. The oldest surviving fragment of music in German neumatic notation, the antiphon *Duo homines ascenderunt*, of the Augustines of the Sandkirche, dates from the early 13th century. Chants were composed for the canonization of St Hedwig (1242); the sequences and cantica of Bishop Konrad I (1427–47) have been lost.

After destruction during the Tartar invasion of 1241, the town was rebuilt on a large scale in a new location, and in 1261 it received the status of a city in line with Magdeburg Civic Law. Under Duke Heinrich IV (1252/3–90), who was brought up in Prague, it became the most easterly outpost of late German Minnesang: the Manessische Manuscript contains two compositions by the duke. Tannhäuser, in Lay VI, praised the court of Breslau's hospitality to singers, and around 1311 Frauenlob (Heinrich von Meissen) looked back reminiscently at the city of the Minnesingers in his Proverb 135.

The churches practised organum on great festival days only. In 1327 Breslau seems to have become familiar with the polyphony of the Ars Nova through Machaut, who may have spent some time at the Prague court. In the treaty of Trenčín in 1335 Poland relinquished all claims to Silesia and Breslau 'for ever and always', ceding them to the crown of Bohemia.

The cathedral had an organ as early as the 14th century; a little later the other churches had organs too. 15th-century fragments of organ tablatures from the Dominican monastery, described as 'fundamenta' and 'tenores', indicate clausula setting. Outstanding among the organ builders of Breslau was Stephan Kaschendorff (*c*1425–99), who, besides building new organs for the churches of St Maria Magdalena and St Elisabeth, constructed fine instruments in Nuremberg, Nördlingen and Erfurt.

Around 1500 polyphony was performed, along lines suggested by Codex Mf.2016, from a Sudeten German monastery, which came to Breslau at the time of secularization in 1812. Figural music at Breslau Cathedral reached its first peak with the priest and musician Thomas Stoltzer from Schweidnitz (*c*1470–1526), who had a benefice at St Elisabeth and was *vicarius discontinuus* at the cathedral on great festival days, exercising the function of a Kapellmeister and surely performing works of his own. After 1510 he became known as a composer far beyond his native region. The majority of his mass Propers and four *alternatim* settings of the Ordinary (without Credo) were written for Breslau.

2. UNDER HABSBURG SOVEREIGNTY (1526–1742). In accordance with the Treaty of Succession, Bohemia (with Silesia) and Hungary passed to Austria on the death of King Ludwig II at the Battle of Mohács. By 1523 the majority of the citizens of Breslau had become Lutheran; only the cathedral chapter remained Catholic. At Protestant services late Netherlandish, Italian and German motets with Latin texts continued to be favoured at first; the *alternatim* mass was also retained. The first Breslauer Gesangbuch was printed in 1525 by Adam Dyon; it largely corresponds to Maler's Erfurt *Enchiridion*. In 1555 Valentin Triller published the *Schlesich Singebüchlein* in Breslau, containing German sacred songs in two or three parts. In 1575 Johann Knöfel dedicated his *Cantus choralis* to Breslau city council; this work contained polyphonic settings of the Ordinary and Proper, with a view to ending the progressive disuse into which the Latin liturgy was falling in Protestant services. At the Hieronymus Hospital, and while seriously ill, Gregor Lange (*c*1540–87) composed most of his expressive motets and songs in the style of Lassus; Simon Lyra (1546–1601), cantor of St Elisabeth, also wrote works in the tradition of Lassus. Samuel Besler (1574–1625), who dedicated his settings of sacred songs to the education of the young, was already clearly breaking away from rigid psalmody in his four choral Passions.

While Catholic music at the cathedral went through a period of stagnation in the 17th century, Protestant music followed Italian models in the work of, for instance, the music publisher Ambrosius Profe (1589–1661) and Daniel Sartorius, with his collection of some 400 printed monodic settings of the mass. The printed motets of Tobias Zeutschner (1621–75) were highly esteemed in Germany and Sweden; his version of the Christmas story (1660) seems to be the first German example in the concertato

style before Schütz, who himself had visited Breslau in the retinue of the Elector of Saxony in 1621, and given evidence of his art in two motets especially written for the city.

The Venetian polychoral style is reflected in Sebastian Lemle's 37 polyphonic concertos and the concerto for five choirs *Frischauf, jetzt ist des Singens Zeit* by the Thuringian Johannes Phengius, written for St Elisabeth. Another very prolific composer was Martin Meyer (*c*1643–1709), organist of St Bernhardin; at least 84 of his polyphonic works are extant, among which *Auf Mein Psalter und Harfenspiel* for 50 voices was commissioned by the merchant Friedrich Chremnitz in 1668 to be performed annually. On a more modest scale were the cantatas of Georg Hoffmann (1700–80), in the manner of Telemann. The choral cantatas, keyboard concertos and 24 keyboard preludes and fugues by Georg Gebel (i) (1685–*c*1750) have unfortunately been lost. The mystic poet Angelus Silesius of Breslau also contributed much to Silesian sacred song in its heyday.

Breslau's golden age of organ building began around 1700. Adam Orazio Casparini (1676–1745), son of the famous Eugen Casparini of Sorau, was much in demand as 'architect of organs'. Ignatius Mentzel (*c*1670–1730) was equally energetic and built four outstanding organs in Breslau, besides others. Michael Engler (1688–1760) built the organ of St Elisabeth with its 56 stops.

Several lutenists born in Breslau achieved international recognition in western Germany, especially Silvius Leopold Weiss (1686–1750), whose brother Johann Sigismund was also a well known lutenist at the court of Mannheim. We owe the last German treatise on lute playing, published in Nuremberg in 1727, to Ernst Gottlieb Baron (1696–1760) of Breslau, a pupil of S.L. Weiss. He ended his career as a chamber musician at the court of Frederick the Great.

3. Under Prussian rule (1742–1945). Music at the cathedral had declined until the chapter finally appointed a professional musician who was also a prolific composer to the post of Kapellmeister in 1735: Johann Georg Clement. From 1805 this important position was occupied uninterruptedly until 1945 by Silesians: Joseph Ignaz Schnabel, Bernhard Hahn, Moritz Brosig, Adolf Greulich, Max Filke, Siegfried Cichy and Paul Blaschke, among whom Schnabel, Brosig and Cichy were outstanding composers. All the Kapellmeister wrote masses with orchestral accompaniment, among other liturgical works, in the Bohemian and Austrian tradition to which they still felt they belonged.

Protestant music suffered a perceptible decline in the 18th century. Around and after 1800 Friedrich Wilhelm Berner, organist of St Elisabeth, wrote motets, cantatas and organ concertos, while Gottlieb Siegert (1789–1868) encouraged choral music by founding a Singverein and performing oratorios. An ecumenical Royal Academic Institute for Church Music at the university was beneficial to young talent.

Organ music remained the domain of the Protestant churches. Following Berner, whose playing Mendelssohn admired, the organist and composer Adolf Friedrich Hesse (1809–63) was regarded as one of the major German virtuosos, and the tradition remained a lively one in Breslau until 1945. Johannes Piersig, organist of St Elisabeth, was still organizing the Breslau Organ Festival from 1942 to 1944, and directed the Heinrich Schütz Festival in 1944. Gerhard Zeggert gave 430 organ recitals at St Maria Magdalena over several decades, and the Protestant churches made a crucial contribution to the revival of early music, with many performances of great choral works of the past.

The last important individual organ builder in Breslau was Christian Benjamin Müller (*c*1769–1847); after 1860 organ building increasingly became a matter of industrial manufacture. Müller completed the cathedral organ with its 60 stops in 1805 and the organ of the church of the Eleven Thousand Virgins in 1825. His son Moritz Robert (1803–63) built the small but outstanding instrument in the music hall of the university in 1833. The Frankfurt an der Oder firm of Sauer constructed the spectacular giant organ in the Breslau Jahrhunderthalle (now the Hala Ludowa) in 1913.

The civic musical life of Breslau developed only gradually from 1754 onwards. Franz Beinlich performed oratorios by Dittersdorf and Handel, but it was not until 1787 that Johann Adam Hiller, appointed from Leipzig as music director, continued these efforts. Hoping to cultivate suitable audiences, he organized 16 concerts of German and Italian vocal works and then gave Handel's *Messiah* its first Breslau performance, with 250 amateurs. When he was appointed Kantor of the Thomaskirche in Leipzig, musical life in Breslau disintegrated, but when Schnabel (1767–1831) became cathedral Kapellmeister he succeeded in concentrating the forces available and setting up a permanent orchestra. He was very much of the classical Viennese school as a conductor and was a Beethoven enthusiast; he organized and conducted some 1100 concerts. In 1819 Spohr wrote in his memoirs that many virtuosos visited Breslau, and concerts were given there almost every weekday. In 1822 students at the university founded the Musikverein, and the first Liedertafel was founded in 1823, soon to be followed by many other male-voice choral societies. In 1825, following the example of Carl Friedrich Zelter in Berlin, Johann Theodor Mosewius founded the Singakademie, and a year after Mendelssohn had revived Bach's *St Matthew Passion* in Berlin Mosewius performed the work in Breslau. A society to promote orchestral music in the city, the Orchesterverein, was founded in 1862 and was privately financed; it played a leading part in Silesia and in the 20th century became the state Silesian PO. Brahms conducted the orchestra several times, and the university gave him an honorary doctorate in 1881.

Breslau was well known for opera as early as 1725–34, a period when a 'company of Italian virtuosos' under Antonio Bioni, supported by the Prince Bishop of Breslau and the Catholic nobility, performed 42 works, most of them pastiches or compositions by Bioni himself. An ideological and sectarian quarrel between the middle classes and the nobility led to the dissolution of this company. At the end of the 18th century Hiller and various touring troupes staged Singspiele and operas by Dittersdorf and Mozart. In 1798 a limited liability company was set up to found a theatre, and the young Weber was conductor of the opera from 1804 to 1806. His successor Gottlob Benedict Bierey, an experienced man of the theatre, directed the company from 1808 to 1828; he composed some 30 operas and Singspiele. Eugen Seidelmann gave the Breslau opera a name for its productions of Mozart and Wagner during the period 1830–64. In 1878 the civic theatre passed into the public

domain. In the 20th century the theatre specialized in the works of Richard Strauss, and performed many modern operas between 1924 and 1933.

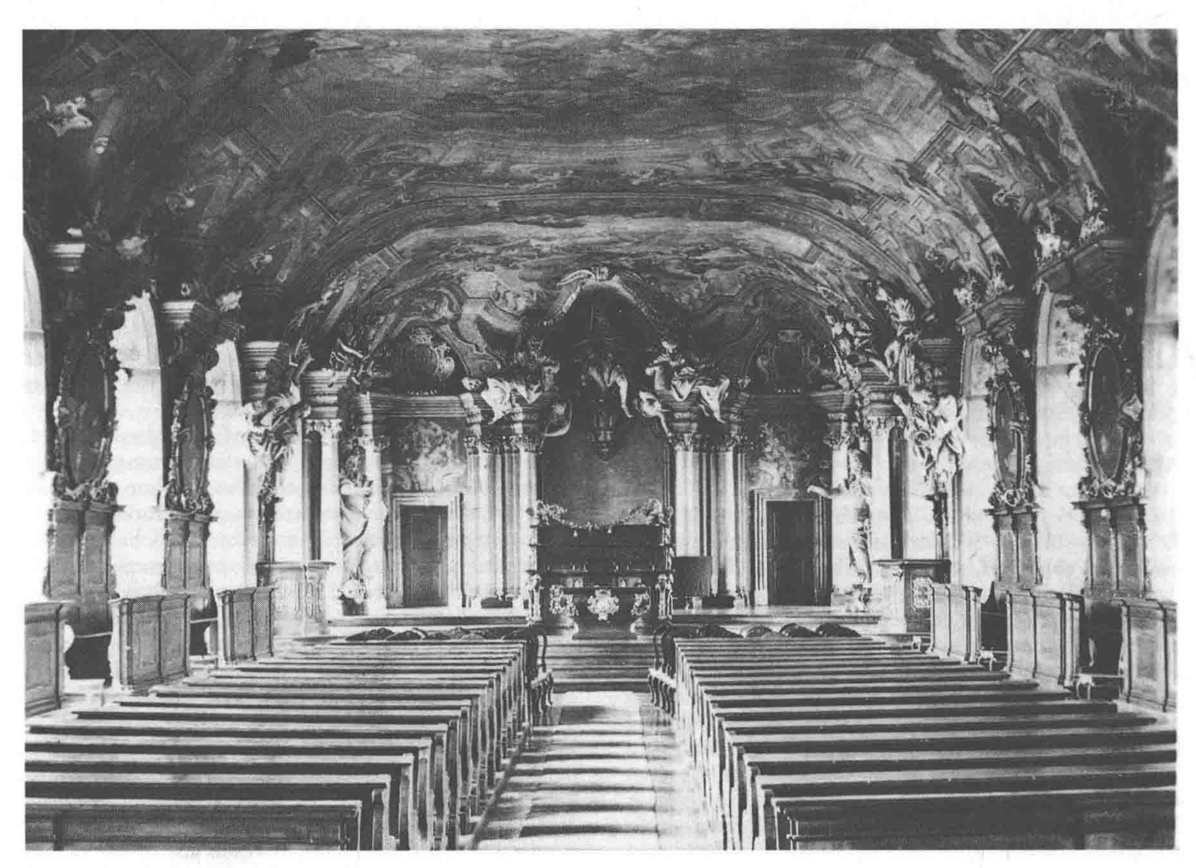
Musical education in Breslau flourished from the 19th century onwards. With the transfer of the university of Frankfurt an der Oder (the Viadrina) to Breslau in 1811 (a Jesuit college of theology and philosophy, the Leopoldina, had existed since 1702), the city gained new status. The faculty of music was set up in 1909, and later an Institute for School and Church Music was added. The Silesian Conservatory, privately founded in 1880 by Adolf Fischer, became a state institution in the 20th century but was never raised to the status of Musikhochschule.

The long tradition of music printing was continued by the houses of Korn and of Julius Hainauer, which issued over 6000 titles by German and Polish musicians between 1852 and 1939. In the two decades leading up to 1945 the composers Hermann Buchal and Gerhard Strecke, both of them teachers at the conservatory, were active in Breslau; many Jewish musicians also came from the city, including Julius Stern, Salomon Jadassohn, Georg Henschel, Moritz Moszkowski and Otto Klemperer.

4. SINCE 1945. Musical life resumed soon after the war: the first orchestral concert took place on 25 June 1945, and the first opera, a ceremonial presentation of *Halka*, on 8 September. The opera performance was organized by Stanisław Drabik and Stefan Syryłło and featured Franciszka Płat in the title role. Syryłło remained in charge of the orchestra, which from 1949 onwards appeared principally with the opera, nationalized that year as the Opera Dolnośląska (Lower Silesian Opera). The opera has established and maintained a broad repertory of international and Polish works, the latter including operas and ballets by Władysław Żeleński, Paderewski, Feliks Nowowiejski, Ludomir Różycki, Tadeusz Szeligowski, Adam Świerzyński, Krzysztof Baculewski, Zbigniew Bargielski, Henryk Czyż, Juliusz Łuciuk and Witold Rudziński. It has also given festivals devoted to Polish opera and ballet or to Moniuszko in particular. In 1955 a second musical theatre, the Operetka Dolnośląska (Lower Silesian Operetta), was founded.

With the orchestra devoted to the opera, concert life became the milieu of the radio orchestra (active until 1957) and the Wrocław SO, founded in 1954 and renamed the State Philharmonia in 1958. Conductors of this orchestra have included Adam Kopyciński, Włodzimierz Ormicki, Andrzej Markowski, Tadeusz Strugała and Marek Pijavowski. Concerts at first were given in the auditoria of the polytechnic and the university and at the radio; then in 1968 a new Philharmonic Hall was opened, the first programme including short pieces written for the occasion by Szabelski, Górecki and Tadeusz Natanson.

Other ensembles active in the city include Leopoldinum, a chamber orchestra directed by Jan Stanienda, the Philharmonic string quartet Amadeus and two groups specializing in early music: Altri Stromenti, led by Andrzej Kosendziak, and the Collegio di Musica Sacra, under the direction of Marta Kierska-Witczak. Among choirs, that of Wrocław Radio was active from 1949 under Edmund



Interior of the Leopoldina Hall at Wrocław University

Kajdasz and Stanisław Krukowski and was replaced by the Philharmonic choir in oratorio performances. Kajdasz also formed a group for Renaissance and Baroque music, the Cantores Minores Wratislavienses.

The city has five music festivals. Musica Polonica Nova (previously the Festival of Contemporary Music) was started in 1962 as a festival for regional composers but was expanded in 1964 to include all Poles and became complementary to the Warsaw Autumn. The Days of Organ Music began in 1964 (renamed in 1969 Days of Organ and Harpsichord Music) and the choral festival Wratislavia Cantans in 1966. There are also two festivals for young musicians: Jazz on the Odra (founded 1964) and the Days of Old Masters (1967). Festival concerts are held in the Philharmonic Hall, the Grand Studio of Polish Radio, the richly decorated Baroque Leopoldina Hall at the university (see illustration), the Gothic town hall, the hall of the Silesian Museum, the partly ruined Romanesque hall at the Museum of Architecture and the city's churches, especially St Elisabeth and the cathedral.

An Institute of Musicology was founded at the university in 1948 under the direction of Hieronim Feicht, who was also made first rector of the newly founded State Higher School of Music in 1949. The latter institution became the Academy of Music in 1981. There are also music schools at primary and secondary levels. The Lower Silesia Musical Society, founded in 1946, contributes much to the organization of music schools in and around the city. A Franz Liszt Society was set up in 1989 and administers piano competitions.

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LOTHAR HOFFMANN-ERBRECHT (1–3), ADAM NEUER/ BARBARA PRZYBYSZEWSKA-JARMNSKA (4)

Wroński, Adam (*b* Kraków, 1850 or 1851; *d* Krynica, 17 Dec 1915). Polish violinist, conductor and composer. He was educated at the music school of the Kraków Technical Institute, studying the violin with Ignacy Wójcikiewicz, theory and wind instruments with Piotr Studziński, and the piano with Józef Blaschke. Later, he studied at the Vienna Conservatory. While serving in the Austrian army Wroński played the violin in the orchestra of the 70th Infantry Regiment under the direction of Michał Zimmermann, from whom he learned much about the craft of instrumentation. He soon became assistant conductor, and in 1867 he went with the orchestra to the Paris Exposition Universelle, where they won first prize. For several years he was musical director of the band of the 40th Infantry Regiment, from which, with great effort, he was able to create a full symphony orchestra. The latter had a great impact on the musical culture of Kraków, promoting important works and becoming part of the Old Theatre (Teatr Stary), where it accompanied performances and played during the entr'actes (under the direction of S. Koźmian). The orchestra also collaborated with the Kraków operetta (under the direction of K. Hofman), and stimulated the amateur musical scene. In 1875, following

the example of the Strauss family in Vienna, Wroński organized his own orchestra in the spa town of Krynica, and directed the ensemble for some 40 years. As its soloist and conductor, he wrote about 180 dances, numerous arrangements and small symphonic pieces for the orchestra. When the 40th Infantry Regiment relocated from Kraków to Rzeszów, Wroński established a city orchestra in Kraków (probably inspired by W. Żeleński), becoming its director in 1882. After its sudden disbanding in 1885 by the Austrian administration of Galicia, he devoted himself to teaching and to playing in a string quartet. In 1886 he moved to Kołomyja as director of the Music Society named after Stanisław Moniuszko, at the same time being engaged in the running of a symphony orchestra and teaching music. From 1897 he worked as conductor of the theatre orchestra at Lemberg, and after 1900 he was head of the music school of the Music Society in Sambor. In 1907 he returned to Kraków briefly in order to direct both the orchestra of the Harmonia Society of Friends of Music and their music school, and in 1908 he was back in Lemberg conducting operettas. Later he directed the Music Society of Stryj.

Wroński's dance music contained a strong folk and Slavonic flavour. Known as the 'Polish Strauss', he composed with ease and was a born melodist. Among about 250 compositions are overtures and fantasies for orchestra; dances for orchestra, piano and other ensembles, which are mostly waltzes (the waltz 'On the Waves of the Vistula' ran to 50 editions), but also including gallops, mazurs, polonaises and marches (for example, the 'Sokołów March' op.92); miniatures for violin and piano (for example, the *Elegy* op.34, and *Kołysanka* ('Lullaby') op.171); theatre music; solo and choral songs. Particularly well regarded were his collections of national songs in various arrangements, and his krakowiak dances *Z nad Wisły* ('From the Vistula'), which won a prize in 1904 at the K. Lubomirski composition competition, are still performed by wind orchestras. A large collection of Wroński's works can be found in the Biblioteka Jagiellonska, Kraków.

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BARBARA CHMARA-ŻACZKIEWICZ

Wu Dinglian [Wu Ting-Lien] (*b* Tainan, 3 Dec 1950). Taiwanese composer. He holds degrees in composition from Dongwu University, Taiwan (BA 1981), Northern Illinois University (MM 1982) and UCLA (PhD 1987); his teachers have included Shi Weiliang, Ma Shuilong, Paul O. Steg, Elaine Barkin, Paul Reale, Gilbert Reaney and Roy Travis. Upon his return to Taiwan he was appointed professor of composition at Jiaotong Daxue in 1988 where he was responsible for establishing Taiwan's first computer music studio. Wu's compositional influences and techniques range widely from Chinese poetry (*Qiusi*, 1982) and philosophy (*Ji*, 1991) to pitch-set theory (*Wuyue de fanxiang*, 1984) and electronically produced sound (*Dongzhong zhi jing, jingzhong zhi dong*, 'Calm in Movement and Movement in Calm', 1990). Oxymoronic titles such as this and *Wuzhijin de pianke*, 'The Unending Moment' (1990–92) are examples of the conjunction of polarities evident in many of Wu's pieces. A characteristic example is his juxtaposition of long sustained sounds with tremolos and harsh percussive attacks.

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(*selective list*)

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Chbr: Dialogue, 2 vn, 1973; Guocheng [Process], fl, pf, 1975; Gu yi [Old Ideas], str qt, 1976; Sonata, vn, pf, 1979; Trio, fl, vc, pf, 1980; Fugue, wind qnt, 1980; Huaijiu de hanxi [Nostalgic Sighs], ens, 3 perc, 1982; Kong [Empty], fl, vc, pf, 1984; Wuyue de fanxiang [Echoes of May], fl, cl, trbn, vc, pf, perc, 1984; Bingdong de hanxi [Frozen Sighs], 10 perc ens, 1989; Mist, fl ens, 1989; Ji [Solitary], Chin. insts, 1991; Echoes from Afar, brass qnt, perc, 1997; Yo, pipa, dizi, huqin, 1998
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BARBARA MITTLER

Wührer, Friedrich (*b* Vienna, 29 June 1900; *d* Mannheim, 27 Dec 1975). Austrian pianist and teacher. At the Vienna Music Academy (1915–20) he studied the piano with Franz Schmidt, music theory and composition with Joseph Marx, and conducting with Ferdinand Löwe. He also studied law and musicology at the University of Vienna. In 1923 he began to tour as a concert pianist. He was also a much sought-after and influential piano teacher, at the Vienna Music Academy (1922–32, 1939–45), the Mannheim Musikhochschule (1934–6, 1952–8), Kiel (1936–9), the Salzburg Mozarteum (1948–51) and Munich (1955–68). He had a special interest in the Viennese Classical and German Romantic and late-Romantic composers, and performed and published his own two-hand arrangements of all Schmidt's works that had been written

originally for the one-armed pianist Paul Wittgenstein. Between 1923 and 1928, as a founder-member of the Austrian section of the ISCM, he performed many works by contemporary composers. His many recordings (including the first complete set of Schubert's sonatas) testify to a style of playing that combines clear articulation with warmth of expression. Wührer composed piano works, string quartets and songs, as well as cadenzas for Mozart concertos; he wrote *Meisterwerke der Klaviermusik* (Wilhelmshaven, 1965).

RUDOLF KLEIN/MARTIN ELSTE

Wuiet [Vuiet], **Caroline** [Auffdiener, Baronne] (*b* 1766; *d* 1835). French author and composer. The daughter of an organist in Rambouillet, she was trained as a pianist and later obtained patronage from Marie-Antoinette. She studied with Beaumarchais and Greuze, and took composition lessons from Grétry. Two of his later letters to her survive (Froidcourt). Her *L'heureuse erreur* (1786) was intended as a sequel to Grétry and Desforges' *L'épreuve villageoise* (1784) and was rehearsed with orchestra at the Comédie-Italienne, but not voted for public performance. At the Revolution she was arrested, but fled to Holland and then England.

During the Directory, Wuiet returned to fashionable Paris society and was the editor of several short-lived papers. In about 1807 she married one Colonel Auffdiener and lived with him in Lisbon, where he was posted. On the defeat of the French armies they returned to France but lived separately, and Wuiet continued to write both music and fiction. Her literary works include the three-act *opéra Zéphire et Flore* (Brussels, 1784), the *comédies Angélina* (1782) and *Sophie* (1787), and *Esope au bal de l'Opéra, ou Tout Paris en miniature* (Paris, 1802).

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DAVID CHARLTON

Wu Jinglue (*b* 1907; *d* 1987). Chinese *qin* zither master. Brought up in Changshu city, Jiangsu province, he first learnt to play the *pipa* lute, *xiao* flute and other instruments of the local *sizhu* (silk-and-bamboo) ensemble music. Around 1930 he began to devote himself to *qin* music, learning from various masters. In 1936 he took part in the founding of the Jin Yu qinshe (Qin Society of Contemporary Yu Region), becoming one of its leaders from 1939. After the founding of the People's Republic of China, he was appointed a teacher and researcher in the Central Conservatory of Beijing in 1956, directing a number of students who subsequently became noted performers and scholars. Apart from transmitting the traditional repertory, he took part in the *dapu* movement to interpret early scores of pieces whose performing tradition had been lost, as well as composing some new pieces such as *Shengli cao* ('Victory march'), which incorporated elements from folk music. Wu was also a maker and restorer of *qin* and experimented with the manufacture of silk and metal strings.

Wu's playing remained largely traditional; he was acclaimed for his 'elegant and pleasing' style. He performed widely and made recordings of many favourite *qin* pieces, such as *Xiaoxiang shuiyun* ('Mist and Cloud over Xiao and Xiang Rivers'), *Wuye wu qiufeng* ('Wutong Leaves Dancing in Autumn Wind') and *Pu'an zhou* ('Incantation of Pu'an').

See also QIN and CHINA, §IV, 4(ii)(a).

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JOSEPH S.C. LAM

Wulf, Jan (*b* Orneta, 1735; *d* Oliwa, 11 March 1807). Polish organ builder. He was the son of 'Wulf of Orneta' (probably 'Wulf of Malbork', who worked on the organ in Pelplin Cathedral as the assistant of Daniel Nitrowski at various times between 1674 and 1680). In 1758 Wulf went to Danzig; Abbot J. Rybiński of the Cistercian monastery in Oliwa sent him to north Germany and the Netherlands for three years for further training. On his return Wulf built the little organ (of which the case still exists) in the monastery church; on 22 January 1763 he entered the order (as Father Michael) and began work on the large organ. In 1776 he was ordained and in 1778 stopped work on the instrument, which was completed between 1791 and 1793 by F. Dalitz of Danzig. Before its renovation (1934–5), the organ had 83 stops on three manuals and pedal, including 49 foundation stops, 24 mixtures and mutations and ten reeds; it was three-quarters of a tone above modern concert pitch. The instrument was the largest old organ in Poland and represented a synthesis of southern and northern Polish styles.

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HANS KLOTZ

Wulfstan [Wulstan, Wolstan] **of Winchester** (*fl* 992–6). English versifier, music theorist and most probably composer. He is not to be confused with the homilist

Wulfstan of York, who was Bishop of London (996–1002), Bishop of Worcester (1002–16), and Archbishop of York (1003–23). Often referred to as 'the cantor' in his lifetime and describing himself as the 'least servant of English hymn singers', Wulfstan was the precentor at Winchester's Old Minster in the years before, and perhaps after, the turn of the millennium. John Leland (?1506–52) claimed that Wulfstan was chosen precentor by his fellow monks because of his 'thoroughly melodious voice and consummate skill in singing'. According to his own testimony, Wulfstan was a pupil of St Ethelwold, Bishop of Winchester (963–84). He died on July 22 (*GB-Lbl* Cotton Titus D.xxvii, f.6*r*), but the year is not known.

Wulfstan's name appears as an acrostic in the preface to his *Brevilioquium de omnibus sanctis*, a versification of a Carolingian sermon on All Saints. He is universally accepted as the author of the *Narratio metrica de S. Swithuno* (a versification of the *Translatio et miracula S. Swithuni* of Lantfred of Winchester) and a prose *Vita S. Aethelwoldi*. The dedication of the former to Bishop Elfheah (Alphege) of Winchester (984–1005) contains a justly famous hyperbolic description of the organ of Winchester (see McKinnon). Wulfstan's music theory treatise, *Brevilioquium super musicam*, is known only through a few citations in two 15th-century manuscripts of an anonymous commentary on Boethius's *De institutione musica* (*GB-Ob* Bod.77 and *Oas* 90). The *Brevilioquium* must be identical with Wulfstan's 'work on the harmony of tones' mentioned by William of Malmesbury (*c*1090–*c*1143) in his *Gesta regum Anglorum*. No liturgical music has survived that bears a medieval attribution to Wulfstan. Nevertheless, there is good reason to think he is the author of three hymns (*Alma lucerna micat*, *Inclitus pastor* and *Caeli senator inclite*) and two introit tropes (*Patris adest votiva* and *Praesul Aethelwoldus*) for St Ethelwold, a hymn (*Agmina sacra poli*) for St Birin, and a hymn (*Aurea lux patriae*) for St Swithun contained in Orderic Vitalis's (1075–*c*1142) manuscript of the *Vita S. Aethelwoldi* (*F-AL* 14). A number of hymns, tropes, and proses, both for the commemoration of Winchester saints and for other feasts (in *GB-DRc* B.III.32, *Lbl* Roy.15.C.vii, *Lbl* Cotton Nero E.i, *F-R* 1385 (U.107), *GB-Cu* Gg.5.35, *Ccc* 473 and *Ob* Bod.775) may well have been composed by Wulfstan. Lapidge and Winterbottom have pointed to linguistic features of *Aula superna poli reboat* (a hymn for All Saints), *Ecce dies venerandus* (an introit trope for St Just), *Omnibus expletis fuerat* (an offertory verse trope for the Dedication of a Church), and *Gaudens christi* (a prose for St Swithun) that link the pieces to poetry accepted as Wulfstan's, but they do not explicitly attribute any tropes or proses to Wulfstan. Holschneider has argued convincingly that Wulfstan was the composer of the main corpus of *voces organalis* to various genres of chant contained in *GB-Ccc* 473 (ff.135*r*–155*r*, 163*r*–189*v*). The traditional dating of this manuscript to the end of the 10th century led Planchart to conjecture plausibly that Wulfstan may have been one of its scribes, but this dating has since been questioned (see Hiley).

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ELIZABETH C. TEVIOTDALE

Wüllner, Franz (*b* Münster, 28 Jan 1832; *d* Braunfels, 7 Sept 1902). German conductor, pianist and composer, father of Ludwig Wüllner. From an early age he studied the violin and the piano and composed music. His father was a distinguished philologist who was director of the Düsseldorf Gymnasium; when he died in 1842 the family moved to Münster, where Franz studied the piano and composition with Carl Arnold; from 1846 to 1850 he studied with Anton Schindler in Münster and Frankfurt. From 1850 to 1854 he went on concert tours, playing Beethoven's late sonatas, and completed his studies, visiting Berlin, Brussels, Cologne and Leipzig and meeting many of the important musicians of his day. A lifelong friendship linked him with Brahms from 1853. From 1856 he taught the piano at the music school in Munich before being made music director of Aachen in 1858. He returned to Munich in 1865 as court music director of the church choir ('Vokalkapelle'), and from 1867 he was on the staff of the music school, where he directed the choral and orchestral classes. He became principal Kapellmeister of the court opera in 1871, after his success as conductor of the first performances of *Das Rheingold* (1869) and *Die Walküre* (1870). In 1877 he succeeded Julius Rietz as director of the Dresden Conservatory. Because of increasing difficulties and intrigues, which had forced him to relinquish his direction of the opera to Ernst von Schuch and to supervise the church music and share the direction of court concerts, he left Dresden in 1883 to conduct concerts of the Berlin PO. In 1884 he succeeded Ferdinand Hiller as director of the Cologne Conservatory and conductor of the Gürzenich concerts. He was awarded an honorary doctorate from the University of Munich in 1877.

Although Wüllner is chiefly remembered as a conductor his musical achievements are many-faceted. His compositions – most of them unpublished – show that Wüllner was a prominent representative of the Mendelssohn tradition and Berlin academicism. They include the cantata *Heinrich der Finkler*, works for soloists and orchestra such as *Die Flucht der heiligen Familie*, sacred and secular choral music, songs, chamber music and piano pieces. He also composed a recitative arrangement of the dialogue of Weber's *Oberon* for the 1881 production in Vienna, and published several volumes of choral settings of German folksongs. His *Chorübungen der Münchener Musikschule* (Munich, 1876) appeared in several editions and was translated into English in 1882.

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GAYNOR G. JONES/BERND WIECHERT

Wüllner, Ludwig (*b* Münster, 19 Aug 1858; *d* Kiel, 19 March 1938). German baritone, reciter and actor, son of Franz Wüllner. He studied the violin and the piano at an early age and sang at the Maximilian Gymnasium in Munich. From 1876 to 1880 he studied German philology at the universities of Munich and Berlin and in 1881 he completed his dissertation, *Das hrabanische Glossar und die ältesten bayrischen Sprachdenkmäler*, at the University of Strasbourg. After further study in Berlin, he lectured at the Münster Academy and performed as a violinist, singer and reciter. He left Münster in 1887 for extended studies in singing (with Benno Stolzenberg), composition and piano at the conservatory in Cologne, where he also became a choir conductor. After two years he left Cologne for Meiningen; there he joined the court theatre company as an actor. Several successful concerts in Berlin in 1895–6 established Wüllner's reputation as a lieder singer. He was also very successful in operatic parts, particularly in the title role of Wagner's *Tannhäuser*. In 1900 he studied singing with Georg Armin in Leipzig and his voice production greatly improved (he had suffered from a speech impediment); he then embarked on a singing tour of England, the Netherlands, France, Scandinavia and Russia. His tours of the USA in 1908 and 1909–10 were highly successful; during the latter he appeared as a soloist with Mahler in New York and as a singer and reciter at the Manhattan Opera.

Called by his countrymen the 'Kammersänger des deutschen Volkes', Wüllner was a musician of remarkable versatility; during World War I he acted and recited and occasionally played the violin and conducted orchestral concerts. As a singer and reciter he was admired for the evocative intensity of his performances, and his success on the stage was due largely to his powers of declamation and inflection. Wüllner's speaking voice is preserved in a recording of some of his recitations.

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GAYNOR G. JONES/BERND WIECHERT

Wullur, Sinta (*b* Bandung, Java, 16 Nov 1958). Indonesian composer, active in the Netherlands. At the age of ten she moved with her family to the Netherlands. Wullur finished her piano studies at the Sweelinck Conservatory in Amsterdam in 1971; in 1984 she returned there to study composition with Leeuw. In 1988 she undertook further composition studies with Andriessen and Loevendie at the conservatory in The Hague. Wullur's works often use the aesthetics and sound elements of gamelan music, for example in *Ganantara* (1988) for gamelan ensemble. She has made great efforts to discover the individual character of each gamelan instrument, blending her background in Western classical composition techniques with her experience of playing gamelan music. In 1985 Wullur set up Irama, a Balinese gamelan ensemble which performs *wayang kulit* (shadow puppet theatre). Since commissioning a gamelan tuned to a chromatic scale in 1995, she has written many works for chromatic gamelan ensemble including *Lingkaran* (1995) with percussion, and *Ballade* and *Tapestry* (1996) with string quartet. Settled in the Netherlands, she returns periodically to Indonesia to study traditional Javanese and Sundanese music and to perform her compositions.

FRANKI RADEN

Wummer, John (*b* Reading, PA, 31 Dec 1899; *d* San Francisco, 6 Sept 1977). American flautist. He began studying the violin at the age of nine and took up the flute at 15, learning first with André Maquarre, then with Georges Barrère. In 1924 he joined the Detroit SO and remained there until 1937, when Toscanini invited him to join the NBC SO at its inception. From 1942 until he retired in 1965 he was principal flautist with the New York PO. He was uncommonly active as a chamber musician, playing with the Busch Chamber Players and the Budapest String Quartet, the New Friends of Music and other ensembles. He was on the faculty of both Columbia University and the Mannes College of Music. Although best known for his skill in the standard orchestral repertory, he gave first performances of several works, including Boris Koutzen's *Morning Music*.

GEORGE GELLES

Wunderlich, Fritz (*b* Kusel, Rheinland-Pfalz, 26 Sept 1930; *d* Heidelberg, 17 Sept 1966). German tenor. During his short career Wunderlich was Germany's leading lyric tenor. He studied at the Freiburg Musikhochschule, sang Tamino there in 1954, and was engaged by the Stuttgart Opera in 1955, making his début (apart from some appearances in small parts) in the same role. In 1958 he joined the Frankfurt company, and at the Salzburg Festival in 1959 he sang Henry in Strauss's *Die schweigsame Frau*, conducted by Böhm. In 1960 he joined the Staatsoper in Munich and from 1962 also spent part of the year with the Vienna Staatsoper.

Wunderlich's voice was well formed, clear and firm of timbre; his style was unaffected, manly and sensitive. At the time of his death from a fall, Rodolfo in *La bohème* and Wagnerian roles were on the horizon. His singing of Mozart was internationally famous: he sang Don Ottavio at Covent Garden in 1965 (his only appearance there), while his ardent, lyrical Tamino and Belmonte can be heard on the recordings with Böhm and Jochum. In Munich he also undertook such parts as Alfredo and Lensky, and in Vienna the title role in *Palestrina*. He created the role of Tiresias in Orff's *Oedipus der Tyrann* (1959, Stuttgart) and of Christophh in Egk's *Die Verlobung in San Domingo* (1963, Munich). His last appearance was as Tamino during the Stuttgart Opera's visit to the Edinburgh Festival; a Metropolitan début, as Don Ottavio, was planned for October 1966. Wunderlich was also an admired Bach singer, excelling as the Evangelist in both the Passions, and brought a unique sensuousness and youthful fervour to the tenor solos in *Das Lied von der Erde*, as revealed in the famous recording with

Klemperer. He came to lieder relatively late in his short career, but was in demand as a recitalist at the Salzburg Festival and elsewhere, and left unaffected, immaculately sung recordings of *Die schöne Müllerin* and *Dichterliebe*.

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ANDREW PORTER/RICHARD WIGMORE

Wunderlich, Heinz (*b* Leipzig, 25 April 1919). German organist, church musician and composer. He studied the organ with Karl Straube and composition with Johann Nepomuk David at the Leipzig Hochschule für Musik (1935–41). In 1943 he gained a teaching post at the Halle School of Church Music. When the Halle Musikhochschule was founded in 1947 he became its first, and for some time its only, lecturer in organ and harpsichord. He was also Kantor and organist, then director of church music, at the Moritzkirche. In 1958 he moved to Hamburg to become organ teacher at the Hochschule für Musik und Darstellende Kunst and Kantor and organist at the Jacobikirche. In 1963 he became a professor at the Hochschule and in 1972 he took a professorship at the Hochschule für Musik, Frankfurt, a post he held until his retirement in 1990. Wunderlich gave organ interpretation courses in the USA in alternate years and appeared as an organist and harpsichordist in almost all European and many other countries. His cyclic performances of Bach and Reger were widely acclaimed, and he also performed music by Michelsen, Fiebig, David and Brönner. Among his compositions, organ and choral works predominate.

GERHARD WIENKE

Wunderlich [Vounderlich, Wonderlich, Wounderlich, Wunderlick], **Jean-Georges** [Johann Georg] (*b* Bayreuth, ?2 Feb 1755/6; *d* Paris, 1819). German flautist and composer active in France. He was the son of an oboist in service to the Margrave of Ansbach. He studied the flute with his father and at the age of 20 went to Paris to study with Félix Rault, a flautist at the Concert Spirituel. Wunderlich appeared as a soloist as early as 1776. He was a member of the Concert Spirituel orchestra from 1778 to 1783, performed a solo concerto there on 7 June 1778 and appeared regularly as a soloist in 1779. He joined the Opéra orchestra in 1781 as second flautist and rose to principal in 1787, by which time he had entered the king's service. At the end of the century he was one of the most famous flautists in France. In 1795, on the founding of the Paris Conservatoire, he became a professor of flute, teaching such celebrated flautists as Berbiguier, Camus and Tulou. Wunderlich continued to play in the Opéra orchestra until 1813 (when he was succeeded by Tulou) and remained at the Conservatoire for three more years. His flute method (actually a completion of sketches left by Hugot) was influential on the Continent throughout the 19th century.

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LAURIE SHULMAN

Wuorinen, Charles (Peter) (*b* New York, 9 June 1938). American composer. He began composing at the age of five, even before starting piano lessons. By the age of 12, despite fierce family opposition, he had chosen composition as his career. He attracted early attention by winning the New York PO's Young Composers' Award in 1954. After graduating from the Trinity School, Manhattan, he enrolled in Columbia University (BA 1961, MA 1963), where his composition teachers included Luening, Ussachevsky and Beeson. While a student he received three Bearns prizes (1958, 1959, 1961) and four BMI Student Composer Awards (1959, 1961–3), a feat unmatched by any previous or subsequent composer.

Already a brilliant pianist and formidable conductor, Wuorinen co-founded the Group for Contemporary Music in 1962, an ensemble that quickly set a new performance standard for contemporary music. Stefan Wolpe's Trio for Flute, Cello and Piano and the *Piece for Two Instrumental Units* were both written for and first performed by the Group, a collaboration that was largely responsible for bringing Wolpe's music to international attention. Wuorinen's Second Trio (1962), one of his earliest professional works, is dedicated to Wolpe and exudes the spirited and highly rhythmic interplay of its dedicatee's late works. The Piano Variations (1963) project a spiky, bold, pointillistic surface, reminiscent of Babbitt's aesthetic, yet less intricate and serial only with respect to pitch.

In 1964 Wuorinen was appointed to a teaching post at Columbia. His first large-scale professional works, among them a series of chamber concertos, wide-spread acclaim. In the Chamber Concerto for Cello and Ten Players (1963), the most traditionally conceived of the group, the soloist plays a familiarly virtuosic role. Throughout its five movements, the cellist projects sharply-etched ideas and negotiates daring leaps that encompass registral extremes. The accompanying ensemble often echoes the soloist, at times also anticipating or interrupting its musical material. In contrast, the Chamber Concerto for Flute and Ten Players (1964) presents subdued and lyrical soloistic writing amid a shimmering array of exotic accompanying instruments. As the work's single movement progresses, the flute's lines lengthen, eventually 'taming the unruliness' of the accompanying forces. In terms of form and timbre, this work is among the most striking of the composer's early efforts.

In 1968 Wuorinen embarked on *Time's Encomium*, his major electronic work. Addressing one of the fundamental dilemmas of electronic music – the fact that all renditions of a work will be identical – it takes the precision of the electronic medium as its theme, guiding the listener towards an awareness of the infinite variety of lengths and subtle variations in timbre of highly differentiated core units. The work was awarded the Pulitzer Prize in 1970. Other honours included an American Academy of Arts and Letters Award (1967) and a Guggenheim Fellowship (1968). A year after becoming the youngest

American composer to win the Pulitzer, however, Wuorinen was denied tenure at Columbia, a decision that provoked intense controversy. Later academic appointments included positions at the Manhattan School (1971–9) and Rutgers University (1984–).

During the late 1960s Wuorinen began to reconsider the premises of Babbitt's time-point system, a way of linking the intervals of a 12-note row to points in musical time. He reasoned that if this linkage could influence musical time locally, as the determinant of rhythmic patterns, it might be able to influence formal design as well: small intervals could imply short musical sections, while large ones implied longer musical stretches. Thus, a background structure could be created that would be inextricably linked to the note row from which principal pitch ideas were derived. Wuorinen applied these ideas, with varying degrees of rigour, in most of his subsequent works; they became the basis of his compositional treatise, *Simple Composition* (New York, 1979/*R*).

The ensuing years brought growing recognition in the form of commissions and performances from the nation's leading orchestras, and a second Guggenheim Fellowship (1972). The Concerto for Amplified Violin and Orchestra (1972), commissioned for Michael Tilson Thomas, Paul Zukofsky and the Boston SO in celebration of the 20th anniversary of the Fromm Foundation, was given its première at Tanglewood in 1972. In 1974 Stravinsky's widow invited Wuorinen to compose a work based on her husband's last sketches (*Reliquary for Igor Stravinsky*, 1975). A commission from the Cleveland Orchestra led to the composition of *Tashi* (1976). Further commissions from groups such as Speculum Musicae, Parnassus, the Da Capo Players and the New York New Music Ensemble, added to Wuorinen's growing catalogue of chamber works.

Where early serialists had been reluctant to create pitch hierarchies in atonal contexts, Wuorinen saw an opportunity to 'bring back an aspect of tonality that perhaps had been discarded unnecessarily'. Pitch centres accentuate crucial background structures in works such as *Ringing Changes* (1970), the Violin Concerto (1972) and *Speculum speculi* (1972). An attention to colour, often projected through an expanded role for percussion, also characterizes music of this period. In the Tuba Concerto (1970), the juxtaposition of three disparate timbral choirs is particularly distinctive. The opera, *The W. of Babylon* (1971–5), however, is the crowning achievement of these years. Invoking the spirit of Mozart, it represents the composer at his most fluent and ebullient.

In the late 1970s Wuorinen began to simplify the surface of his music. In the Second Piano Sonata (1976) and *Fast Fantasy* (1977), long strings of melodic ideas are spun continually and mellifluously, often turning back upon each other in unexpected ways. In *Archaeopteryx* (1978), the Two Part Symphony (1978), the Second String Quartet (1979) and *The Blue Bamboula* (1980) there is less overt counterpoint and greater playfulness and wit than in earlier works. Simple motives also assume greater importance. A declamatory E♭ frames the ricocheting passage-work of *The Winds* (1977); F Major triads shape the slowly evolving lines of the opening of *Fortune* (1979). While writing these works, Wuorinen became fascinated with fractal geometry, in particular the work of Benoit Mandelbrot, whose observations seemed to confirm his intuitions about musical structure and form.

With the beginning of the 1980s, Wuorinen's music became more rhythmic, regaining also some of its former contrapuntal complexity. There is a wide-ranging freedom and breadth in the sweeping tapestries of the Sonata for Violin and Piano (1988), commissioned by the Library of Congress, the String Sextet (1989), written for the Chamber Music Society of Lincoln Center, and *A Winter's Tale* (1991). *New York Notes* (1981), written for the New York New Music Ensemble, embraces both old and new formal elements. Striking among the many orchestral works of this period is the Third Piano Concerto (1983), a large-scale, three-movement design.

In 1985 Wuorinen was appointed composer-in-residence with the San Francisco SO, a relationship that resulted in four major works: *Rhapsody for Violin and Orchestra* (1983), *The Golden Dance* (1986), *Machault mon chou* (1988) and *Genesis* (1989). The last of these is an exuberant re-telling of the Creation story, including jubilant hymns of praise and meditative orchestral interludes. The first movement intertwines melodies from all seven Gregorian chant masses on the Creation text; in a lush central movement God's words are sung by a female voice, starkly projected above the narration. Also in 1985 Wuorinen received a MacArthur Foundation Fellowship, was inducted into the American Academy of Arts and Letters, and began to organize and conduct a series of concerts (until 1989) entitled New and Unusual Music, presenting works by such disparate composers as Elliott Carter, Lou Harrison, George Perle, Steve Reich and Morton Feldman.

An invitation by Jean-Pierre Bonnefoux to compose a work for the New York City Ballet in 1987 resulted in Wuorinen's cello concerto *Five*. After the score attracted the attention of Peter Martins, Wuorinen was commissioned to write a second ballet, *Delight of the Muses* (1991), for the company. Commissions for a transcription of the *Schoenberg Op.31 Variations* (1996) and the *Dante Trilogy* of three works (1993–5), followed.

Wuorinen's large corpus of works in many important genres distinguishes his compositional achievement as a powerful compendium of late 20th-century musical thought. His more than 200 compositions are marked by dazzling virtuosity, innovative formal design and an outward exuberance that belies a controlled internal rigour. As critic Michael Steinberg has noted, Wuorinen's music fuses the physicality of Stravinsky's style with Schoenbergian structural principles; it both reconciles and extends the traditions of these two composers. An innovator professing to care more about 'the evolutionary ... than the revolutionary', Wuorinen's most important contribution may be the development of a highly sophisticated 20th-century musical language that responds to the grand musical visions of centuries of musical predecessors.

WORKS
(*selective list*)

STAGE

The Politics of Harmony (masque, 1, R. Monaco), A, T, B, 2 fl, 2 tuba, 3 perc, pf, 2 hp, 2 vn, 2, db, 1967; New York, 28 Oct 1968

The W. of Babylon (The Triumph of Love over Moral Depravity) (Baroque burlesque, 2, R.C. Bruce), 8 solo vv, nar, orch, 1975; San Francisco, 20 Jan 1989

ORCHESTRAL

Music for Orch, 1956; Sym. no.3, 1959; Evolutio transcripta, chbr orch, 1961; Orch and Elec Exchanges, orch, tape, 1965; Pf Conc. no.1, 1966; Contrafactum, 1969; Grand Bamboula, str, 1971;

Conc., amp vn, orch, 1972; Pf Conc. no.2, amp pf, orch, 1974; A Reliquary for Igor Stravinsky, 1975 [based on I. Stravinsky]; Perc Sym., 22 perc, 2 pf, 1976; Tashi, cl, vn, vc, pf, orch, 1976; Ancestors, chbr orch, 1978; 2-Pt Sym., 1978; The Magic Art, inst masque, chbr orch, 1979 [based on H. Purcell]; Ecclesiastical Syms., 1981; Short Suite, 1981; Pf Conc no.3, 1983; Rhapsody, vn, orch, 1983; Bamboula Squared, tape, orch, 1984; Concertino, chbr orch, 1984; Crossfire, 1984; Movers and Shakers, 1984; Prelude to Kullervo, tuba, orch, 1985; Fanfare, 1985; The Golden Dance, 1986; Bamboula Beach, 1987; Five, conc., amp vc, orch, 1987; Galliard, chbr orch, 1987; Another Happy Birthday, 1988; Machault mon chou, 1988 [based on Messe de Notre Dame]; Astra, 1990; Delight of the Muses, 1991; Conc., sax qt, orch, 1992; Microsym., 1992; The Mission of Virgil, 1993; Windfall, band, 1994; The Great Procession, 1995; The River of Light, 1996; Sym. Seven, 1997

CHAMBER

Ens: Prelude and Fugue, 4 perc, 1955; Musica duarum partium ecclesiastica, brass qnt, timp, pf, org, 1959; Trio concertante, ob, vn, pf, 1959; Consort, 4 trbn, 1960; 8 Variations, vn, hpd, 1960; Turetzky Pieces, fl, cl, db, 1960; Tiento sobre Cabezón, fl, ob, vn, va, vc, hpd, pf, 1961; Trio no.1, fl, vc, pf, 1961; Bearbeitungen über das Glogauer Liederbuch, fl/pic, cl/b cl, vn, db, 1962; Duuiensela, vc, pf, 1962

Invention, 5 perc, pf, 1962; Octet, ob, cl, hn, trbn, pf, vn, vc, db, 1962; Trio no.2, fl, vc, pf, 1962; Chbr Conc., solo vc, fl, ob, cl, bn, 2 perc, pf, vn, va, db, 1963; Chbr Conc., solo fl, 4 perc, hp, gui, pf, hpd, cel, db, 1964; Composition, solo vn, 2 ob, 2 b cl, 2 hn, 2 trbn, perc, pf, db, 1964

Chbr Conc., solo ob, tuba, 5 perc, timp, hp, pf, db, 1965; Composition, ob, pf, 1965; Bicinium, 2 ob, 1966; Salve Regina: John Bull, chbr ens, 1966; Duo, vn, pf, 1967; Str Trio, 1968; Adapting to the Times, vc, pf, 1969; Nature's Concord, tpt, pf, 1969; Chbr Conc., solo tuba, 12 wind, 12 drums, 1970; Ringing Changes, 12 perc, 1970

Canzona (to the memory of Igor Stravinsky), 12 insts, 1971; Str Qt no.1, 1971; Bn Variations, bn, hp, timp, 1972; Hp Variations, hp, vn, va, vc, 1972; On Alligators, fl, ob, cl, bn, str qt, 1972; Speculum speculi, fl, ob, b cl, perc, pf, db, 1972; Arabia felix, fl, bn, pf, elec gui, vib, vn, 1973; Grand Union, vc, drums, 1973; Trio no.3, fl, vc, pf, 1973

Fantasia, vn, pf, 1974; Hyperion, 12 insts, 1975; Tashi, cl, vn, vc, pf, orch ad lib, 1975; Album Leaf, vn, vc, 1976; Perc Sym., 24 perc, 1976; Archangel, b trbn, str qt, 1977; Fast Fantasy, vc, pf, 1977; 6 Pieces, vn, pf, 1977; Wind Qnt, 1977; The Winds, 8 wind, pf, 1977; Archeopteryx, b trbn, 10 pfmrs, 1978; Fortune, cl, vn, vc, pf, 1979; Joan's, fl, cl, vn, vc, pf, 1979; Perc Duo, mallet insts, pf, 1979; Str Qt no.2, 1979

Beast 708, chbr ens, 1980; Trio, hn, vn, pf, 1981; Trio for Bass Insts, db, b trbn, tuba, 1981; Divertimento, a sax, pf, 1982; Divertimento, str qt, 1982; NY Notes, fl, cl, vn, vc, perc, pf, 1982; Pf Trio, 1983; Spinoff, vn, db, 4 conga drums, 1983; Concertino, chbr ens, 1984; Double Solo, hn, vn, pf, 1985; Hn Trio Continued, 1985; Trbn Trio, 1985

A Doleful Dompe, eng hn, vn, vc, 1986; Fanfare, 2 tpt, 2 hn, 2 trbn, 1986; Str Qt no.3, 1987; Sonata, vn, pf, 1988; Sax Qt, 1992; Perc Qt, 1994; Pf Qnt, 1994; Sonata, gui, pf, 1995

Solo inst: Concert, db, 1961; Fl Variations I, 1963; Janissary Music, perc, 1966; Fl Variations, II, 1968; The Long and the Short, vn, 1969; Vc Variations I, 1970; Vn Variations, 1972; Vc Variations II, 1975; Gui Variations, 1994; Vc Variations, III, 1997

VOCAL

Choral: Be Merry all that be Present (medieval Eng. carol), SATB, org/4 insts, 1957; The Prayer of Jonah, chorus, str qnt, 1962; Super salutem, TTBB, 9 brass, perc, pf, 1964; Mannheim 87.87.87 (hymn text), chorus, org, 1973; An Anthem for Epiphany (Bible), SATB, org, tpt, 1974; The Celestial Sphere (orat, W. Fuller, Bible), SATB, orch, 1980; Mass, S, SATB, vn, org, 1982; A solis ortu, SATB, 1989; Genesis (orat, Bible), SATB, orch, 1989; Missa renovata, SATB, fl, 3 trbn, timp, str, 1992

Solo: 2 Lute Songs, male vv, 1954 [after T. Campion]; Te decet hymnus, Mez, B, pf, org, timp, 1954; Madrigale spirituale sopra salmo secundo, T, Bar, 2 ob, db ad lib, 2 vn, vc, db, 1960; Symphonia sacra, T, Bar, B, 2 ob, 2 vn, db, org, 1961; A Message to Denmark Hill (cant., R. Howard), Bar, fl, vc, pf, 1970; A Song to the Lute in Musicke (attrib. R. Edwards), S, pf, 1970; 6 Songs (C. Britton), Ct/A, T, chbr ens, 1977; Ps xxxix, Bar, gui, 1979; 3 Songs (Britton), T, pf, 1979; Twang (W. Stevens), Mez, pf, 1989; A Winter's Tale (D. Thomas), S, cl, hn, vn, va, vc, pf, 1991 [arr. S, pf]; Christes Crosse, S, pf, 1994 [after T. Morley]; Lightenings VIII (S. Heaney), S, pf, 1994; Fenton Songs (J. Fenton), S, pf trio, 1997 [arr. 2 gui, vn, vc]

KEYBOARD

for solo piano unless otherwise stated

Evolution, org, 1961; Variations, 1963; The Bells, carillon, 1966, rev. 1997; Hpd Divisions, 1966; Making Ends Meet, pf 4 hands, 1966; Sonata no.1, 1969; 12 Short Pieces, 1973; Sonata no.2, 1976; Self-Similar Waltz, 1977; The Blue Bamboula, 1980; Capriccio, 1981; Album Leaf, 1984; Natural Fantasy, org, 1985; Sonata no.3, 1986; Ave Christe: Josquin, 1988; Bagatelle, 1988; Katz Fugue, 1996; Schoenberg Op.31 Variations, 2 pf, 1996

ELECTRO-ACOUSTIC

Consort from Insts and Voices, 1961; Time's Encomium, 1969

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WRITINGS

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LOUIS KARCHIN (text), JASON CARUCCI (work-list, bibliography)

Wuppertal. Town in Germany, formed by the union of Barmen, Elberfeld and the smaller towns of Ronsdorf, Vohwinkel and Cronenberg along the Wupper River in 1929. The cultivation of music there was at first seriously hindered by Calvinist influences and became established only in the second half of the 19th century.

The Wuppertal Konzertgesellschaft, founded in Barmen and Elberfeld in 1861, is one of the few private organizations of this type in Germany. Under the auspices of the town it arranges symphony, choral and chamber concerts and solo recitals. It has mounted many first performances and presented guest appearances by Liszt, Clara Schumann, Bülow, Joachim, Casals, Elly Ney, Schnabel and Emil Sauer. In 1933 the Wuppertal Konzertgesellschaft became the Städtischer Konzertverein and was immediately subject to Nazi cultural policies. Before 1945 the Berlin PO under Furtwängler appeared in Wuppertal 12 times. The two oratorio choirs of the Konzertgesellschaft, the Städtischer Singverein Barmen (founded 1817) and the Elberfelder Gesangverein (founded 1811), amalgamated in 1968 as the Chor der Konzertgesellschaft. Johannes Schornstein, the first conductor (1811–53) of the Elberfelder Gesangverein, organized the first Niederrheinisches Musikfest (1818).

Subsequent conductors were Hermann Schornstein (1854–78) and the guest conductors Ferdinand Hiller and Rafał Maszkowski. Between 1879 and 1890 Julius Buths was conductor of the Gesangverein and the Städtisches Orchester. The most important conductor of the Barmer Singverein was Anton Krause (1859–96); under him Barmen was the third German town to perform Bach's *St Matthew Passion* (in 1864) and the seventh to perform his Mass in B minor (in 1865).

The Städtisches Orchester originated in the Langenbachsche Kapelle, which from 1849 collaborated with the Barmen and Elberfeld choirs in their oratorio performances. 18 members of the Langenbachsche Kapelle formed the Elberfelder Kapelle in 1862, which became known as the Städtisches Orchester in 1886. In 1874 another 20 players from the Langenbachsche Kapelle formed the Barmer Orchesterverein, which became the Städtisches Orchester in 1889. In 1919 the town orchestras joined to form the Vereinigtes Städtisches Orchester. After a period under the conductors Hans Haym (1890–1920) and Hermann von Schmeidel (1921–6) in Elberfeld, and Erich Kleiber (1921–2), Otto Klemperer and Hans Weisbach (1924–6) in Barmen, the two orchestras were finally united in 1926 (three years before the official union) under one municipal director of music, Franz von Hoesslin. His successor (1932–7) was Hellmut Schnackenberg; Paul van Kempen and Leopold Ludwig were guest conductors. Fritz Lehmann was conductor of the symphony and choral concerts and opera performances from 1938 to 1947. Weisbach (who held the appointment until 1955) and Hans Georg Ratjen were succeeded by Martin Stephani (1959–63), who made the Wuppertal Orchestra widely known through a number of broadcasts. Hanns-Martin Schneidt was appointed director of music in Wuppertal in 1963. Peter Gülke succeeded him in 1986, and he in turn was succeeded by George Hanson in 1998.

A theatre company was formed at Elberfeld in 1806. The town had its first theatre in the same year, but the building was soon commandeered for other uses. The Reiterbahnbühne opened in 1835, and in 1842 the newly founded Theaterverein built a theatre which became the centre of the town's theatrical life until its closure in 1882. The new opera house, the Theater am Brausenwerth, opened in 1888. Franz Lehár was first violin and for a while Konzertmeister there. The Elberfeld Opera attracted much attention through its Wagner performances with Bayreuth singers. In 1874 the Barmer Stadttheater opened with *Der Freischütz* and *Don Carlos*. It burnt down several times and was eventually replaced by a new building in 1905. In 1913–14 Klemperer conducted 23 performances of *Parsifal* in Barmen and 25 in Elberfeld, giving the two towns together the highest number of *Parsifal* performances in Germany and abroad by that time. In 1919 the theatres of the two towns amalgamated, becoming known as the Städtische Bühnen Wuppertal in 1929. During World War II there were notable performances of the *Ring* in March 1942 and 1943 under Hans Knappertsbusch (who had been opera conductor at Elberfeld from 1913 to 1918). The opera house at Barmen was damaged by bombing in 1943, and the town hall at Elberfeld (opened in 1900 as a concert hall) served as an opera house. After the war Wuppertal was the first town in West Germany to reopen its opera house (14 October 1945). In the 1950s the Wuppertal Opera's important large-scale performances were so highly regarded that press reports referred to a 'Wuppertal style'. In October 1956 the Barmen opera house reopened with Hindemith's *Mathis der Mahler* and Mozart's *Die Entführung aus dem Serail*.

Important events at the Wuppertal theatre since the war – premières and first West German performances – have included productions of Heinrich Sutermeister's *Raskolnikoff* (1950), Paul Dessau's *Puntila* (1967), Gunther Schuller's *Die Heimsuchung* (1962), Milhaud's *Médée* (1972), Volker David Kirchner's *Die fünf Minuten des Isaak Babel* (1980 première) and the first staged performance of Shostakovich's *The Gamblers*, completed by Krzysztof Meyer (1983).

Many music festivals have been held in Wuppertal since 1950, including the Niederrheinisches Musikfest in 1950 and 1955, the Bergisches Chorfest (1957), the thirteenth Deutsches Mozartfest of the Deutsche Mozart-Gesellschaft, and 'Zupfmusik 90', an international festival for plucked-string instrument players (1990). Wuppertal also took part in the North Rhine-Westphalian cycle of Hindemith's works in 1992 and 1993. The KlangZeit lodge, an organization in which composers, visual artists, architects, scientists and philosophers all worked together to explore the possibilities of giving an acoustic structure to human life and its environment, was founded in Wuppertal in 1991. The Bergisches Landeskonservatorium, founded at Haan in 1945, was combined in 1972 with the Wuppertal Institute, the vocational section of the Cologne Hochschule für Musik.

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MARGRET HEUFT-HUBSCHER/STEFAN DREES

Würfel, Václav Vilém [Werfel, Wenzel Wilhelm] (*b* Plaňány, nr Kolín, 6 May 1790; *d* Vienna, 23 March 1832). Bohemian pianist and composer. He came from a musical family and was pushed (especially by his mother) towards a career in music. A precocious pianist, he made many concert tours in Bohemia as a youth. He went to Prague as a pupil of Tomášek and, though he primarily studied the piano, was tremendously influenced by the novel style of Tomášek's keyboard compositions and modelled some of his own works on them; this is particularly so in the music he wrote while in Warsaw during the most important period of his career.

In 1815 Würfel went to Warsaw, where he soon became a favourite artist in the salon and the concert hall; that year he was appointed professor of organ and thoroughbass at the conservatory. In Warsaw he published some major didactic works for keyboard, including *Euterpe: dziennik muzyczny na fortepiano* (1818) and *Zbiór exercycyi w kształcie preludyów ze wszystkich tibów*

maior i minor (1821), a set of exercises and preludes in all the major and minor keys; he also published a number of polonaises and other keyboard works. There was a colony of Czech musicians in Warsaw, including Živny (Żywny), Chopin's first teacher. Würfel knew the Chopin family well and often worked with young Fryderyk, on whom he had a strong influence. In 1824 Würfel left Warsaw and returned to Prague where his first opera, *Rübezahl*, was presented at the Estates Theatre on 7 October. After the performance he worked as a conductor at the Kärntnertortheater in Vienna until 1826 and wrote his second opera, *Der Rotmantel*. He continued to tour as a pianist until his death.

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ADRIENNE SIMPSON

Würker, Johann. *See* WIRCKER, JOHANN.

Wurlitzer. American firm of instrument makers and dealers of German origin.

1. History of the company. 2. The Wurlitzer harp. 3. The Wurlitzer electronic organ.

1. HISTORY OF THE COMPANY. (Franz) Rudolph Wurlitzer (*b* Schöneck, Saxony, 31 Jan 1831; *d* Cincinnati, 14 Jan 1914) came to the USA in 1853; he settled in Cincinnati and began dealing in musical instruments in addition to working in a local bank. It is likely that he was one of a long line of Saxon instrument makers, beginning with Heinrich Wurlitzer (1595–1656), a lute maker. By 1860 he had a thriving trade and is said to have been a leading supplier of military wind instruments and drums during the Civil War. In 1865 he opened a branch in Chicago and in 1872 joined his brother Anton to form the partnership of Rudolph Wurlitzer & Bro. On 25 March 1890 the firm was incorporated as the Rudolph Wurlitzer Company. Rudolph served as president of the corporation from 1890 to 1912 and as chairman from 1912 to 1914.

Rudolph's eldest son Howard Eugene (*b* Cincinnati, 5 Sept 1871; *d* New York, 30 Oct 1928) joined the firm in 1889. He guided the general business management, aggressively involving the firm in the increasingly popular automatic instrument trade. Through the purchase of manufacturing operations of the DeKleist Musical Instrument Works in North Tonawanda, New York (1908), and of the Melville Clark Piano Co. in DeKalb, Illinois (1919), Howard established the company as a leading instrument manufacturer and dealer. He served as president from 1912 to 1927 and as chairman from 1927 to 1928.

The artistic development of the firm stemmed from the second son, Rudolph Henry Wurlitzer (*b* Cincinnati, 30 Dec 1873; *d* Cincinnati, 27 May 1948). In 1891 he went to Berlin, where he studied the violin with Emanuel Wirth (of the Joachim Quartet), the history of instruments with Oskar Fleischer and acoustics with Hermann von Helmholtz. From the violin expert August Riechers he acquired a basic knowledge of violins and violin making. Returning to Cincinnati in 1894 he joined the company as a director, and in addition to serving as treasurer and secretary (1899–1912), vice-president (1912–27), president (1927–32) and chairman (1932–42), he developed the violin department.

The third son, Farny Reginald Wurlitzer (*b* Cincinnati, 7 Dec 1883; *d* North Tonawanda, NY, 6 May 1972), provided technical and manufacturing expertise. After graduating from the Cincinnati Technical School, he went to Germany in 1901 to learn German and to serve apprenticeships with various manufacturers, including six months at Phillips & Söhne, makers of automatic pianos and orchestrions in Bockenheim, near Frankfurt. He returned to Cincinnati in 1904 to join the company, first as a sales representative, and in 1907 as head of the automatic musical instrument department. In 1909 he moved to North Tonawanda to take charge of the Rudolph Wurlitzer Manufacturing Company, formed after the purchase of the manufacturing operations of DeKleist, and in 1910 bought the Hope-Jones Organ Company of Elmira, New York. In 1933, also under Farny in North Tonawanda, the firm began to manufacture coin-operated phonographs. Farny was president of the corporation from 1932 to 1941, chairman from 1942 to 1966, and chairman emeritus from 1966 to 1972. In 1934 R.C. Rolfing joined the company as vice-president and general manager, and at the beginning of his presidency (1941–67) the offices moved from Cincinnati to Chicago; the corporate name was changed in 1957 to the Wurlitzer Company. In the 1980s the president of the company was George B. Howell, the chairman was A. Donald Arsen, and the corporate headquarters were in DeKalb, Illinois. The company split in the 1980s: the keyboard division was acquired in 1988 by Baldwin Pianos, who continue to use the Wurlitzer name for a range of upright and grand pianos.

The Wurlitzer Company had the knack of sensing the demands of the musical public. The emphasis was first on importing and selling: an advertisement of 1865 lists a wide variety of instruments and accessories for sale. The company commissioned drums during the Civil War and had pianos carrying the name of Wurlitzer made from 1880. When automated instruments became popular in the USA in the 1880s, Wurlitzer became leading sellers for the Regina Music Box Company, which in 1896 at the request of the Wurlitzers equipped their 27-inch disc-changer machines with coin slots. In 1899 they marketed the Wurlitzer Tonophone, an electrically powered piano fitted with a coin slot and a cylinder pinned with ten tunes. The success of this coin-operated piano led to the development of other coin-operated machines (among them the Pianino, Mandolin Quartette and Mandolin Sextette).

When silent films were introduced, Wurlitzer was ready by 1910 for theatre music with the introduction of the Wurlitzer Hope-Jones Unit Orchestra, known as 'the Mighty Wurlitzer' theatre organ, fitted with brass trumpets, tubas, clarinets, oboes, chimes, xylophones, drums, and many other sounds and effects. For smaller theatres Wurlitzer Photoplayers were developed. In the late 1920s Wurlitzer developed coin-operated phonographs: first, in 1934, the P-10 jukebox, with ten selections, then a machine with 24 selections in 1946 (model 1015, 'The Bubbler'), and by 1956 they had produced their Centennial model with 200 selections. (When they ceased production of jukeboxes in 1974, nearly 750,000 had been manufactured; in 1985 the Wurlitzer name was acquired by the Nelson Group of Companies, who have

resumed the manufacture of jukeboxes under the marque.) In 1935 the company introduced a console upright spinet piano, just under 1 metre high, and in 1947, following trends in the musical instrument trade, they began to produce electronic instruments; the most important of these were electronic organs (see §3 below), but they also marketed 'stringless' electric pianos based on struck tuned reeds, originally designed by BENJAMIN F. MIESSNER (model EP–100, from 1954) and subsequently by HARALD BODE (EP–200, from 1968); later they marketed digital electric pianos. In about 1960 they introduced the first commercial electronic drum machine, the Side Man (*c*1960).

The violin department became one of the world's leading centres for rare string instruments. Begun by Rudolph Henry Wurlitzer after his training in Germany, by 1918 the violin collection included over 200 instruments with several by Stradivari and Guarneri. Jay C. Freeman joined the Wurlitzer branch in New York in 1920 to head the violin department. Under his leadership the firm bought in 1923 the Betts Stradivari of 1704 and in 1929 the important Rodman Wanamaker Collection. Rudolph Henry's son REMBERT WURLITZER joined the department in 1930, and became a violin authority and a strong supporter of 20th-century American violin makers. In 1949 the violin department became independent of the parent company, and was directed by Rembert.

2. THE WURLITZER HARP. For many years Wurlitzer imported from Europe harps made by Erard, Erat, Dodd, Grosjean and others; the repair of these harps at the Cincinnati store indicated the need for a harp that could better withstand both the American climate and the demands of contemporary music. In 1909 the company began harp production at its Chicago factory, under the direction of Emil O. Starke, who had been for 20 years an associate of George B. Durkee at the Lyon & Healy harp factory. Like the Lyon & Healy harp, the new Wurlitzer harp was a far sturdier instrument than its European prototypes; its special features included body ribs of maple and a patented anchor and shoulder brace which minimized the need for frequent regulation of the harp action.

At the 1915 International Exposition in San Francisco the Wurlitzer harp was awarded a medal of excellence. Soon harpists and important conductors, including Walter Damrosch and Leopold Stokowski, endorsed the instrument. Alberto Salvi, the Italian-born virtuoso who acquired the medal-winning harp, stated that even after seven years of touring, playing 1000 solo concerts, neither travel nor climate changes damaged the harp. By 1924 Wurlitzer was advertising more than eight different styles of harp, from a 43-string instrument of 'Grecian' design to a 'Grand Concert' one of 'Gothic' design. The latter, Style DDX, was 182 cm high, weighed over 35 kg and had 47 strings ranging from C′ to g″″. A 46-string version of Style DDX was also introduced.

In tone, craftsmanship, and appearance the Wurlitzer harp competed successfully for many years with the Lyon & Healy harp, and both instruments were generally preferred to their European counterparts because of their durable construction. Owing to economic conditions and changes within the parent company, Wurlitzer ceased harp production in the late 1930s, but harps with the mark 'Starke Model' engraved on the brass plate remain among the finest pedal harps ever made.



Roslyn Rensch playing a 46-string Wurlitzer 'Starke Model' harp: oil painting by Jamie McMahan, 1991

3. THE WURLITZER ELECTRONIC ORGAN. The Wurlitzer Company began the manufacture of electronic organs in 1947 at its factory in North Tonawanda, New York. In 1946 Wurlitzer had taken over from the Everett Piano Co. the Orgatron (based on a patent by Miessner), in which the vibrations of reeds operated by suction were converted into voltage variations by means of electrostatic pickups and made audible through a loudspeaker; a modification of this principle was used in the first Wurlitzer electronic organ, which was marketed in 1947. Between 1959 and the mid-1960s these were phased out and all new models were fully electronic.

Most Wurlitzer electronic organs have two manuals and pedals, and are primarily for home use; an important group are the 'spinet' organs (introduced 1952) in which two manuals (each usually having 44 notes) are staggered, their ranges overlapping by one octave. Most models feature an additional Leslie tremultant loudspeaker. For some years, starting with the Model 4037 in 1971, all Wurlitzer organs, except the smaller 'spinet' models, included the Orbit III Synthesizer (not strictly a synthesizer, though it incorporates some synthesizer features) on a third, principally monophonic, manual with a compass of two octaves. During the early 1970s some models incorporated a cassette tape recorder. Advances in electronic technology from about 1970 made possible several new devices that are included in many home organs: rhythm and 'walking bass' units, arpeggiators, memories, and a choice of chord systems. Digital electronics were introduced in 1980, permitting among other things the storage of different registrations in a memory.

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CYNTHIA ADAMS HOOVER (1), ROSLYN RENSCH (2), HUGH DAVIES (3)

Wurlitzer, Fritz (Ulrich) (*b* Erlbach, 21 Dec 1888; *d* Erlbach, 9 April 1984). German clarinet maker. He was born into a family of woodwind instrument makers and worked initially in the shop of his father, Paul Oskar Wurlitzer. He set up an independent workshop about 1930. During the 1930s he collaborated with the clarinettist Ernst Schmidt, adding refinements to both the Oehler system clarinet of the German-speaking world and the Boehm system instrument. Wurlitzer's Schmidt-Kolbe system (initially involving Louis Kolbe, a maker in Altenburg) is a modification of the Oehler system with a more even venting that results in an exceptionally full and even tone in the low register. The majority of these instruments were built with a very wide bore (15·2 mm), perhaps the widest ever used on German-style instruments. They were widely used, and were especially favoured in the Netherlands. The Schmidt Reform Boehm system utilizes standard Boehm system fingering, but carries several additional vents, resulting in a very even tone closer to the German sound than to the French. Wurlitzer also made fine basset-horns, bass clarinets and even a contrabass clarinet; his lower clarinets were still highly prized at the end of the 20th century.

Herbert Wurlitzer (*b* Erlbach, 19 Dec 1921; *d* Neustadt an der Aisch, 8 May 1989), a son of Fritz Wurlitzer, worked with his father until 1959. In that year he moved to West Germany and established his own workshop, first located in Bubenreuth, later in Neustadt an der Aisch. Although he made a slightly simplified version of the Reform Boehm system clarinet, he preferred the standard Oehler system, and most of instruments follow the latter. His soprano clarinets were almost universally regarded as unrivalled among Oehler system instruments during the last quarter of the 20th century. His workshop and name remained active after his death. For further information see E. Weller, 'Die Wurlitzers', *Rohrblatt: Magazin für Oboe, Klarinette, Fagott und Saxophon*, x (1995), 15–20, 50–55, 107–14.

NICHOLAS SHACKLETON

Wurlitzer, Rembert (*b* Cincinnati, 27 March 1904; *d* New York, 21 Oct 1963). American authority on early instruments of the violin family. He was the only son of Rudolph Henry Wurlitzer, director of the WURLITZER Company in Cincinnati. In 1924, after two years at Princeton University, he was sent to Mirecourt, to learn violin making under Amédée Dieudonné. The following year he spent six months in London as the guest of Alfred Hill of W.E. Hill & Sons, who gave him a valuable grounding in violin connoisseurship. He returned to Cincinnati and became a vice-president of the family business. In 1937 he moved to the firm's violin department in New York, which he established as an independent company under his own direction in 1949. In 1951 he was joined by the Italian restorer FERNANDO SACCONI (*d* 1973).

After Wurlitzer's death the business was continued with considerable success by his widow Anna Lee Wurlitzer, née Little (*b* 29 July 1912); she was aided by Sacconi and his assistant DARIO D'ATTILI, who in his later capacity as manager was responsible for upholding the firm's high standard. In 1965 Mrs Wurlitzer purchased the Hottinger Collection, comprising some 30 outstanding Italian violins, including a dozen by Stradivari. The firm closed down in autumn 1974.

Wurlitzer's business was unrivalled in the USA and was patronized by leading musicians and by owners of the finest instruments. His vast knowledge and photographic memory enabled him to identify many lost Italian masterpieces. Careful records were kept of every instrument examined, and the certificates of authenticity which he issued are accepted universally.

CHARLES BEARE

Wurm, (Daniel) Wilhelm [Vurm, Vasily Vasilyevich] (*b* Brunswick, 28 Aug 1826; *d* St Petersburg, 25 May/7 June 1904). German cornet player, composer and band director. His first musical training was with his father, bandmaster of the Black Hussars of the Grand Duke of Braunschweig. At the age of 21 he moved to St Petersburg, where he was 'Soloist of the Imperial Theatre Orchestra' from 1847 to 1878 (from 1862, 'Cornet Soloist to His Imperial Majesty') and director of bands of the Imperial Guards from 1869 to 1889, as well as musical adviser to Tsars Aleksandr II and III, the latter an amateur cornet player. In 1866 he reorganized Russian infantry bands, using special instruments he had invented a year earlier together with the St Petersburg maker Anders. From 1867 until his death he taught the cornet and brass chamber music, the latter an innovation, at St Petersburg Conservatory. For 33 years Wurm was chairman of the St Petersburg Philharmonic Society.

A consummate soloist specializing in lyric movements, Wurm made extensive concert tours throughout Russia together with Auer and Karl Davïdov, among others. He was a prolific composer for cornet and piano, for band, and other formations. Among his methods and étude collections are the first cornet method to appear in Russia (1879), as well as another for cavalry trumpet. He was the originator of lip buzzing as a brass instrument warmup.

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EDWARD H. TARR

Wurstisen [Vurstisius], **Emanuel** (*b* Basle, Nov 1572; *d* ?Biel). Swiss doctor and lutenist, son of the famous Basle chronicler and professor of mathematics Christian Wurstisen (1544–88). In 1586 he matriculated at Basle University. He received the Baccalaureate there in 1590, was awarded the *magister artium* in 1593 and enrolled in the school of medicine in 1593–4. In 1596 he can be traced to Orléans, and he later worked as a doctor in Biel.

Wurstisen cultivated a strong interest in music while attending Basle University. His musical tastes and abilities are well documented in a lute manuscript now in Basle University (*CH-Bu* F IX 70). This collection of dances, songs, motets and 'free' instrumental pieces, dated 10 July 1591, was copied by Wurstisen himself. It contains nearly 500 compositions and represents one of the largest extant collections of Renaissance lute music. In addition to its value as a repository of the types of music heard and performed by students at the University of Basle in the last decade of the 16th century, the manuscript also contains a lute treatise which presents what appear to be the essential rules and performing techniques that Wurstisen considered necessary to play the music in his collection.

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JOHN KMETZ

Würzburg. Capital city of Lower Franconia, Germany. The history of music in Würzburg falls into two periods, the earlier dominated by the rule of the prince-bishops, the more recent by state and municipal institutions. The turning-point was the secularization of 1802. The institution of the prince-bishops, who also wielded secular authority as dukes of Franconia, meant that sacred and vocal music predominated. Only in the 18th century was there a short phase when secular and instrumental music in the Italian style flourished at the episcopal court. After secularization, two new institutions were established where music was cultivated, the Königliche Musikschule and the theatre, which still to a large extent determine the musical life of the city.

After the introduction of the Roman rite by St Boniface the Germanic choral dialect gained an increasingly strong hold until the 17th century when the special form of it known as the Mainzer Choral was made statutory for Würzburg in the definitive form given in the *Agenda ad usum ecclesiarum metropolitanae Moguntinae et Cathedralium Herbipolensium et Wormatensium* (1671). The choral singing was particularly fine in St Burkard, the cathedral, the Stift Haug and the Benedictine church. The printer Georg Reyser issued his *Missale Herbipolense* (1481) and *Agenda Herbipolensis* (1482) in Würzburg; these may be the earliest printed collections of choral music in Germany. Polyphony was first introduced by Bishop Julius Echter von Mespelbrunn (1573–1617) in the cathedral, where Orlande de Lassus's *Opus musicum* was taken as the chief guide. Lassus's *Lectiones sacrae novum* of 1582 are dedicated to Echter von Mespelbrunn. After the Thirty Years War the musicians of the cathedral and the court usually worked together, especially under the bishops of the Schönborn family. The outstanding figures among the locally born musicians were Heinrich Pfendner (*c*1590–*c*1631) and Philipp Friedrich Buchner (1614–69).

The musical ensemble at the court of the prince-bishops was first mentioned in the 17th century; numbers were few and they were employed principally in church services. Trumpeters and drummers were available for festive occasions. The impetus given to religious and cultural life by the prince-bishops Johann Philipp Franz (1719–24) and Friedrich Carl von Schönborn (1729–46), which included the building of the Residenz Palace, allowed the court ensemble to come into its own, and it reached its peak under Bishop Adam Friedrich von Seinsheim (1755–77). He had Italian operas and ballets performed in the Weisser Saal of the Residenz and, after 1770, in the theatre he had built in the Residenz. As well as local musicians, many of whom studied in Italy at the court's expense, Italian singers and instrumentalists were employed (notably Giovanni Benedetto Platti and Domenico Steffani). The relations of the prince-bishops with Vienna and Italy are illustrated by the surviving scores, in which the works of the Italian composers of the 18th century and their German imitators predominate. The number of musicians employed, already reduced by the end of the 18th century, decreased even more after secularization, and the ensemble was dissolved in 1814.

The Stadttheater received its name in 1843, when the city bought the theatre founded by Count Soden in 1803–4. It had been devoted primarily to plays, the operas performed being ones that imposed only small demands. Friedrich Witt, one of its early musical directors, also made a reputation as a composer. Wagner worked there in 1833 for a short time, during which he completed *Die Feen*. After the building was destroyed in 1945 the theatre was able to keep going only on a makeshift basis. The completion in 1966 of a new building with 770 seats made it possible to produce operas and plays in a suitable setting once more, under the Intendant Joachim von Groeling, and the conductor Max Kink. The Philharmonisches Orchester Würzburg (formerly the Städtisches PO) is connected with the theatre, and also gives an annual series of subscription concerts and matinées. Concerts are also organized by private musical societies: the Musikalische Akademie Würzburg, formerly the Gesellschaft der Freunde des Bayerischen Staatskonservatoriums (founded 1960), which also provides scholarships for gifted students, and the Bach-Gesellschaft (founded 1966), which subsidizes among other things concerts of the Bach Choir (founded by Günter Jena). The Würzburg Mozart Festival was inaugurated in 1921 by Herman Zilcher, then director of the conservatory; its concerts are held each summer in the Residenz with the participation of Bavarian Radio, the Frankfurt RSO, the Bamberg SO, the Stadttheater, the Hochschule für Musik and internationally renowned ensembles and soloists.

The Collegium Musicum Academicum Wirceburgense was founded at the university towards the end of the 18th century as an association of musical academics. It soon developed, under the direction of Franz J. Fröhlich, into a teaching institution for members of the university, and in 1804 was established as the Akademisches Musikinstitut with open entry, the oldest of its kind in Germany. Its connection with the university ceased in 1820, and it was subsequently renamed the Königliches Musikinstitut. In 1875, after reorganization by Karl Kliebert, the institute expanded considerably, and in 1923 became the Bayerisches Staatskonservatorium der Musik. From 1945 to 1965 it had temporary accommodation in private houses,

and then under its director Hanns Reinartz moved into a spacious modern building that contains two concert halls, seating 860 and 220. In 1973 it was renamed the Staatliche Hochschule für Musik. The institute hosts two biennial festivals: the Tage der Neuen Musik (established 1977) and the Tage Alter Musik (established 1982). In 1963 the Städtische Sing- und Musikschule was founded in the city, and in 1975 the Hermann-Zilcher-Konservatorium, which trains music teachers and professional musicians. Music was taught as an academic subject at the university by Oskar Kaul from 1922 to 1945. A chair was not established until 1960, the first holder being Georg Reichert. Composers active in Würzburg include Berthold Hummel (*b* 1925), Klaus Hinrich Stahmer (*b* 1941) and Heinz Winbeck (*b* 1946).

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MARTIN JUST/FROHMUT DANGEL-HOFMANN

Würzburg [Würzburc], **Konrad von.** *See* KONRAD VON WÜRZBURG.

Wurzel, G. Friedrich. Pseudonym of GEORGE FREDERICK ROOT.

Wüst [Wiest, Wiestius; Obscoenus], **Paul** [Paulus] (*b* Swabia or Alemannia, between 1470 and 1475; *d c*1540). Swiss composer. He was a travelling minstrel ('ioculator egregius') until about 1510. He was offered the position of court jester to the Count of Württemberg, but declined it. Later he probably lived in Augsburg and Basle. From about 1520 he was a headmaster in Kaysersberg, north-west of Colmar, Alsace. From there he corresponded with Swiss humanist circles, in particular with Joachim Vadian, the Amerbach brothers and Glarean.

Apart from a Latin psalm motet and two sacred two-voice songs, 22 secular German songs for four and five voices have survived; ten are contained in *CH-Bu* F X 1–4, compiled in 1523–5 for the Amerbach family. Of these songs, a cycle of four four-voice arrangements of the folksong *Elslein, liebstes Elselein* is particularly interesting; the melody appears in a different voice in each version, and the phrases already show a strong tendency towards homophony. A psalm motet for five voices and other songs are lost.

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FRANZ KRAUTWURST

Wüthrich(-Mathez), Hans (*b* Aeschi, Berne, 3 Aug 1937). Swiss composer. He studied with Sava Savoff (piano) and Sándor Veress (theory) at the Berne Conservatory (diploma 1962) and with Klaus Huber (composition) at the Musik-Akademie der Stadt Basel (1968–72). He also studied linguistics, philosophy and musicology at Zürich University (doctorate 1973). He has taught at Zürich and Basle universities (1971–85) and at the Winterthur Conservatory (from 1985). In 1974 he founded Mixt Media Basel, an ensemble specializing in experimental music-theatre works. His honours include first prize in the Zürich composition competition (1972), distinctions from the International Composers Seminars, Boswil (1974, 1976, 1978), the Paul Gildson prize of the Communauté radiophonique des programmes de la langue française (1984) and the Anerkennungspreis Kultur of the canton of Basel-Landschaft (1991).

Wüthrich has developed individual compositional procedures for each of his works, hoping 'that a person who hears one of my works will experience something he or she can experience only in this piece and nowhere else' (Meyer, 1996). Many of his compositions target or derive from social behaviours. His first music-theatre piece, *Das Glashaus* (1974–5), is an experiment in 'using psychophonetics and body language to show patterns of communicative behaviour typical of pecking orders' (Meyer, 1996). In *Netz-Werke I–III* (1982–4, 1984–5, 1987–9) sound-making organisms regulate themselves, without being directed by a conductor, by means of a system of immanent dependencies, providing a metaphor for a government-free society of responsible individuals. *Genossin Caecilia* (1976) outlines a 'set of directions for an extremely partner-orientated … art, proceeding out of a quite specific, concrete partner [a social outsider], elaborated with that person, and also intended first and foremost *for* that person' (H. Wüthrich: 'Einholen – betroffen sein – ausholen – treffen: komponieren mit einem 'andern Ich', *Interface*, xii, 1983, pp.429–32). Other works present more direct musical expression. The string quartet *Annäherungen an Gegenwart* (1986–7), for example, explores the musical instant in 28 brief moments, each differently organized, that are both separated and linked by silence.

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Other: Kommunikationsspiele, conceptual work, 1973; Genossin Caecilia, conceptual work, 1976 [realized as Brigitte F., mixed media, 1978]; Procuste deux étoiles, orch, tape, 1980–81; Singende Schnecke, conceptual work, 1979; Altar, installation, 1986; Ohne Angang und Ends, installation, 1987; Landschaft mit 12 … Str Qt, installation, 1989; Happy Hour (musiktheater), 1996

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ANTON HAEFELI

Wu Zuqiang (*b* Beijing, 24 July 1927). Chinese composer. His career is representative of those of a generation of Chinese composers and performers. Displaced several times during the war with the Japanese, he was educated in Beijing, Wuhan and Chongqing; he graduated from the Nanjing National Music College in 1947 and the Central Conservatory in 1950. After briefly teaching composition at the Central Conservatory (1952–3), Wu won a scholarship to study with Y. Messner at the Tchaikovsky Conservatory in Moscow. He returned to the Central Conservatory in Beijing in 1958, becoming its head in 1982. During the Cultural Revolution he was chief music critic for the daily newspaper *Guangming ribao* (1970–73) and head of the composition team attached to the Central Philharmonia (1972–4). He contributed to the composition of the small number of works approved by the Gang of Four. His theoretical writings include *Qushi yu zuopin fenxi* ('Form and the analysis of compositions', Beijing, 1962).

WORKS
(*selective list*)

Dramatic: Yumeiren [The Mermaid] (ballet), 1959, collab. Du Mingxin; Hongse niangzi jun [Red Detachment of Women] (ballet), 1964, collab. Du Mingxin and others; music for film and theatre

Orch: Zai Zuguo dadi shang [On the Soil of the Fatherland], sym. tone painting, 1957; Caoyuan xiao jiemei [Sisters of the Grassland], pipa, orch, 1973, collab. Liu Dehai, Wang Yanqiao; Caoyuan xin yi dai [New Era on the Grassland], vn, orch, 1976, collab. Situ Huacheng; arrs. of trad. Chin. music for orch, incl. Abing: Er quan ying yue [The Moon Reflected on the Second Springs], str, 1976

Other: Sonata, vn, pf, 1955; Str Qt, 1957; one cant., several songs

JONATHAN P.J. STOCK

Wycombe [Wicumbe, ?Whichbury, Winchecumbe], **W. de** (*fl* ?late 13th century). English composer of many polyphonic alleluia settings, most of which are no longer extant but a list of which still survives. A 'W. de Wicb' was apparently scribe of many manuscripts during a four-year stay at the priory of Leominster in Herefordshire probably in the later 1270s (according to references in *GB-Ob* Bod.125, ff.98*v* and 99*r*). Among items listed in this source are a collectarium according to Reading use, written at the behest of the subprior, R. of Worcester (Leominster had been a cell, or dependency, of Reading Abbey since the reign of Henry I); a precentor's work book ('that is to say, a troper and processional in one'); a 'summary [*compotum*] together with a treatise on music'; a 'history [*historiam*] of St Margaret', of which 'Hugo de Wicb' was the author and to which W. de Wycombe had added music; two rotuli containing polyphony, and many other books. W. de Wycombe, who seems to have compiled this list himself, made it clear that for part of those four years he occupied the priory's leading musical position, that of precentor.

The same name occurs in the Reading manuscript containing the rota SUMER IS ICUMEN IN (*GB-Lbl* Harl.978). It heads the second of the seven groups of compositions in the list of contents of W. DE WINTONIA's book, a group consisting of 37 polyphonic alleluia settings composed by 'W. de Wic'. Two such compositions are partly preserved on fragments of a rotulus (*Ob* Rawl.c400*), which may well have been one of the rotuli mentioned in *Ob* Bod.125; bits and pieces of three others are found among the so-called Worcester Fragments (*see* WORCESTER POLYPHONY), where parts of 11 such compositions survive. Their attribution to W. de Wycombe seems entirely consistent with the available evidence. The list in *Lbl* Harl.978 and the extant fragmentary compositions together account for over 40 alleluia settings, constituting a cycle of Leoninian scope, most – probably all – of it composed by W. de Wycombe. It is a characteristic aspect of the lamentable state of preservation of medieval English polyphony that only one of these settings is entirely restorable (the setting of *Alleluia, Dies sanctificatus*; ed. in PMFC, xiv, 1979, no.70).

Since several of these compositions were found at Worcester, it has been suggested that 'Wicb' should be expanded into 'Winchcomb', as a Willelmus de Winchecumbe is mentioned in the Worcester Annals (Dittmer, 1954); he was a sub-deacon at the cathedral priory, was presented to St Andrew's in Worcester in 1282 and instituted there the following year. However, the designation of a Benedictine monk as parish priest – unusual at any time in the later Middle Ages – was virtually impossible in England at that time, quite apart from the fact that Willelmus de Winchecumbe is nowhere identified as 'frater', and therefore was doubtless a secular cleric.
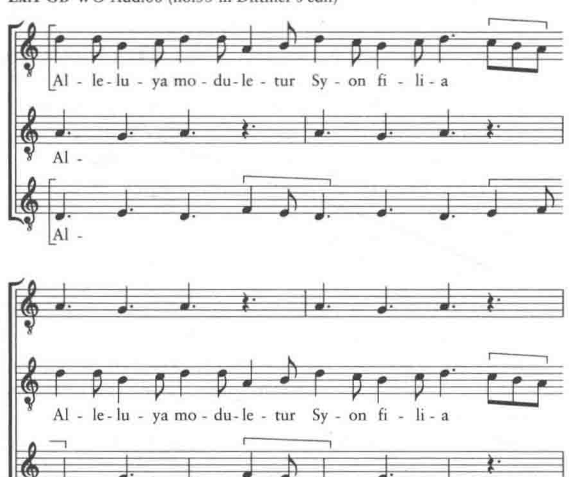
The alleluia settings are quadripartite pieces, whose second and fourth sections respectively set the solo portions of the respond and verse. Each is preceded by a free section of varying length. Section one is an introductory polyphonic trope to the respond; section three functions similarly to the respond; the resultant form is thus: trope – respond – trope – verse.

Each setting displays a certain tonal and thematic design. Sections one and two are tonally linked, the coda of the first section serving where necessary as a modulatory 'bridge'; moreover, the *pes* of section one is quite often related to the incipit of the Gregorian respond. The third section is often thematically related to the first (though generally far shorter) as well as being tonally linked to section four – which is usually about twice as long as the first three sections combined. Some of the chant melismas are textually troped by one or both of the upper voices; this is always arranged so as to permit the simultaneous declamation of the liturgical syllables by all the voices. In several pieces the cantus firmus is actually changed in order to yield a tonally unified tenor.

The first section invariably involves voice-exchange (over a *pes*) or rondellus technique. One of them is in effect as fine a voice-exchange motet as can be found among the independent pieces composed in this manner; indeed, it evidently came to be detached from its alleluia, since it occurs as a separate motet in the Montpellier manuscript (*F-MOf* H196, no.322).

Ex.1 shows the stylistic indebtedness of the introductory tropes to the musical tradition culminating in *Sumer is icumen in*. Since the Summer canon and the list of contents of W. de Wintonia's manuscript appear in the same source, it is even conceivable that W. de Wycombe composed the rota itself, a good many years before he was sent to Leominster; several years later he evidently

Ex.1 *GB-WO* Add.68 (no.55 in Dittmer's edn)



originated the idea of adding freely composed voice-exchange polyphony as tropes to cantus-firmus settings. W. de Wintonia's manuscript was then compiled some time after both men returned to Reading from their service at Reading's cell in Herefordshire.

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J. Handschin: 'The Summer Canon and its Background, I', *MD*, iii (1949), 55–94

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I.D. Bent: 'A New Polyphonic "Verbum bonum et suave"', *ML*, li (1970), 227–41

ERNEST H. SANDERS

Wydow [Widowe, Viduus], **Robert** (*b* Thaxted, Essex, *c*1445; *d* Wells, ?September 1505). English church musician and poet. The stepson of a schoolmaster, he was a chorister of King's College, Cambridge, during 1455–6 and a scholar of Eton College from about 1459 to 1464, whence he returned to King's College and graduated MGram in 1467/8. Through his position as tutor to the sons of nobility he came to the notice of Edward IV, by whom he was presented to a chaplaincy of the chantry of the Black Prince in Canterbury Cathedral, a position that he occupied from 1474 to 1478. Probably he returned thence to the royal court, where he appears in 1491 as schoolmaster in Latin to the choristers of the Chapel Royal. In 1500 he entered residence as a canon and subdean of Wells Cathedral, where he was buried on 4 October 1505.

Among contemporaries he enjoyed celebrity as a poet and as an inaugural exponent in England of humanist ideals in the recovery of the classical Latin style; a few lines of his poetry have been preserved. Later reports that he may have studied in France and Italy cannot be verified. In addition, in 1478 or 1479 he was admitted to the degree of BMus by Oxford University. He is the earliest known recipient of this degree; it involved no residential study, but was awarded to distinguished practitioners (essentially, composers). In 1501/2 his degree was incorporated by Cambridge University. No attributed compositions survive, but probably Wydow was closely associated with the compilation of the manuscript *GB-Cmc* Pepys 1236, an important collection of liturgical polyphony believed to have been assembled at Canterbury Cathedral in the 1470s and so coinciding with his residence there.

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ROGER BOWERS

Wyeth, John (*b* Cambridge, MA, 31 March 1770; *d* Philadelphia, 23 Jan 1858). American music publisher. Although he established a general bookstore and publishing house in Harrisburg, Pennsylvania, and was responsible for issuing the city's newspaper, Wyeth also published much sacred music. His *Repository of Sacred Music, Part Second* (Harrisburg, 1813, 2/1820/*R*) was the first shape-note collection to contain a sizable number of folk hymns, and greatly influenced later collections. His earlier *Repository of Sacred Music* (Harrisburg, 1810/*R*) reached six editions by 1834. He also published three German tunebooks, Joseph Doll's *Der leichter Unterricht* (Harrisburg, 1810), Isaac Gerhart and J.F. Eyer's *Choral-harmonie* (Harrisburg, 1818) and Johannes Rothbaust's *Die Franklin Harmonie* (Harrisburg, 1821). *See also* SHAPE-NOTE HYMNODY, §1–2, and SPIRITUAL, §1.

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HARRY ESKEW

Wyk, Arnold van. *See* VAN WYK, ARNOLD.

Wyk, Carl van. *See* VAN WYK, CARL.

Wylde, Henry (*b* Bushey, Herts., 22 May 1822; *d* London, 13 March 1890). English conductor, composer and writer on music. The son of Henry Wylde (*b* 1795), an organist and gentleman-in-waiting to George IV, he became organist of Whitchurch and then at 16 had piano lessons

from Moscheles; from 1843 to 1846 he studied with Cipriani Potter at the RAM, where he was later a professor of piano. He was organist of St Anne and St Agnes, Gresham Street (1844–7). In 1851 he gained the degree of MusDoc at Cambridge. He was a juror in the musical instrument section in the international exhibitions of 1851 and 1862, and was made professor at Gresham College in 1863.

In 1852 the New Philharmonic Society was founded, with Wylde as a guarantor, to introduce new or rare works. The first six concerts were conducted by Berlioz and Wylde, with Wylde in the second concert directing his own Piano Concerto in F minor (with Alexandre Billet), in the fourth his scena *The Knight of Leon* (with Sims Reeves) and, in the sixth, part of his cantata *Prayer and Praise* (1852). However, Berlioz alleged that Wylde prevented his re-engagement and himself conducted 'in a nonsensical way. He only wants a one-eyed or a blind associate and I did not even wear spectacles' (letter of 19 December 1852). Wylde did re-engage Berlioz in 1854, then refusing to release him for a more lucrative rival engagement by the old Philharmonic Society. Wylde successfully took over the conductorship of the new society in 1858, introducing to England Liszt's *Die heilige Elisabeth* (1870) and the whole of *Lohengrin* in concert (1873). However, he was never popular as a conductor; according to the memoirs of his pupil, J.F. Barnett, he was a highly cultured musician, but lacked several of the technical requirements necessary for conducting. In 1861 Wylde founded the London Academy of Music, a music school for amateurs with fees at affordable prices. It was based first at St James's Hall, then, from summer 1867 at St George's Hall, Langham Place, which was purpose built at his own expense. By 1890 the Academy educated around 600 musicians each year.

In addition to the works mentioned above, Wylde composed piano pieces and songs, and an elaborately scored and over-ambitious cantata, *Paradise Lost*, performed by the New Philharmonic Society in 1853. He was music critic for *The Echo* and also wrote several books on music theory and aesthetics, including *Music in its Art-Mysteries* (London, 1867), *Harmony and the Science of Music* (London, 1872), *Modern Counterpoint* (London, 1873), *Art Training in Music* (London, 1882), which makes particular reference to the teaching of Moscheles, *Music as an Educator* (London, 1882), *Occult Principles in Music* (London, 1882), and *The Evolution of the Beautiful in Sound* (Manchester, 1888). His brother James Wylde was a harpist active in London.

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G. Ehrlich: *First Philharmonic: a History of the Royal Philharmonic Society* (Oxford, 1995), 97–8

JOHN WARRACK/ROSEMARY WILLIAMSON

Wylde, John (*fl c*1425–50). English editor and copyist. He was formerly thought to be the author of some music treatises in *GB-Lbl* Lansdowne 763; historians now agree that his role was confined to that of compiler, editor and copyist. Two 15th-century inscriptions on f.2 of the manuscript contain indications of his identity. The first describes him as former precentor of the independent monastery of the Holy Cross at Waltham. This description was partially re-copied, but 'precentor' was replaced by 'preceptor' ('teacher'), presumably implying that he was *Informator choristarum*. In the former case he would have been a senior official in charge of all the liturgical music and himself an Austin canon; if he had been a canon, however, he would have exchanged his patronymic name 'Wyldey' for a toponym. He was probably, therefore, a lay musician in charge of the lay choir, as Tallis was in the same abbey a century later. Tallis also came to own Wylde's manuscript, which he may have inherited along with the post of 'preceptor'.

Of the various John Wyldes listed as having London benefices in Newcourt's *Repertorium* and Essex record publications, only one has the Augustinian connections to be expected in a servant of Waltham Abbey. The Augustinian prior and convent of Thremhall, Essex, nominated this man for presentation by the Bishop of London to the vicarage of Stansted Montfichet (now Mountfichet), newly founded and endowed by them, on 9 January 1442. He exchanged it on 12 December 1447 for the rectory of Stapleford, Nottinghamshire (Newcourt, ii, 550). Wylde was presented by a powerful patron, John, Viscount Beaumont, Constable of England, and must therefore have been a person of consequence (Lincoln, Diocesan Archive Office, Reg.Alnwick XVIII, f.168*v*). The Lincoln connection further suggests that this man was perhaps the John Wylde, 'clerk, of Lincoln diocese', who was permitted to be ordained outside his diocese on 2 January 1420 (Lincoln, Reg.Repingdon, XV); he was ordained subdeacon on 6 March 1420 and secular priest on 6 April 1420 by the Bishop of London (*GB-Lgc* Reg.Clifford 9531/4). If he was ordained at the usual age of 24, he would have been born in about 1396; furthermore, as a secular priest he would have been preceptor rather than precentor at Waltham Abbey.

The date of Wylde's manuscript has been the subject of some discussion: Sweeney (1975) concluded that it may have been written between about 1430 and 1450, but Reaney (1983) suggested that the early years of the 15th century may be more likely, a possibility supported by two further concordances. One passage in the manuscript (*Speculum cantancium*, f.59), listing the various musical sinners whose peccadillos the demon Tutivillus collects, may be paralleled in the late 14th-century Towneley Doom Play (Anderson); and Wylde's 17th tract, an anonymous treatise on proportions (ff.122*v*ff), is also found in a copy dating from about 1425, in a mainly scientific miscellany: the tract, anonymous also in that source, is there entitled 'De proporcionibus', and comparison reveals that Wylde rewrote the beginning and end (Bühler).

As a whole, Wylde's manuscript seems to be a distinctly retrospective collection by a working choirmaster who also had a taste for curiosities and antiquities. It is particularly interesting for its discant treatises in Middle English (ff.105*v*ff), with their systematic exposition of the techniques of SIGHT, SIGHTING and extemporized discant (which other English theorists had discussed since the 1390s but with less order and detail); and it is unique for its account of faburden. The Anonymus of Wylde's manuscript (known as Pseudo-Chilston) was the first theorist to write about faburden or fauxbourdon; English faburden was originally not written out but was a

technique for the schematic harmonization of plainchant in three parts *super librum*, and thus Wylde's manuscript is the only source of information on how it was performed.

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BRIAN TROWELL

Wyldebore, John. *See* DYGON, JOHN.

Wylie, Ruth Shaw (*b* Cincinnati, 24 June 1916; *d* Estes Park, CO, 20 Jan 1989). American composer. She studied at Wayne State University, Detroit (AB 1937, MA 1939) and the Eastman School of Music (PhD 1943), where her teachers included Bernard Rogers and Howard Hanson. She continued her studies at the Berkshire Music Center with Arthur Honegger, Samuel Barber and Aaron Copland. Her teaching appointments included positions at the University of Missouri (1943–9) and Wayne State University (1949–69); she also served as composer-in-residence at the Huntington Hartford Foundation (1953–4) and the MacDowell Colony (1954, 1956).

Wylie's music evolved from a tonal style through an increasingly dissonant language to atonality. In the 1960s she became interested in improvisational techniques, composing more than 12 works for the Improvisation Chamber Ensemble, which she founded and directed. She described her piano work *Psychogram* (1968) as a musical profile of her psychological state during a difficult year through which she struggled to maintain an outward semblance of equilibrium. Her last work, Concerto for Flute and Strings (1986), was composed in seclusion in Colorado.

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(*selective list*)

Ballets: Spring Madness, 1951; Facades (E. Sitwell), 1956; The Ragged Heart, 1961

Orch: Suite, str, 1941; Suite, 1942; Suite, chbr orch, 1942; Sym. no.1, 1943; Sym. no.2, 1948; Holiday Ov., 1951; Conc. grosso, 1952; Concertino, cl, orch, 1967; Involution, 1967; The Long Look Home, 1975; Views From Beyond, 1978; Shades of the Anasazi, 1984; Conc., fl, str, 1986

Vocal: The Wanderer (J. Torosian), S, pf, 1940; God's Grandeur (G.M. Hopkins), S, pf, 1950; 5 Madrigals (W. Blake), chorus, 1950; Light (E. Scott), S, pf, 1953; Toward Nowhere, chorus, 1953; In Just Spring (e.e. cummings), chorus, 1958; Echo (C. Rossetti), chorus, 1965

Chbr and solo inst: Str Qt no.1, 1941; Str Qt no.2, 1946; Song and Dance, 1947; Wistful Piece, fl/ob, vn, pf, 1953; Sonata, va, pf, 1954; Str Qt no.3, 1956; Sonata, fl, pf, 1960; 3 Inscapes, fl, va, gui, pf, perc, 1970; 5 Occurrences, ww qt, 1971; Incubus, fl, cl, vc ens, perc, 1973; Imagi, fl, ob, cl, vn, vc, perc, 1974; Nova, fl, cl, vc, perc, mar, 1975; Toward Sirius, fl, ob, vn, vc, pf, hpd, 1976; Airs Above the Ground, fl, cl, vn, 4/8 vc, 1977; Terrae incognitae, fl, va, gui, pf, perc, 1979; Music for Three Sisters, fl, cl, pf, 1981; November Music, 1982; Scenes from Arthur Rackham, 1983; Str Qt no.4, 1983; Flights of Fancy, fl, 1985; Signs and Portents, fl, vc, pf, 1988; 24 works for improvisational ens, 1966–8

Pf: 5 Easy Pieces, 1942; Sonata, 1945; Sonatina, 1947; 5 Preludes, 1949; Sonata no.2, 1953; 6 Little Preludes, 1959; Soliloquy, left hand, 1966; Psychogram, 1968; Mandala, 1978; The White Raven, 1983

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JANELLE GELFAND

Wylkynson, Robert. *See* WILKINSON, ROBERT.

Wynants [Wynant, Winant], **Frédéric** [Fredericus, Federico] (*b* ?*c*1572; *d* after 1597). Flemish composer and singer. He is listed as one of the older choirboys in the Flemish chapel at the court of Philip II at Madrid in the second quarter of 1586; according to Becquart he very probably went to Madrid with George de La Hèle in the spring of 1582. It was doubtless he who, as Federico Wynant, published *Madrigali a cinque … libro primo* (Venice, 1597), of which only a single partbook is known to survive. (P. Becquart: *Musiciens néerlandais à la cour de Madrid: Philippe Rogier et son école (1560–1647)*, Brussels, 1967, pp.15, 230)

RICHARD MARLOW

Wynberg, Simon (*b* Edinburgh, 4 Oct 1955). British guitarist. He was educated in South Africa, and later studied with Narciso Yepes and at Goldsmiths' College, London. He made his début at the Newport Music Festival in 1984. Later he settled in Toronto. He was artistic director at the Music in Blair Atholl Chamber Music Festival, Scotland (1991), the Speedside Chamber Music Festival (1993) and the Guelph Spring Festival, Canada (1994). He specializes in 19th- and 20th-century chamber music with guitar, has recorded the music of José Ferrer and François de Fossa, and published editions of Napoléon Coste and Giulio Regondi. His many recordings include a set of ten discs devoted to the guitar works of Zani de Ferranti. Wynberg is not only a virtuoso performer of distinction but one of the guitar's foremost scholars, researching many areas of the instrument's neglected repertory, much of which he has recorded.

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GRAHAM WADE

Wyner, Yehudi (*b* Calgary, 1 June 1929). American composer, pianist and conductor of Canadian birth, son of LAZAR WEINER. He studied music at the Juilliard School of Music, Yale University (BMus 1951, MMus 1953), where his teachers were Donovan and Hindemith, and Harvard University (MA 1952) with Piston, among others. After a period at the American Academy in Rome (1953–6), he was active as a performer and composer in New York. His teaching appointments have included positions at the Yale School of Music (from 1963), the

Tanglewood Music Centre (1975–97), SUNY, Purchase (1978–89), where he also served as dean of music (1978–82), and Brandeis University (from 1989) as well as visiting professorships at Harvard (1991–7). Among his honours are two Guggenheim fellowships (1958–9, 1977–8), the Brandeis Creative Arts Award, the Elise Stoeger Prize of the Lincoln Centre Chamber Music Society, and commissions from the Ford Foundation and the Santa Fe Chamber Music Festival. He was elected to the American Academy of Arts and Letters in 1999.

Wyner's early works, such as the *Partita* for piano, show a neo-classical influence; later, he moved towards freer forms, employing jazz rhythms and a more varied chromatic language. The *Concert Duo* for violin and piano reflects this widening stylistic range. Many compositions are influenced by his Jewish heritage and experience; one of the most important of these is the *Friday Evening Service*. Major compositions from the late 1970s onwards, such as *Fragments from Antiquity* and *On this most Voluptuous Night*, are highly expressive works for solo voice and instruments.

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Orch: Da camera, pf, orch, 1967; Prologue and Narrative, vc, orch, 1994; Lyric Harmony, 1995, rev. 1996; Epilogue, 1996

Choral: Ps cxliii, unacc., 1952; Dedication Anthem, vv, org, 1957; Friday Evening Service, cantor, vv, org, 1963; Torah Service, vv, insts, 1966; Liturgical Frag. for the High Holidays, unacc., 1970; O To Be a Dragon (M. Moore), female vv, pf, 1989

Solo vocal: 2 Psalms, A/B, 1950–51; Songs, 1950–71; Memorial Music (Bible), S, 3 fl, 1971–3; Canto cantabile (Wyner), S, band, 1972; Intermedio, lyric ballet, S, str, 1974; Frags. from Antiquity (Chin., Gk.), S, orch, 1978–81; On this most Voluptuous Night (W.C. Williams), S, 7 insts, 1982; Leonardo vincitore (Wyner), 2 S, db, pf, 1988; Praise Ye the Lord (Bible), S, fl, cl, str qnt, pf, 1994; Restaurants, Wines, Bistros, Shrines (Wyner), S, 2 Bar, pf, 1994; A Mad Tea Party (L. Carroll), S, 2 Bar, fl, vn, vc, pf, 1996; The Second Madrigal (A. Snir, K. Rexroth, S. Kowit, M. Swenson), S, str qnt, wind qnt, perc, 1999

Chbr: Short Sonata, cl, pf, 1950; Dance Variations, wind qnt, tpt, trbn, vc, 1953, rev. 1959; Concert Duo, vn, pf 1955–7; Serenade, fl, tpt, hn, trbn, va, vc, pf, 1958; Passover Offering, fl, cl, trbn, vc, 1959; 3 Informal Pieces, vn, pf, 1961, rev. 1969; Cadenza!, cl, pf/hpd, 1969; De novo, vc, ens, 1971; Dances of Atonement, vn, pf, 1976; All the Rage, fl, pf, 1980; Romances, pf qt, 1980; Tanz and Maissele, cl, vn, vc, pf, 1981; Passage I, fl, cl, tpt, hn, vn, va, vc, pf, 1983; Wind Qnt, 1984; Str Qt, 1985; Amadeus Billiard, 1991; Changing Time, fl, cl, vn, vc, pf, 1991; Trapunto Junction, tpt, hn, trbn, perc, 1991; Il cane minore, 2 cl, bn, 1992; Hn trio, 1997

Kbd (pf, unless otherwise stated): Easy Suite, 1949; 2 Chorale Preludes, org, 1951; Partita, 1952; Sonata, 1954; 3 Short Fantasies, 1963–71; Toward the Centre, 1988; New Fantasies, 1991; Post Fantasies, 1993–4

Recorded interviews in *US-NHoh*

Principal recording companies: CRI, New World, Pro arte

VIVIAN PERLIS

Wynette, Tammy [Pugh, Virginia Wynette] (*b* Itawamba County, MS, 5 May 1942; *d* Nashville, TN, 6 April 1998). American country singer and songwriter. She was brought up by her mother and grandparents, worked as a cotton picker from an early age and first married at 17. Captivated by gospel music, she nevertheless trained as a hairdresser, but in the mid-1960s left for Nashville, against her husband's wishes. She was discovered by producer Billy Sherrill, who signed her to the Epic label, and with whom she enjoyed a series of 15 number one records in the country music charts and co-wrote *Stand by your man*. Wynette's performance of this now classic song, with a voice cracking under the weight of emotion, deflected attention from some of its irony, while another heartfelt hit *D-I-V-O-R-C-E* further reinforced her image as one of life's victims.

It was with country singer George Jones, her third husband, that Wynette found her greatest success. Together they recorded a series of highly regarded albums that chronicled their varying relationship, including *Take Me* (1971), *Together Again* (1980) and *Two Story House* (1980). When their six-year marriage finally ended Wynette returned to solo work. Beset by recurring health problems and personal traumas (in 1978 she was kidnapped and beaten) the boundaries between her songs and her life at times seemed blurred. Although her excesses were portrayed as epitomizing country music, much of her work, notably through Sherrill's big production numbers, took her outside the country arena.

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M.A. Bufwack and R.K. Oermann: *Finding her Voice: the Saga of Women in Country Music* (New York, 1993)

LIZ THOMSON

Wynkyn de Worde (*b c*1455; *d* London, 1534). English printer, of French origin. He was Caxton's assistant at Westminster, London, about 1480, and in 1495 he published an edition of Ranluf Higden's *Polycronicon*, the first book published in England to include musical notes. Wynkyn's reputation as an influential music printer rested for many years on the theory that he printed the *XX Songes*, a set of partbooks published in London in 1530, but this was later found to be the work of another printer who remains unidentified.

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M.C. Erler: 'Wynkyn de Worde's Will: Legatees and Bequests', *The Library*, 6th ser., x (1988), 107–21

MIRIAM MILLER

Wynne, David [Thomas, David Wynne] (*b* Penderyn, Glam., 2 June 1900; *d* Maesycwmmer, Mid Glam., 23 March 1983). Welsh composer. He worked as a miner before entering University College, Cardiff, as a mature student in 1925. He took the BMus in 1928, trained as a teacher for a year at Bristol University and became the first full-time music teacher at a Welsh school, at Lewis School, Pengam, Glamorgan (1929–60). He then taught at the Welsh College of Music and Drama in Cardiff (1960–70) and at University College, Cardiff (1970–80). In 1945 he won the Clements Memorial Prize and first made contact with Michael Tippett, one of the judges, whose support was crucial in his early career.

The early influences on him were Bartók and Schoenberg, though the influence of Schoenberg was a negative one: he realized that the dodecaphonic system was alien to his Celtic spirit, but it showed him that there were new ways of thinking, and that the way was open to new harmonic and structural principles. The influence of Bartók was much more positive, as his language and style become a lingua franca for so many composers of that period and later. This was allied to a rhythmic diversity which derived directly from the complex metrical patterns of Welsh poetry, particularly the work of poets like Dafydd ap Gwilym.

Wynne is at his best in his large-scale works, and his output is centred on his four symphonies and a quantity of large-scale chamber works. The complexity of his writing and the consequent technical demands made on performers have militated against regular performances of his music, but one of the peaks of his orchestral output is his Second Symphony of 1955, which is the climax of his early period.

Among his chamber works the five string quartets show him as a traditionalist at heart, in structure if not in language. This view is reinforced by his sonatas for violin, viola, trumpet and trombone, all with piano, and by the four piano sonatas, which combine a Bartókian drive with a Celtic complexity most notable in the slow movements, where the structural boundaries are often stretched to the limit by a free-fantasy approach.

A practical composer, he was not averse to writing *Gebrauchsmusik*, as may be seen in a series of orchestral works incorporating Welsh folktunes or original melodies in the style of Welsh folktunes, particularly in the two *Cymric Rhapsodies* and the *Welsh Folk Song Suite*. In his middle and later life he became interested in colouristic effects, as shown in his *Mosaic for Four Percussion Players* (1968). At this period he returned to a form of dodecaphony in which he used the 12 notes of the chromatic scale in a series of three chords each of which in turn formed the melodic and harmonic basis of an entire piece, as for example in *Octade* (1978). His Fourth Symphony, incomplete at his death, but with full and detailed sketches, is still unperformed, as are three large-scale stage works, *Jack and Jill*, *Night and Cold Peace* and *Cain*.

WORKS
(*selective list*)

STAGE

Jack and Jill (op, 1, Wynne), 1975
Night and Cold Peace (op, 1, Wynne), 1978–9
Cain (op, 1, Wynne), 1980–81

ORCHESTRAL

Rhapsody Conc. no.1, vn, orch, 1950; Sym. no.1, 1952 [withdrawn]; Sym. no.2, 1955; Sinfonietta, str orch, 1958; Welsh Folk Song Suite, 1960; Conc., 2 pf (3 hands), orch, 1962; Sym no.3, 1963 [rev. 1966]; Rhapsody Conc. no.2, va, orch, 1964; Cymric Rhapsody no.1, 1965; Cymric Rhapsody no.2, 1968; Octade, 1978; Sym. no.4, 1983 [inc.]

CHAMBER AND SOLO INSTRUMENTAL

Str Qt no.1, 1944; Str Trio no.1, 1946; Pf Trio no.1, 1946; Va Sonatina no.1, 1946; Pf Sonata no.1, 1947; Vn Sonata [no.1], 1948; Str Qt no.2, 1949–50; Va Sonata, 1951; Vn Sonata no.2, 1952; Pf Sonata no.2, 1956; Tpt Sonata, 1956; 5 Pieces, cl, pf, 1957; Sonata, vn, hp, 1957; Suite, pf, 1958; Cl Qnt, 1959; Divertimento, 2 tpt, 2 trbn, 1959; Septet, fl, cl, bn, str qt, 1961; Org Sonata, 1965; Pf Trio no.2, 1965; Pf Sonata no.3, 1966; Pf Sonata no.4, 1966; Str Qt no.3, 1966; Mosaic, 4 perc, 1968; Duo, vc, pf, 1970; Pf Qt, 1971; Str Qt no.4, 1972; 6 Studies, pf, 1973; 3 Short Pieces, org, 1973; Divertimento, str orch, 1974; Sextet, wind, pf, 1977; Sonatina no.2, vn, pf, 1978; Music, kbds, perc, 1979–80; Str Qt no.5, 1980

VOCAL

Song cycles: Songs of Solitude (P.B. Shelley, A. Symons, G.R. Hamilton, J. Freeman, H. Trench, L. Johnson, R. Tagore), T, str orch, 1946; Chwe Chan, 6 songs (D. Nanmor, I. Fardd, D. ap Gwilym, M. ap Rhys, anon. 15th-century text, trans. G. Williams), T, hp, 1950; Ebb and Flow (Tagore, W. Whitman, Shelley), T, vn, vc, fl, cl, bn, pf, 1960; Coming Forth by Day (Egyptian text, trans. R. Hillyer), S, pf, 1964; Evening Shadows (Jap. text, trans. G. Bownas, A. Thwaite), S, pf, 1971; Six Songs (Jap. text, trans. Bownas and Thwaite), SSA, pf, 1972

Choral: Night Watch (E. Hughes), T, B, SATB, orch, 1957; Owain ab Urien (Taliesin), male chorus, brass, perc, 1967; The Traveller (Tagore), T, SATB, 1973; Night Music, S, str qt, pf, 1974; Geni Crist (Madog ap Gwallter), motet, SSATB, org, 1979; 2 Poems (W. Blake), chorus, 3 hp, 1980; 2 Poems (Blake), female chorus, pf, 1980

MSS in *GB-CDu*

Principal publisher: University of Wales Press

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B. Rands: 'The Music of David Wynne', *Anglo-Welsh Review*, xiv (1964), 80
R.E. Jones: *David Wynne* (Cardiff, 1979)

MERVYN BURTCH (text), MALCOLM BOYD (work-list, bibliography)

Wynsem Fragment (*D-Bsb* theol.q.290). *See* SOURCES OF KEYBOARD MUSIC TO 1660, §2(iii).

Wynslate [Wynslade, Winslade etc.], **Richard** (*d* Winchester, bur. 15 Dec 1572). English composer. He was a conduct (i.e. singer) of St Mary-at-Hill, London, from 1537 to 1540. Richard Winslade, Master of the Choristers (and therefore also Organist) of Winchester Cathedral from 1541, was very probably the same man. He apparently held these posts until his death; he is last mentioned in the Winchester Chapter Book in a list dated November 1572.

Wynslate's sole surviving composition is an antiphon for organ, *Lucem tuam* (*GB-Lbl* Add.29996, f.19*v*; ed. in EECM, vi, no.9) signed 'Rychard Wynslate'. Since this is one of only two names (the other being that of Richard Coxsun) which appear in the earliest section of this manuscript without a prefix such as 'Master' it is at least possible that Wynslate himself compiled this part of the manuscript. The repertory includes works by Thorne and Philip ap Rhys, both of whom were at St Mary-at-Hill in the 1540s and perhaps earlier. *Lucem tuam* is an unpretentious piece in three parts with the plainchant in the bass.

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B. Matthews: 'Winslade of Winchester', *MT*, cxix (1978), 711–12
W. Shaw: *The Succession of Organists of the Chapel Royal and the Cathedrals of England and Wales from c.1538* (Oxford, 1991)

JOHN CALDWELL/ALAN BROWN

Wyschnegradsky, Ivan Alexandrovich. *See* VÏSHNEGRADSKY, IVAN ALEXANDROVICH.

Wysocki, Kasper Napoleon (*b* Warsaw, 1810; *d* Zürich, 1850). Polish composer and pianist. He studied with Józef Elsner at the Warsaw Conservatory, and later with Karl Arnold in Berlin. He gave many concerts in Warsaw and Kraków (1839–40) and in Dresden (1841); ill-health frequently led to spells away from the concert hall. He wrote orchestral marches and dances, krakowiaks, mazurkas and a rhapsody for piano, and also a number of songs, which for a time enjoyed a measure of popularity in Poland. Some of his compositions were published in Warsaw and Leipzig.

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SMP (J. Reiss) [with work-list]
Biblioteka Warszawska (1853), no.4, p.346
E. Altberg: *Polscy pianiści* [Polish pianists] (Warsaw, 1947)

ZOFIA CHECHLIŃSKA

Wysocki, Zdzisław (*b* Poznań, 18 July 1934). Austrian composer of Polish origin. He studied at the Poznań

Conservatory, where his teachers included Stefan Bolesław Poradowski and Andrzej Koszewski, and in Vienna with Erich Urbanner (until 1970) and Dieter Kaufmann (1978–80). From 1971 to 1973 he worked at Universal Edition and later divided his time between choral conducting, performing as a pianist and a cellist, and teaching in Vienna and Graz. He took Austrian citizenship in 1976. He has won awards in both Poland and Austria.

Wysocki's output, primarily for chamber ensemble, reflects his preference for new and transparent sound structures achieved through unconventional performance techniques (*Fantasia*, 1981) and unusual combinations of instruments (*Quasi divertimento*, 1993). Characterized by colouristic richness and sharply contrasting effects, his music is similar in style to that of the Polish avant garde. Although the logic of his thematic development shows the influence of the Second Viennese School, he has rejected serialism and made only a very limited use of aleatory elements (in, for example, the *Fantasia* and the Trio, 1993). On the whole, his compositions are freely tonal and create a strong element of tension through a frequent use of dissonant intervals (Piano Quartet, 1990).

WORKS
(*selective list*)

Op: Gespräch mit einem guten Menschen (1, A. Böcs, after F. Karinty), 1991, Vienna, 18 June 1992

Inst: Präludium und Fuge, 3/6 perc, pf, 1966; Elegia in memoriam S.B. Poradowski, orch, 1968; Improvisazione e Fughetta, vc, pf, 1968; Sonata espressiva e polifonica, pf, 1968; Preludio e fuga mixtura, 2 pf, 1970; Wind Qnt, 1972; Conc., db, orch, 1975; 2 caratteri, gui, 1978; Fantasia, vc, pf, 1981; 4 miniaturi, vn, pf, 1984; Elegia 1943, orch, 1985; Conc., gui, str orch, perc, 1989; Pf Qt, 1990; Movimenti, 4 sax, 1991; Quasi divertimento, cl, sax, accdn, pf, perc, vn, db, 1993; Trio, vn, hn, pf, 1993; Quintettino, accdn, str qt, 1995; Etüden, chbr ens, 1996; Momenti, cl, sax, pf, vn, 1997; Musica de la passione, str orch, 1998–9

Vocal: Rapsodia Tatrzanska [Tatra rhapsody] (J. Kasprowicz), T, chorus, orch, 1965; Missa in honorem Ioannis Pauli Secundi, chorus, org, 12 insts, 1979–80; 2 Lieder (E. Wanderer), A, pf, 1987; De finibus temporum (G. Ungaretti, J. Przybos, W. Gross, Y.L. Gordon), S, 16 insts, 1994

Principal publisher: Edition Contemp Art

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E. Jensik and S. Viator: 'Komponistenporträt Zdzisław Wysocki', *ÖMz*, xliii (1988), 438 only

J. Breitner: *Der Kompositionsstil von Zdzisław Wysocki in seiner Duoliteratur mit Klavier* (thesis, Hochschule für Musik und darstellende Kunst, Vienna, 1996)

STEFAN JENA

Wyssenbach, Rudolf (*b* Zürich, ?1517–27; *d* before 1572). Swiss wood-cutter and printer. Son of Heinrich Wyssenbach, a shopkeeper, he was a wood-cutter in the employ of the Zürich printer Christoph Froschauer the elder from 1544. Around 1548 Wyssenbach set up his own press. In October 1551 he went into business with the printer Andreas Gessner the younger, but the partnership was dissolved by the end of 1553. Apparently he again worked as a wood-cutter and printer for Gessner from around 1557 to 1559.

Wyssenbach took the pieces in his *Tabulaturbuch uff die Lutten* (Zürich, 1550/*R*, 2/1663 as *Ein schön Tabulaturbuch*) from Francesco Canova da Milano and Borrono's *Intabulatura di lauto, libro secondo* (Venice, 1546). He transcribed them from Italian into German lute tablature, as he pointed out in the title and in the preface, in which he also mentioned the signs for *Mortanten*, but, according to his explanation, the execution of these ornaments needed oral instruction. He omitted the fantasias and included only two of Janequin's songs in arrangements by Francesco. However, he adopted exactly the same order as that of the original for Borrono's eight dance suites. One piece in Peter Fabritius's lute manuscript (1605–8), which was taken from Wyssenbach's print, as well as the date 1610 written in the Leipzig copy of the *Tabulaturbuch uff die Lutten*, show that Wyssenbach's publications were in use into the early 1600s.

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J. Dieckmann: *Die in deutscher Lautentabulatur überlieferten Tänze des 16. Jahrhunderts* (Kassel, 1931)

P. Leemann-Van Elck: *Zürcher Drucker um die Mitte des 16. Jahrhunderts* (Berne, 1937)

P. Leemann-Van Elck: *Die Offizin Gessner zu Zürich im 16. Jahrhundert* (Berne, 1940)

P. Päffgen: *Laute und Lautenspiel in den ersten Hälfte des 16. Jahrhunderts* (Regensburg, 1978)

HANS RADKE/PETER KIRÁLY

Wyton, Alec (*b* London, 3 Aug 1921). American organist of English birth. Trained at the RAM and at Exeter College, Oxford, he studied with G.D. Cunningham, and in 1946 was appointed organist of St Matthew's, Northampton, where he gave premières of works by Britten and Finzi. His career in the USA began in 1950 and following brief terms in Dallas and St Louis has centred on the Cathedral of St John the Divine in New York, where in 1954 he succeeded Norman Coke-Jephcott as organist and Master of the Choristers. From there he went on to teach as adjunct professor at Union Theological Seminary and as visiting professor at Westminster Choir College, Princeton. He served as president of the American Guild of Organists (1964–9). In 1974 he moved to St James's Church, New York, and in 1987 he retired to Ridgefield, Connecticut, where he directs the music at St Stephen's Church. Until 1993 he was chairman of the church music department at the Manhattan School of Music. He has lectured and given recitals throughout the USA and Canada. His altruism, wit and musical talents have served his commitment to church music and musicians well. In addition to composing for organ or choir, he has been a pioneer in bringing popular or 'mainstream' music into the church. He has given first performances of works by Felciano, Panufnik and Hamilton. He wrote and performed a *Dialogue* for Duke Ellington to perform at a sacred concert at the cathedral in 1968. Wyton has brought together and caused to flourish three separate traditions: English church music, American church music and music from outside the churches.

VERNON GOTWALS/R

Wyttenbach, Jürg (*b* Berne, 2 Dec 1935). Swiss composer and pianist. He studied at the Berne Conservatory with von Fischer and Veress, among others, at the Paris Conservatoire, where his teachers included Lefébure and Calvet, and with Karl Engel (1958–9). He has taught the piano at the conservatories of Biel (1959–67) and Berne (1962–6), and at the Basle Musik Akademie (from 1967). A specialist in the performance of new music, he co-founded the Basle Ensemble of the ISCM together with his wife, Janka Brun, the Holligers, and Nicolet and Eduard Brunner. He has received particular recognition for his interpretations of Schoenberg's *Pierrot lunaire*,

Stockhausen's *Mantra* and works by Elliott Carterand, which he has recorded for the Accord label.

As a composer, Wyttenbach was influenced early on by the music of Bartók and Stravinsky, as can be heard in the humorous-satirical choruses *Sutil und Laar* (1962–3). The *Drei Sätze* for oboe, harp and piano (1963) draw on Boulez and also on the music of Wyttenbach's friends Huber and Holliger. In the works that followed, Wyttenbach sought a direct and often dramatic expression; this reached its peak in *De metalli* (1965), which combines serial ideas and variation form with an implied warning against political repression. Dramatic elements are further exposed in *Paraphrase* (1969), and the *Exécution ajournées* (1970–71) can be described as 'instrumental theatre', in which music and action are coupled, producing a humorous, often grotesque or satirical, oppressive situation which synthesizes the essential traits of earlier works. From the 1970s he has increasingly appeared as a conductor. His honours include first prize in the Béla Bartók Competition, Indiana University (1958), a scholarship from the city of Stuttgart (1959) and a Paris Biennale prize.

WORKS
(*selective list*)

Stage: Encore!, actress, vc, 1986; Harlekinade, actress, 2 clowns, str qnt, 1986–91, rev. str orch, 1991 [after W.A. Mozart: K448]; Gargantua chez les Hélvètes du haut-valais (music theatre), spkr, 8vv, 8 insts, 1997–8, Altdorf, 1999

Orch: Pf Conc., 1963–4; Anrufungen und Ausbruch, wind, 1966; Ein Sätzchen für Sándor Veress, ob, 2 hn, str orch, 1993

Vocal: Scherzlied (J.W. von Goethe), chorus, 1961; Sutil und Laar (H.P. Matter), chorus, 2 pf, 1962–3; 4 Kanzonen (H. Arp, Matter), S, vc, 1964; 2 Nonsense-Verses, an Epigram and a Madrigal (O. Nash, S. Coleridge, anon.), S, vc, 1964; De metalli (L. da Vinci), Bar, orch, 1965; 3 chansons violées, 1v + vn, 1973, rev. 1981; Beethoven: Sacré? - Sacré Beethoven!, spkrs, vv, insts, 1977; Noch weisst du nicht, wess' Kind du bist, tango collage [after Beethoven], 1v ad lib, vn, pf, 1977 (1979); Patchwork an der Wäscheleine (C. Ives), scenic collage, 1979; Chansons ricochets (madrigal comedy, Rabelais), 5vv, 1980; Lamentoroso (Rabelais), 1v, 6 cl, 1984; Harmonie mit schräger Dämpfung (P. Klee), 1 female v + vn, 1990; Rondeau (Tango) (Rabelais), 1 female v + vn, 1990; On Cheating the Fiddler (D. Parker), 1v + vn, 1993; Der Herr von Doppelmoppel (K. Schwitters, Rabelais), Bar, B-Bar, 1994; Laut Käfig (haiku), cycle S, hp, 1995–7, arr. S, gui; . . . allerhand und fuss-und mund . . . (Rabelais, Goethe, H. Heine, Klee), 16vv, 1999

Chbr and solo inst: Sonata, ob, 1961; 3 Sätze, ob, hp, pf, 1963; Diversions, pf, 9 str, 1964, arr. pf, str orch, 1965; Nachspiel, 2 pf, 1966; Ad libitum, 1/2 fl, 1969; 3 Klavierstücke, 1969; Paraphrase, fl, pf/elec org, 1969; Exécution ajournée I, 13 insts, 1970; Str Qt 'Exécution ajournée II', 1970–71; Claustrophonie, 6 insts, 1973, film version 1979; Der Fliessbandmusiker, cl, 1973; Tarantella, vn, 1980; D'(hommage oder: Freu(n)de, nicht . . ., trbn, 1984–5; schlagZEITschlag, 4 perc, 1990–91, rev. 1996; Flûte alors! ou Suites des Grimaces de Pallas Athenae, fl, cl, 1993

Other: Kunststücke die Zeit tot zu schlagen, 1972

Principal publishers: Gerig, Guilys, Hiebner, Schott

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D.-F. Rauss: 'Jürg Wyttenach: Instrumentales Theater und Szenische Aktion', *Schweizer TheaterJb*, vl (1983), 182–202 [interview]

S. Schibli, ed.: *Jürg Wyttenbach: ein Portrait im Spiegel eigener und fremder Texte* (Zürich and Berne, 1994) [incl. work-list, list of writings, discography]

JÜRG STENZL

Wyvell (*fl* early 15th century). English composer, known only from the ascription to him of a three-part setting of *Sancta Maria Virgo intercede* in *GB-Cpc* 314, p.3, a fragment also containing works by Dunstaple.

MARGARET BENT

Wyzewa [Wyzewski], **Théodore** [Teodor] **de** (*b* Kalusik, 12 Sept 1862; *d* Paris, 15 April 1917). French musicologist and writer of Polish descent and Russian birth. He went to France with his family in 1869 and was educated at Beauvais, Paris, and the University of Nancy, where he took the licence ès lettres (1882), before settling in Paris. There he founded the *Revue wagnérienne* (1884–8) with Edouard Dujardin, and the Société Mozart (1901) with Adolphe Boschot and Georges de Saint-Foix. He began his career as a journalist with articles on the socialist movement outside France for *Le Figaro* and was later its music critic. In 1890 he became a contributor (mostly on music, contemporary literature and philosophy) for the *Revue des deux mondes* and *Le temps*; he also wrote for *Art moderne*, *Echo de Paris*, *Le correspondant*, *Gazette des beaux-arts*, *Revue bleue*, *Revue indépendante* and *Mercure de France*. He was an extremely erudite and cultured man, a friend of Mallarmé, Laforgue and Renoir, and a gifted Latinist with a knowledge of French, German, English, Russian, Polish, Dutch and Italian. His major works on music are the collection of articles, *Beethoven et Wagner* (Paris, 1898, 2/1914), and with Saint-Foix the first two volumes of *W.A. Mozart: sa vie musicale et son oeuvre* (Paris, 1912, 2/1936). After Wyzewa's death Saint-Foix wrote the three final volumes alone (Paris, 1936–46). In addition to writing several articles on Mozart (particularly his youth), on Haydn's development and on Wagnerian literature in France, Wyzewa published a collection of Clementi's piano works with a detailed historical preface.

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□



Xänorphica. *See* SOSTENENTE PIANO, §1.

Xanthoudakis, Haris (*b* Piraeus, 18 June 1950). Greek composer and musicologist. He studied with Varvoglis at the Hellenic Conservatory, Athens (harmony, 1964), privately with Papaïoannou (composition, 1966–71) and with Adamis (electronic music, 1972–3). After working under Hadjidakis at the Third Programme of Hellenic Radio, he undertook further studies in France with Xenakis, at the Centre d'Etudes de Mathématique et d'Automatique Musicales (CEMAMu) and at the Group de Recherches Musicales (1979–85). After returning to Athens he taught at the National Conservatory (1985–6) and the Athenaeum Conservatory (1987–93). In 1989 he co-founded (with the composer Kostas Moschos) the Institute of Research in Music and Acoustics. As a professor and coordinator of its music department, at the Ionian University, Corfu (from 1993), he gave a new impetus to research on Greek art music after the fall of Constantinople (1453) and 19th-century Ionian music.

Initially shaped by his keen interest in serialism and electro-acoustic technology, Xanthoudakis's compositions are characterized by emotional restraint and profound humour. By applying serial procedures to tonal material, in works such as the widely performed *Tango Plus-Minus* and the double bass concerto (1991, rev. 1996), he has found an unorthodox way in which to recover the trajectory of musical tradition. Such procedures aim, according to the composer, to unmask the fraud inherent in the aesthetic position of the serial avant garde.

WORKS
(*selective list*)

Vocal: Eléni [Helen] (cant., Y. Seféris), mixed chorus, 1972; Argo (A. Embirikos), nar, orch, tapes, 1981; Sym. (A. Zakythinos), S, Mez, T, Bar, orch, 1992; 3 Songs (A. Pallis), children's chorus, 1993–4; Pictures at an Exhibition (textless), SATB, fl, a fl, 2 cl, a sax, t sax, tpt, 2 trbn, tuba, accdn, 2 gui, perc, vn, vc, tape, 1996; O Kreetikos [The Cretan] (D. Solomos), S, orch, 1998; Nekriki odhi [Funeral Ode] (D. Solomos), S, wind qnt, 1998; Mass (Messa Gregoriana), Mez, mixed chorus, orch, 1999; B-A-C-H (cant., no text), S, chorus, orch, 2000

Orch: Tpt Conc., 1977; Webern-Variationen, chbr orch, 1979; Concertante Variations, orch, 1981, rev. 1983; Palimpsest, chbr orch, 1987; Terra dove, orch, 1989; Db Conc., 1991, rev. 1996

Chbr: Rondo, vn, va, vc, 1971; Heterophony, tuba, pf, perc, 1973, rev. 1976; Concertante, ob, cl, bn, tpt, perc, str, 1974; Kondyliés, 3 perc, 1976; Sonatina, 2 fl, 1984; Conspirations sans silence, cl, 1985; Fantasia supra 'L'homme armé', fl, cl, vn, va, pf, perc, 1986; Tango Plus-Minus, chbr ens, 1986; Concertino, str, 1989; Modus ponens, fl, cl, tpt, euphonium, pf, vn, vc, db, 2 perc, 1991; Wind Qnt, 1994; Divertimento, cl, vn, va, vc, 1996; Divertimento, 8 brass, 1996–7

El-ac: Organum, ens, tape, 1971; Study 1, 3 synth, 1972; ViolonCelloStimmen, vc, perc, elecs, 1977; Couple T.S., pf, elecs, 1981; La troute, tuba, tape, 1981; . . . un aubregon de fer . . ., tuba, synth, 1982; Organum 2, elec gui, synth, 1983; . . . mee monan opsin . . . [. . . not only thy face . . .], ob, tape, 1986; Le sommeil de Dédale, chbr orch, tape, 1986; Haydn-Variationen, tpt, elecs, 1987; Les visages de la nuit, db sax, tape, 1989

Tape: Study 2, 1973; Oresteia, 1975; Study 3, 1980; Waste Land, 1980; Anamorfosseis [Reformations], 1984; Comment(ari)um, 1984; L, comme Bunuel, ou la forêt des symboles, 1984; La dame aux camélias, 1985; Paraphrases, 1985; Perigordion, 1985; Le voyage de Cyrano, 1985; I alligoria ton oron [The Allegory of the Hours], 1987; I ores [The Hours], 1987; Mix-Ages, 1987; Ou symphonia, ou melodia, oudhé moussiki [Neither Consonance, Nor Melody, Nor Music], 1987; Motetus, 1988; 1 . . . 789, 1989; Paradromi [Inadvertence], 1989

WRITINGS

'Mia ennoiologhiki anadifissi sti theoria tis moussikis' [Semantic research in music theory], *Echos*, no.13 (1974), 56–9

'Kinimatografos ke moussiki: i periptossi tou Mauricio Kagel' [Cinema and music: the case of Mauricio Kagel], *Film*, no.18 (1979), 111–19

Aspects de la signification du timbre dans la musique du XXe siècle (diss., U. of Paris, 1981)

'Les origines de l'orchestration moderne', *Revue internationale de musique française*, no.18 (1985), 22–8

'Et in Arcadia ego: metamodernismos ke paradossi sti simerini moussiki' [Et in Arcadia ego: postmodernism and tradition in today's music], *O politis*, nos.81–2 (1987), 110–11

Keimena ya mia litourghiki theoria tis moussikis (Athens, 1992)

'Mantzarou tychae' [Destinies of Mantzaros], *Porphyras*, no.75 (1995), 25–34

'I proti istoria tis neoellinikis moussikis' [The earliest history of modern Greek music], *Porphyras*, no.79, (1996), 83–90

GEORGE LEOTSAKOS

Xenakis, Iannis (*b* Braïla, ?29 May 1922). French composer of Greek parentage. He belongs to the pioneering generation of composers who revolutionized 20th-century music after World War II. With the ardour of an outsider to academic musical life, he was one of the first to replace traditional musical thinking with radical new concepts of sound composition. His musical language had a strong influence on many younger composers in and outside of Europe, but it remained singular for its uncompromising harshness and conceptual rigour.

1. Early life. 2. Architecture. 3. Musical research. 4. Works overview. 5. Early works. 6. *Metastaseis*. 7. Macroscopic stochastic music. 8. 'Symbolic music'. 9. Ancient theatre and *Polytopes*. 10. Microscopic stochastic music. 11. 'Morphological' compositions. 12. Globally tempered sieves and cellular automata. 13. Electro-acoustic works.

1. EARLY LIFE. The eldest child of a Greek businessman, he was born in Romania, and at the age of ten was sent to a boarding school on the Greek island of Spetsai. An outsider there, he immersed himself in science and Greek literature, both of which were to become lifelong interests. His early musical experiences were various: at home he heard classical piano music played by his mother and the



Iannis Xenakis, 1966

music of gypsy bands; on Spetsai he encountered Byzantine liturgical music and Greek folk music and dance; he also sang in the school choir (whose repertory included works of Palestrina), and absorbed classical music from the radio. Later, during World War II, a comrade in the Greek Resistance was to introduce him to the music of Bartók, Debussy and Ravel.

In Athens at 16, while preparing for the civil engineering entrance examination to the Athens Polytechnic, Xenakis took lessons in piano and music theory. He entered the Polytechnic in the autumn of 1940, but it closed following the Italian invasion of Greece in November of that year, and closed again several times during the course of the war. At first Xenakis took part in right-wing nationalist protests, but at the end of 1941 he joined the resistance of the communist-led National Liberation Front (EAM) against the German occupation (April 1941 to October 1944). He took an active part in mass demonstrations against, among other things, the German confiscation of all food supplies (which caused thousands of deaths in the winter of 1941–2) and the attempts to deport Greeks to carry out forced labour in Germany in February 1943. One photograph of this time shows Xenakis marching in the front row of a demonstration (Matossian, 1981). Later in his life, the composer was to speak of his experience of acoustic mass phenomena in these events, such as the way rhythmically regular shouts turned into chaotic screams of fear when the Nazis opened fire.

British forces arrived in Greece in mid-October 1944 to eliminate the EAM and restore the Greek monarchy; and in December of the same year, as a student in the 'Lord Byron' unit, Xenakis took part in street fighting against British tanks. He was seriously wounded when a shell hit him in the face. While he was in hospital, the EAM lost its political and military power, whereupon the 'White Terror' was unleashed on former Resistance members. In spite of his wartime experiences, Xenakis gained his diploma in February 1946. He was then conscripted into the national armed forces, where he heard for the first time of the concentration camps to which former Resistance fighters were being sent; he deserted and went into hiding. Condemned to death (his sentence was in 1951 commuted to ten years' imprisonment) and stripped of his Greek citizenship, he managed to reach Italy with a false passport in September 1947, and illegally crossed into France in the hope of reaching the USA. However, he was forced to remain in Paris as an illegal immigrant with no material resources of any kind.

2. Architecture. To earn his living, Xenakis worked until 1959 in Le Corbusier's studio, at first as an engineer, but gradually playing a greater part in architectural design. He designed the kindergarten on the roof of the residential block in Nantes-Rézé, parts of the government buildings in Chandigarh, India, the rhythmically articulated glass façade of the monastery of St Marie de La Tourette, near Lyons, and the greater part of the chapel there. Finally, he was responsible for the unique shape of the Philips Pavilion at the 1958 Brussels Exposition Universelle, based on a sketch of Le Corbusier.

Most of his later architectural projects were intended for musical uses: a concert hall and studio for Scherchen's musical centre in Gravesano (Ticino) in 1961 and the same for the Cité de la Musique in Paris in 1984; but the only design to be realized was the *Diatope*, one of his invented *Polytopes*. The space for a unique sound-and-light experience, it comprised a tent-like construction which was erected outside the Centre Pompidou in Paris for its opening in 1977 and later re-erected in Bonn for a Xenakis festival.

3. Musical research. In Paris, Xenakis tried to compensate for the musical education he had missed during the war through self-directed study by taking lessons with Honegger and Milhaud. He also attended Messiaen's analysis course at the Conservatoire (1950–52). Between 1955 and 1966 Scherchen repeatedly invited him to Gravesano, where he met musicians and experts in electro-acoustics (including Max Mathews). The articles Xenakis contributed to Scherchen's *Gravesaner Blätter* formed the basis for his book *Formalized Music* (the first edition, in French, appeared in 1963). From 1957 to 1962 he worked in Schaeffer's Groupe de Recherches Musicales (GRM; until 1958, Studio d'essai de la Radio-Télévision Française), where he realized his early electro-acoustic works. Invited to Japan in 1961, he received there enduring impressions of Asian musical culture which strengthened him in his idea of 'universal musical structures'. In 1962 Xenakis composed a group of instrumental works with the help of a computer at IBM Paris (Schmidt, 1995, Baltensperger, 1996). In order to extend his research into the nature of sound itself with the help of the computer, he founded EMAMu (Equipe de Mathématique et Automatique Musicales) in 1966, which in 1972 became CEMAMu (Centre d'Etudes de Mathématique et Automatique Musicales). From 1967 to 1972, Xenakis taught at Indiana University in Bloomington, where he also directed a Center for Mathematical and Automated Music. He was a visiting professor at the Sorbonne (1973–89), and was awarded a doctorate there for his interdisciplinary research (*Arts/Sciences: alliages*) in 1976.

4. WORKS OVERVIEW. Unusually, Xenakis's first compositions were for orchestra, a medium which enabled him to realize his conception of sound masses; only later did he turn to smaller ensembles and solo instruments. He initially preferred writing for strings because of their abundance of sound colours and ability to move seamlessly between pitches. But from the late 1960s on, he has also required woodwind and brass to play glissandos. He did not turn to the piano until he began to use 'finite' sets of pitches in *Herma* (1961).

Beginning with *Nuits* (1967–8), Xenakis treated the human voice like an instrument with pizzicato-like accents, consonantal and guttural articulation of abstract phonemes, and extremely demanding ranges in dynamic and pitch. At the same time he entertained an ideal of untrained, 'peasant' voices, especially for his musical conception of ancient theatre, in which singers also play bells, gongs, stones and so on.

His writing for percussion began in earnest first with *Persephassa* (1969) and then in a series of powerful, innovative works in the 1970s and 80s (for *Pléïades* he invented a new instrument – the 'Six-Xen').

Of singular importance to Xenakis's work is the dimension of physical space. The first signs of this were in *Pithoprakta* (1955–6) in which the concluding unison is distributed around the string section in very high harmonics. The brass sounds are similarly treated in *Eonta* (1963–4), while in *Terretektorh* and *Nomos gamma* the audience is placed among the members of the orchestra who are dispersed around the performance space. Nevertheless, Xenakis subsequently concluded that the best way to control the spatial dimension was through the use of loudspeakers, as with the several hundred used in the Philips Pavilion, or in several of his later *Polytopes*, above all in the *Diatope* (1977).

Though Xenakis's music is often extremely elaborate in detail, that detail is essentially at the service of the whole, this is particularly evident in the specific manner of the creation of the compositional algorithms ST (Free Stochastic Music) and GENDYN (Dynamic Stochastic Synthesis). Form never emerges from the development of thematic cells but from the collage-like succession or superimposition of segments that display strong internal connections, although heterogenous material is sometimes interpolated as well. The proportions of the parts and the ebb and flow of tension in a work are determined with an infallible instinct for musical dramaturgy.

5. EARLY WORKS. This period includes everything before *Metastaseis* (1953–4), which was detached from a triptych called *Anastenaria* to mark the beginning of the 'official' output. (*Anastenaria* also comprised two other quite substantial works, *Procession aux eaux claires* and *Sacrifice*, inspired by northern Greek festivals of pre-Christan origin). Youthful essays in composition appear not to have survived, though among them Xenakis has mentioned the monodies *Odes de Sappho* (Varga, 1982). The early works have not been published (although they have been studied, by Mâche in Restagno 1988; Solomos, 1996; and Baltensperger 1997), with the exception of *Zyia*, which was printed and performed in 1994. These pieces reflect Xenakis's early ambition to emulate Bartók by founding a contemporary 'Greek' music, and approaching the traditional musical heritage with a systematic analytical eye, without renouncing contemporary compositional techniques of Western modernism. This project was expounded in the article 'Provlimata Ellenikis Mousikis Synthesis' ('Problems of Greek music composition'). The elements of Greek folk music that were adapted include the use of certain modes, parallel 4ths, the specifically northern Greek type of vocal polyphony, and the unequal additive rhythms (*aksak*). Xenakis's sense of structure and 'formalization' reached its peak in *Sacrifice*, a 'mechanism' based upon a Messiaenesque *mode de valeurs* with the help of a Fibonacci series (*see* FIBONACCI SERIES). Fibonacci series also determine the time structures of *Metastaseis*, which resemble, in some respects, the rhythmic spacing of glass panels on the façade of the monastery of La Tourette (cf Baltensperger, 1996, p.303).

6. 'METASTASEIS'. Most of the fundamental musical problems, as he perceived them, were confronted by Xenakis in *Metastaseis*. In effect, he laid the foundation here for his entire musical career with the concept of 'sound composition', described in the essay 'Les Métastassis': 'The sonorities of the orchestra are building materials, like brick, stone and wood . . . The subtle structures of orchestral sound masses represent a reality that promises much'. In the same essay Xenakis translates the Greek *metastaseis* as 'transformations', referring to the continuous evolution of massive glissando structures on the one hand and the discontinuous transpositions and permutations of pitches on the other. The concept of 'transformation' – in a strictly mathematical sense the interrelations between musical structures (where structure is to be understood as a set of relationships between musical parameters) – is central to Xenakis's thought. Its manifestations include transformations of geometrical figures (group theory), scales (sieve theory), melodic outlines (random paths), polyphonic structures (arborescences), spectral screens (granular synthesis) and wave forms (stochastic synthesis).

Xenakis's plotting of the massed glissandos of *Metastaseis* on ruled millimeter graph paper reflects his basic concept of a musical 'space-time': with pitch on the *y* axis 'ordinate', and time on the *x* axis, a two-dimensional space is created in which potentially time-independent musical structures can be contained in a temporal setting. As in Einstein's theory of relativity, time becomes a mere dimension in a homogeneous, isotropic space, not distinguished in any way from the dimension of pitch. (This is very important for the later geometrical transformations of such structures as arborescences).

For the composition of the middle section of *Metastaseis* Xenakis developed a highly idiosyncratic dodecaphonic technique. In his space-time concept, the pitches are associated with 'differential' durations from the Fibonacci series. Pitch manipulation within 12-tone rows is determined by the systematic use of mathematical permutations of row segments; the transposition of rows through rotation; and the concept of the 'diastematic series' based on the six interval classes rather than the 12 pitch classes. *Metastaseis* is the first work in which Xenakis constructed ruled surfaces in a two-dimensional projection. These surfaces may be understood as straight line paths bent along curved trajectories. Besides their use in later works (such as *Syrmos* and *Stratégie*), they define the unique shape of the Philips Pavilion, conceived by Xenakis as the setting for Varèse's *Poème électronique*, and Le Corbusier's picture projections for the Brussels Exposition Universelle of 1958.

7. Macroscopic stochastic music. In his article 'La crise de la musique sérielle' (1994), Xenakis rejected serial method as unsuitable for his compositional objectives. At the same time, like the serialists, he followed Messiaen's example in retaining the independent structuring of individual musical parameters. This manifesto was, in fact, less of a polemic against serialism and more the renunciation of traditional polyphonic part writing, in order to establish the complete independence of sound events within sound masses. This independence is the theoretical precondition for the applicability of the kinetic theory of gases to musical composition. (According to this theory, the temperature of a gas derives from the independent movement of its molecules.) Xenakis focussed his compositional process upon the large-scale features – such as outline, density or temperature – of whole 'clouds' of sounds, like the pizzicato-glissando clouds in *Pithoprakta*, and their alteration in time. By means of stochastic distribution functions the macroscopic properties of the mass are linked to its microscopic structure: each sound-particle of the score is precisely defined, yet contributes to the overall sound impression in its own individual way.

In *Achorripsis* (1956–7) Xenakis formalized his stochastic method to a point where it could be automated by means of a computer programme, with the help of which he was able to generate the family of ST compositions in 1962. In addition, he experimented with 'injecting memory into the stochastic method' (Varga, 1982): by means of transitional probabilities (the Markov chain), he established a dynamic equilibrium between musical 'states' and then disrupted it, following a predetermined plan (e.g. in *Syrmos, Analogique A* and *B*). Stochastics were also used to create sound textures employed in the musical 'games' *Duel* (1959) and *Stratégie* (1962), using a mathematical game theory developed for the simulation of situations of military or economic conflict (Schmidt, 1995); for the presentation of unordered pitch sets in *Herma* (1961); for the piano solo of *Eonta* (1963–4); and for the gigantic glissando fields of *Nomos gamma* (1967–8). Such ideas continue to play a part in Xenakis's most recent music, though no longer necessarily applied with precise calculation.

8. 'Symbolic music'. Stochastic music may have led to the control of sound masses, yet the determination of the notes themselves had no other foundation than the application of the kinetic theory of gases to musical objects. In this crisis of fundamentals, Xenakis turned to logic and sets – much as mathematicians had around 1900 (Eichert, 1994). The goal of this project, entitled 'Symbolic Music', was the foundation of a musical high-level calculus in which the concrete dimensions (i.e. the musical parameters) are abstracted and rendered into algebraic forms. Only after this process are they given a musical interpretation. This 'syntactic' treatment of musical structures entailed emptying them of any significance normally attributed by musical tradition. The abstract formalism underlying the manipulation of pitch sets in *Herma*, for example, was subsequently extended to the investigation of the regular proportions of complex scales (sieves), by imposing a group structure on the sets (the set of whole numbers). In *Nomos alpha* (1966) and *Nomos gamma* (1968) regular proportions (symmetries) are also explored in two and three dimensions with the help of geometrical transformation groups, which guide the sound-constellations in time or in a multiple counterpoint. Unlike Messiaen's modes, which establish symmetries within the octave, sieves explore asymmetrical scales which reject octave equivalence and generate seemingly chaotic structures. The analysis and synthesis of the sieves was later automated by a computer programme (given in *Formalized Music*). During the 1960s and 70s, Xenakis's preference was for sieves constructed of microintervals (some as small as eighth-tones). 'Tempered' sieves appeared later with the *pelog*-like scale of *Jonchaies* (1977), *Aïs* (1980) and *Shaar* (1983), and applied to other musical parameters as well, especially to duration.

9. Ancient theatre and 'Polytopes'. Instead of composing operas, Xenakis developed his own vision of a 'synthesis of the arts' on the basis of ancient drama, as in his *Oresteïa* (1965–6), to which were later added *Kassandra* (1987) and *La déesse Athéna* (1992) to complete Aeschylus' trilogy. In his programmatic text 'Notes sur la musique du théâtre antique' he expounds the idea of an 'abstract general singing', which derives from the formalization of structures 'invariant in space and time' (*Arts/Sciences: alliages*); this includes, then, both Xenakis's conception of recitation in the ancient theatre and his experience of the same in Japanese *kabuki* and *nō*. (The flexible pitches of Asian music may also have caused the softening of rigid glissandos into the elegant, curved lines which were later to join together in the branching structures of arborescences.)

One particular motivation for bringing the arts together in an organized 'manifoldness' was Xenakis's perception of their underlying common 'funda-mental' structures, such as the abstract structure of total order. In his *Polytopes* (Revault d'Allonnes, 1975) as well as music Xenakis organized 'clouds' of light sources, the movement of laser-beams in space and the rhythm of electronic lightning flashes, at first by mechanical means, later using computer programmes. In addition to the few projects that were realized, such as the *Diatope*, there are others which remain utopias. These include a net of sound and light spread out above Paris, and the use of intercontinental satellite technology to illuminate the dark side of the moon or to generate an artificial Northern Lights. (The second idea had been planned for the bicentennial of the USA.) (*Musique – Architecture*, pp.181–91; *Arts/Sciences: alliages*, pp.11–18).

10. Microscopic stochastic music. At Bloomington, Xenakis used a computer to realize his particular idea of sound synthesis, which consisted of stochastically manipulating the electric sound signal directed towards the loudspeakers. Once again this experiment was documented ('New Proposals in Microsound Structure', *Formalized Music*): 'We can imagine the [sound] pressure variations produced by a particle capriciously moving in a non-determinate way around positions of equilibrium along the sound-wave ordinate'. Here the macroscopic aspect of probabilities (the law of large numbers, which levels out the probability fluctuations on the large scale) is replaced by the microscopic aspect (the dramatic accumulation of probability fluctuations in time): instead of the behaviour of the whole cloud, the object of attention now is the random path of a single particle inside the cloud.

Until the 1990s, Xenakis produced little electroacoustic music with the aid of these theories, but he used

the idea of random paths for the creation of capricious pitch movements in works such as *Mikka* (1971) and *Mikka S*, partly by transferring computer printouts of synthesized sounds directly into a continuous sequence of glissando curves. In *Cendrées* (1973) and *N'shima* the glissando curves are broken up to achieve a unique expressive effect, especially for the human voice, while other structures result from the technique of 'polygonal variation', by which a melodic contour, represented in two-dimensional pitch-time space by an open polygon, is incessantly reshaped, each vertex of the polygon being subjected to separate random displacement (e.g. in *Jonchaies* and *Ikhoor*). Such random paths represent the most general way of defining continuous melodic lines or chains of randomly plotted notes, as in some sections of *Mists* (1981).

11. 'MORPHOLOGICAL' COMPOSITIONS. Having initially rejected linear polyphony in his stochastic experiments, in the 1970s Xenakis tried instead to modify it by designing complex, coherent linear structures, or 'arborescences', beginning with *Evryali* (1973). Keyboard instruments, with their discrete pitches, seem in particular to have challenged his imagination in relation to the idea of a coherent continuity. The piano concerto *Erikhthon* (1974) for instance, in which the orchestra plays some of the piano's arborescences as glissando chains, might be interpreted in this context as a dialectical treatise on continuity and discontinuity in music. Arborescences are regarded by Xenakis as a 'general extension of the polyphonic principle' (see his commentary on *Gmeeoorh*, 1974). They describe a 'branching' in time, a multiple fanning-out of a single voice into a 'thicket' of many voices: the four orthodox serial transformations – transposition, inversion, retrograde and retrograde inversion – are embedded in a generalized geometric transformation group, which also embraces rotation in space and time, enlargement and reduction. In effect, 'elastic' geometric transformations mediate between different expressions of one and the same underlying abstract branching structure.

The organic form of arborescences is an extension of the interest in 'natural' forms that Xenakis had already shown in *Terretektorh* (1966), *Nomos gamma* (1967–8) and *Synaphaï* (1969). He invented the computer system UPIC (Unité Polyagogique Informatique du CEMAMu) to automate the design of these natural forms and extend them to the area of sound synthesis ('microcomposition'). His search for a universal theory of form is documented in the article 'L'univers est une spirale'.

12. GLOBALLY TEMPERED SIEVES AND CELLULAR AUTOMATA. In the 1980s and 90s sieve structures became the 'solution to half the problems in composition' ('A propos de *Jonchaies*', 1988). Xenakis inclined towards writing extended 'sound-veils' (Robindore, 1996), by taking sieved melodic lines, and compressing and stretching them, superimposing them in an asychronous way, or generating a kind of 'sound-halo' around them ('A propos de *Jonchaies*'). An alternative to layering is a global definition of sieves with respect to time, aided by 'cellular automata' (e.g. in *Horos*) which expand the development of sound in time by means of deterministic chaos (Hoffmann, 1994). Xenakis associates the flow of time with a general conception of current and turbulence (for instance, *Roáï* means 'floods'). While his works for ensemble (e.g. *Thalleïn* and *Jalons*) display a mobile manner in realizing the most varied sonic ideas – from trills and extended oscillations to funeral march-like sections – the compositions for large orchestra since *Ata* (1987) tend towards gigantic 'amalgamated' clusters in an increasingly monolithic style. Their mixing of inharmonic, dense spectra to generate a complex amalgam of sound colours is much like his approach to electro-acoustic sound synthesis. Even the string quartets of this period (*Tetora*, 1990; *Ergma*, 1994) exhibit such a tendency.

13. ELECTRO-ACOUSTIC WORKS. Although Xenakis has produced substantially less electro-acoustic music than music for instruments he has researched intensively in the area since the start of his career. Taken as a whole his tape output suggests a time-loop-like evolution of a single mighty sound stream, endlessly differentiated internally. In particular he has explored the dense spectra of noise-like sounds, rich in partials, which appear similar to sounds emanating from acoustic mass phenomena. Stochastic distributions determined the montage of early electro-acoustic pieces, the density of the acoustic events controlled by means of multiple mixing of *concrète* sound-sources (Di Scipio, 1995; Delalande, 1997). Such sources have included instrumental sounds, often with extended playing techniques (e.g. exaggerated bow-pressure, playing right up against the bridge, the use of additional *col legno* noise, wind multiphonics) as in *Persépolis* (written for the 1971 *Polytope*) and *Hibiki Hana Ma* (for the 1970 Osaka World Fair). *La légende d'Eer* (1977), the singular 46-minute sound-universe for the *Diatope*, technically the most advanced of the *Polytopes*, is, like *Persépolis*, a maelstrom of gradually swelling sound which has a palpable physical effect on the listener. Up to eight independent tracks allow the mixing of diverse channels during a performance.

Another way Xenakis has generated complex sounds from rich, transitory spectra is with the combination of many short pulses or 'sound grains'; such 'granular synthesis' was realized with analogue equipment in *Analogique B* (1958–9). He also attempted its implementation on the computer (Leprince-Ringuet in Gerhards, 1981, p.53) but the technique was developed further by others.

The multi-track superimposition of already complex sounds is also the basic idea of graphic synthesis with the UPIC system. As a first step wave forms are either designed freely by hand or sampled from complex sound-sources. As a second step, dozens of pitch curves are defined, in order to turn these waves into simultaneous sound, by means of a battery of oscillators. Most recently, by means of Xenakis's own computer programme GENDYN (1991) and his Dynamic Stochastic Synthesis algorithm, up to 16 time-variant sound tracks may be synthesized in parallel. The algorithm covers the entire range between constant and chaotically fluctuating spectra, i.e. between the 'frozen' musical note and complex noise. It thus represents a refinement of the explorations of stochastic synthesis with the computer which Xenakis began 20 years ago.

WORKS

ORCHESTRAL

Anastenaria: le sacrifice, orch (51 insts), 1953, sketch

Metastaseis, 1953–4; SWF SO, cond. H. Rosbaud, Donaueschingen, 16 Oct 1955

Pithoprakta, 1955–6; Bavarian RSO, cond. H. Scherchen, Munich, 8 March 1957

Achorripsis, 21 insts, 1956–7; Colón cond. Scherchen, Buenos Aires, 20 July 1958
Duel, 2 small orchs, 1959; Radio Hilversum PO, cond. D. Masson and F. Terby, Hilversum, 18 Oct 1971
Syrmos, 12 vn, 3 vc, 3 db, 1959; Ensemble Instrumental de Musique Contemporaine, cond. Simonović, Paris, 20 May 1969
Stratégie, 2 small orchs, 1959–62; Venice Festival Orchestra, cond. B. Maderna and C. Simonović, 25 April 1963
ST/48, 48 insts, 1959–62; Orchestre Philharmonique de l'ORTF, cond. L. Foss, Paris, 21 Oct 1968
Akrata, 16 wind, 1964–5; cond. Simonović, Paris, 1965
Terretektorh, 1966; Orchestre Philharmonique de l'ORTF, cond. Scherchen, Royan, 3 April 1966
Polytope, 4 orch groups, 1967; Ensemble Instrumental de Musique Contemporaine, cond. Simonović, Montreal, Expo 67, 1967
Nomos gamma, 1967–8; Orchestre Philharmonique de l'ORTF, cond. C. Bruck, Royan, 4 April 1969
Kraanerg (ballet), orch, tape, 1968; Ottawa, June 1969
Synaphaï, pf, orch, 1969; Pludermacher, cond. M. Tabachnik, Royan, 6 April 1971
Antikhthon (ballet), 1971; cond. Tabachnik, Bonn, Festival Xenakis, 21 Sept 1974
Eridanos, 8 brass, str orch, 1973; Ensemble Européen de Musique Contemporaine cond. Tabachnik, La Rochelle, 13 April 1973
Erikhthon, pf, orch, 1974; C. Helffer, Orchestre de l'ORTF, cond. Tabachnik, Paris, 21 May 1974
Noomena, 1974; Orchestre de Paris, cond. G. Solti, Paris, 16 Oct 1974
Empreintes, 1975; Netherlands Radio PO, cond. Tabachnik, La Rochelle, 29 June 1975
Jonchaies, 1977; Orchestre National de France, cond. Tabachnik, Paris, 21 Dec 1977
Aïs, amp Bar, perc, orch, 1980; S. Sakkas, Gualda, Bavarian RSO, cond. Tabachnik, Munich, 13 Feb 1981
Pour les baleines, str, 1982; Orchestre Colonne, cond. D. Masson, Orléans, 2 Dec 1983
Lichens, 1983; Liège PO, cond. Bartholomée, Liège 16 April 1984
Shaar, str, 1983; Jerusalem Sinfonietta, cond. J.- P. Izquierdo, Tel Aviv, 3 Feb 1983
Alax, 3 ens of 10 insts (fl, cl, 2 hn, trbn, hp, perc, vn, 2 vc), 1985; Ensemble Modern, Ensemble Köln, Gruppe Neue Musik Hanns Eisler, cond. E. Bour, Cologne, 15 Sept 1985
Horos, 1986; Japan PO, cond. H. Iwaki, Tokyo, 24 Oct 1986
Keqrops, pf, orch, 1986; R. Woodward, New York PO, cond. Z. Mehta, New York, 13 Nov 1986
Ata, 1987; SWF SO, cond. M. Gielen, Baden-Baden, 3 May 1988
Tracées, 1987; Orchestre National de Lille, cond. J.-C. Casadeus, Paris, 17 Sept 1987
Kyania, 1990; Montpellier PO, cond. Z. Peskó, Montpellier, 7 Dec 1990
Tuorakemsu, 1990; Shinsei Nippon Orchestra, cond. H. Iwaki, Tokyo, 9 Oct 1990
Dox-Orkh, vn, orch, 1991; Arditti, BBC SO, London, cond. A. Tamayo, Strasbourg, 6 Oct 1991
Krinöïdi, 1991; Orchestra Sinfonica dell'Emilia-Romagna 'Arturo Toscanini', cond. R. Encinar, Parma, May 1991
Roáï, 1991; Berlin RSO, cond. O. Henzold, Berlin, 24 March 1992
Troorkh, trbn, orch, 1991; C. Lindberg, Swedish RSO, cond. E.-P. Salonen, Stockholm, 26 March 1993
Mosaïques, 1993; Orchestre des Jeunes de la Méditerranée, cond. Tabachnik, Marseilles, 23 July 1993
Dämmerschein, 1993–4; Cologne RSO, cond. Peskó, Lisbon, 9 June 1994
Koïranoï 1994; NDR SO, cond. Peskó, Hamburg, 1 March 1996
Ioolkos, 1995; SWF SO, cond. K. Ryan, Donaueschingen, 20 Oct 1996
Voile, str, 1995; Munich Chamber Orchestra, cond. C. Poppen, Munich, 16 Nov 1995
Sea-Change, 1997; BBC SO, cond. A. Davis, London, 23 July 1997
O-Mega, perc solo, chbr orch, 1997; E. Glennie, London Sinfonietta, cond. M. Stenz, Huddersfield, 30 Nov 1997

CHORAL

Zyia (folk), S, male vv (10 minimum), fl, pf, 1952; cond. R. Safir, Evreux, 5 April 1994
Anastenaria: procession aux eaux claires, SATB (30vv), male choir (15vv), orch (62 insts), 1953, sketch
Polla ta dhina (Sophocles: *Antigone*), children's vv, wind, perc, 1962; cond. Scherchen, Stuttgart, 25 Oct 1962
Hiketides: les suppliates d'Eschyle, 50 female vv, 10 insts/orch, 1964; cond. Simonović, Paris, 1968
Oresteïa (incid music/concert work, Aeschylus), chorus, 12 insts, 1965–6; cond. Simonović, Ypsilanti, MI, 14 June 1966
Medea (incid music, Seneca), male vv, orch, 1967; cond. Masson, Paris, 29 March 1967
Nuits, 3 S, 3 A, 3 T, 3 B, 1967–8; cond. M. Couraud, Royan, 7 April 1968
Cendrées, chorus, orch, 1973–4; cond. Tabachnik, Lisbon, 20 June 1974
A Colone (Sophocles), male/female vv (20 minimum), 5 hn, 3 trbn, 6 vc, 4 db, 1977; Metz, 19 Nov 1977
A Hélène, Mez, female vv, 2 cl, 1977; Epidavros, July 1977
Anemoessa (phonemic text), SATB (42 minimum), orch, 1979; cond. R. Dufallo, Amsterdam, 21 June 1979
Nekuïa (phonemes and text from J.-P. Richter: *Siebenkäs* and Xenakis: *Ecoute*), SATB (54 minimum), orch, 1981; cond. Tabachnik, Cologne, 26 March 1982
Pour la Paix (Xenakis), SATB, 2 female spkrs, 2 male spkrs, tape (UPIC), 1981, version for SATB (32 minimum); cond. M. Tranchant, Paris, 23 April 1982
Serment-Orkos (Hippocrates), SATB (32 minimum), 1981; Greek Radio Choir, Athens, 1981
Chant des Soleils (Xenakis, after P. du Mans), SATB, children's choir, 18 brass 6 (hn, 6 tpt, 6 trbn) or multiple, perc, 1983; Nord-Pas-de-Calais [simultaneous performance in several towns of the region], 21 June 1983
Idmen A/Idmen B (phonemes from Hesiod: *Theogony*), SATB (64 minimum), 4/6 perc, 1985; Antifona de Cluj, Les Percussions de Strasbourg, Strasbourg, 24 July 1985
Knephas (phonemes by Xenakis), SATB (32 minimum), 1990; cond. J. Wood, London, 24 June 1990
Pu wijnuej we fyp (A. Rimbaud), children's choir, 1992; cond. D. Dupays, Paris, 5 Dec 1992
Bakxai Evrupidou [The Bacchae] (Euripides), Bar, female vv (also playing maracas), pic, ob, dbn, hn, tpt, trbn, 3 perc, 1993; J. Dixon, cond. N. Kok, London, 1 Sept 1993
Sea-Nymphs (phonemes from W. Shakespeare: *The Tempest*), SATB (24 minimum), 1994; cond. S. Joly, London, 16 Sept 1994

OTHER VOCAL

Tripli zyia, 1v, pf, 1952, unpubd
Trois poèmes (F. Villon: *Aiés pitié de moy*, V. Mayakovsky: *Ce soir je donne mon concert d'adieux*, Ritsos: *Earini Symphonia* [Spring Symphony]), 1v, pf, 1952, unpubd
La colombe de la paix, A, 4vv (SATB), 1953, unpubd
Stamatis Katotakis (table song), 1v, male vv, 1953, unpubd
N'shima, 2 Mez/A, 2 hn, 2 trbn, vc, 1975; cond. J.-P. Izquierdo, Jerusalem, Feb 1976
Pour Maurice, Bar, pf, 1982; S. Sakkas, C. Helffer, Brussels, 18 Oct 1982
Kassandra (Aeschylus), Bar + 20str psalterion, perc, 1987; Sakkas, Gualda, Gibellina, 21 Aug 1987 [second part of Oresteïa: see CHORAL]
La déesse Athéna (Aeschylus), Bar, pic, ob, E♭ cl, db cl, dbn, hn, pic tpt, trbn, tuba, perc, vc, 1992; Sakkas, cond. Tabachnik, Athens, 3 May 1992 [scene from Oresteïa: see CHORAL]

CHAMBER

Dipli Zyia, vn, vc, 1951, unpubd
ST/4, str qt, 1956–62; Bernède Quartet, Paris, 1962
ST/10, cl, b cl, 2 hn, hp, perc, str qt, 1956–62 cond. Simonović, Paris, May 1962
Morsima-Amorsima, pf, vn, vc, db, 1956–62; cond. Foss, Athens, 16 Dec 1962
Analogique A, 9 str, 1958 [must be performed with tape work Analogique B]; cond. Scherchen, Gravesano, summer 1959
Amorsima-Morsima, cl, b cl, 2 hn, hp, perc, str qt; cond. Foss, Athens, 1962
Atrées, fl, cl, b cl, hn, tpt, trbn, 2 perc, vn, vc, 1962; cond. Simonović, Paris, 1962
Eonta, 2 tpt, 3 trbn, pf, 1963–4; cond. P. Boulez, Paris, 16 Dec 1964
Anaktoria, cl, bn, hn, str qt, db, 1969; Octuor de Paris, Avignon, 3 July 1969
Persephassa, 6 perc, 1969; Les Percussions de Strasbourg, Persepolis, 9 Sept 1969
Aroura, 12 str, 1971; cond. Tabachnik, Lucerne, 24 Aug 1971
Charisma, cl, vc, 1971; Royan, 6 April 1971

Linaia-Agon, hn, trbn, tuba, 1972; cond. Tabachnik, London, 26 April 1972
Phlegra, 11 insts, 1975; cond. Tabachnik, London, 28 Jan 1976
Epeï, eng hn, cl, tpt, 2 trbn, db, 1976; cond. S. Garant, Montréal, 9 Dec 1976
Retours-Windungen, 12 vc, 1976; Berlin PO, Bonn, 20 Feb 1976
Dmaathen, ob, perc, 1976; N. Post, J. Williams, New York, May 1977
Akanthos, 9 insts, 1977; Ensemble Studio 111, Strasburg, 17 June 1977
Ikhoor, str trio, 1978; Trio à Cordes Français, Paris, 2 April 1978
Dikhthas, vn, pf, 1979; S. Accardo, B. Canino, Bonn, 4 June 1980
Palimpsest, eng hn, b cl, bn, hn, perc, pf, str qnt, 1979; cond. S. Gorli, Aquila, 3 March 1979
Pléïades, 6 perc, 1979; Les Percussions de Strasbourg, Strasbourg, 17 May 1979
Komboï, amp hpd, perc, 1981; Chojnacka, Gualda, Metz, 22 Nov 1981
Khal Perr, brass qnt, 2 perc, 1983; Quintette Arban, Alsace Percussions, Beaune, 15 July 1983
Tetras, str qt, 1983; Arditti String Quartet, Lisbon, 8 June 1983
Thalleïn, pic, ob, cl, bn, hn, pic tpt, trbn, perc, pf, str qnt, 1984; cond. E. Howarth, London, 14 Feb 1984
Nyûyô [Setting Sun], shakuhachi, sangen, 2 koto; 1985; Angers, Ensemble Yonin-No Kai (Tokyo), 30 June 1985
Akea, pf, str qt, 1986; Helffer, Arditti String Quartet, Paris, 15 Dec 1986
A l'Ile de Gorée, amp hpd, pic, ob, cl, bn, hn, tpt, str qnt, 1986; cond. Kerstens, Amsterdam, 4 July 1986
Jalons, pic, ob, b cl, db cl, dbn, hn, tpt, trbn, tuba, hp, str qnt, 1986; cond. Boulez, Paris, 26 Jan 1987
XAS, sax qt, 1987; Raschèr Quartet, Lille, 17 Nov 1987
Waarg, pic, ob, cl, bn, hn, tpt, trbn, tuba, str qnt, 1988; cond. Howarth, London, 6 May 1988
Echange, solo b cl, fl, ob, cl, bn, hn, tpt, trbn, tuba, str qnt, 1989; H. Sparnaay, cond. Porcelijn, Amsterdam, 26 April 1989
Epcycle, solo vc, fl, ob, cl, hn, tpt, trbn, tuba, 2 vn, va, db, 1989; R. de Saram, Spectrum Ensemble, cond. G. Protheroe, London, 18 May 1989
Okho, 3 djembés, tall African drum, 1989; Trio Le Cercle, Paris, 20 Oct 1989
Ophaa, hpd, perc, 1989; Chojnacka, Gualda, Warsaw, 17 Sep 1989
Tetora, str qt, 1990; Arditti String Quartet, Witten, 27 Apr 1991
Paille in the wind, vc, pf, 1992; J. Scalfi, Woodward, Milan, 14 Dec 1992
Plektó, fl, cl, perc, pf, vn, vc, 1993; cond. R. Platz, Witten, 24 April 1994
Ergma, str qt, 1994; Mondrian String Quartet, The Hague, 17 Dec 1994
Mnamas Xapin Witoldowi Lutoslavskiemu [In Memory of Witold Lutosławski], 2 hn, 2 tpt, 1994; cond. W. Michniewki, Warsaw, 21 Sept 1994
Kaï, fl, cl, bn, tpt, trbn, vn, va, vc, db, 1995; cond. D. Coleman, Oldenburg, 12 Nov 1995
Kuïlenn, fl, 2 ob, 2 cl, 2 bn, 2 hn, 1995; Netherlands Wind Ensemble, Amsterdam, 10 June 1996
Hunem-Iduhey, vn, vc, 1996; E. Michell, O. Akahoshi, New York, 9 Aug 1996
Ittidra, str sextet, 1996; Arditti String Quartet, T. Kakuska (va), V. Erben (vc), Frankfurt, 4 Oct 1996
Roscobeck, vc, db, 1996; R. de Saram, S. Scordanibbio, Cologne, 6 Dec 1996
Zythos, trbn, 6 perc, 1996; Lindberg, Kroumata Ensemble, Birmingham, 10 April 1997

SOLO INSTRUMENTAL

Seven piano pieces without title, Menuet, Air populaire, Allegro molto, Mélodie, Andante, pf, 1949–50, unpubd
Suite, pf, 1950–51, unpubd
Thème et conséquences, pf, 1951, unpubd
Herma, pf, 1960–61
Nomos alpha, vc, 1965–6; S. Palm, Bremen, 5 May 1966
Mikka, vn, 1971; I. Gitlis, Paris, 27 Oct 1972
Evryali, pf, 1973; C. Helffer, Paris, 1974
Gmeeoorh, org, 1974; C. Holloway, U. of Hartford, CT, 1974
Psappha, perc, 1975; S. Gualda London, 2 May 1976
Theraps, db, 1975–6; F. Grillo, 26 March 1976
Khoaï, hpd, 1976; E. Chojnacka, Cologne, 5 May 1976
Mikka 'S', vn, 1976; R. Pasquier, Orléans, 11 March 1976
Kottos, vc, 1977; M. Rostropovich, La Rochelle, 28 June 1977
Embellie, va, 1981; G. Renon-McLaughlin, Paris, 1981
Mists, pf, 1981; Woodward, Edinburgh, 1981
Naama, amp hpd, 1984; Chojnacka, Luxembourg, 20 May 1984
Keren, trbn, 1986; B. Sluchin, Strasbourg, 19 Sept 1986
A r. (Hommage à Ravel), pf, 1987; H. Austbö, Montpellier, 2 Aug 1987
Rebonds, perc, 1988; Gualda, Rome, 1 July 1988

TAPE

some works exist in one or more revised realizations

Diamorphoses, 2-track, 1957–8; Brussels, 5 Oct 1958
Concret PH, 2-track, 1958; Brussels, Philips pavilion, 1958
Analogique B, 2-track, 1958–9 [must be performed with chbr work Analogique A]; cond. Scherchen, Gravesano, summer 1959
Orient-Occident, 2-track, 1960; Cannes, May 1960
The Thessaloniki World Fair (film score), 1-track, 1961
Bohor, 4-track, 1962; Paris, 15 Dec 1962
Hibiki Hana Ma, 12-track, 1969–70; Osaka, Expo 70, 1970
Persépolis, 8-track, 1971; Persepolis, 26 Aug 1971
Polytope de Cluny, 8-track, lighting, 1972; Paris, 17 Oct 1972
Polytope II, tape, lighting, 1974; Paris, 1974
La legénde d'Eer (Diatope), 4- or 8-track, 1977; Paris, 11 Feb 1978
Mycenae alpha, 2-track, UPIC, 1978; Mycenae, 2 Aug 1978
Taurhiphanie, 2-track, UPIC, 1987; Arles, 13 July 1988
Voyage absolu des Unari vers Andromède, 2-track, UPIC; Osaka, 1 April 1989
GENDY3, 2-track, Dynamic Stochastic Synthesis, 1991; Metz, 17 Nov 1991
S 709, 2-track Dynamic Stochastic Synthesis, 1994; Paris, 2 Dec 1994

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'Provlimata ellinikis moussikis' [Problems of Greek music], *Epitheorissi technis* [Athens], no.9 (1955), 185–9; Ger. trans. in A. Baltensperger: *Iannis Xenakis und die Stochastische Musik: Komposition im Spannungsfeld von Architektur und Mathematik* (Zürich, 1997)
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'Un cas: la musique stochastique', *Musica-disques*, no.102 (1962), 11
'Debussy a sformalizowanie muzyki', *Ruch muzyczny*, vi/16 (1962), 7
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PETER HOFFMANN

Xeres, Hurtado de. *See* HURTADO DE XERES.

Xhosa music. *See* SOUTH AFRICA, §I, 1.

Xian Xinghai [Hsien Hsing-hai] (*b* Macao, 13 June 1905; *d* Moscow, 30 Oct 1945). Chinese composer. Educated in music schools and conservatories in Canton (1918), Beijing (1926) and Shanghai (1928), he travelled to France in 1930 to study composition with d'Indy and Dukas and take violin lessons. After a period at the Paris Conservatoire he returned to Shanghai in 1935; he subsequently worked for the Pathé (Baidai) Record Company, headed the music section of the left-wing New China (Xinhua) Film Company, and composed many songs for use in anti-Japanese popular movements. With the outbreak of war with Japan in 1937, Xian moved to Wuhan then to the Communist headquarters at Yan'an, where he became head of music at Lu Xun College of the Arts (1938), composed several significant nationalistic compositions, such as the cantata *Huanghe* (1939), and encouraged the study of folk music so that it could be better adapted by reformist composers. In 1940 he moved to Moscow for further study, and remained in various parts of the Soviet Union and Mongolia until his death. As with his contemporary Nie Er, Xian's image was held up after his death by the Communist Party as that of a model revolutionary musician: his present reputation in Chinese musical circles stems more from politically motivated discussions of his life and personality than from the impact of specific compositions.

While he attempted to craft artworks which he hoped would raise musical standards within China, Xian's compositional style was essentially populist. His melodies commonly employ folk or folk-like material, and textures and structures, even in his larger-scale works, are typically simple and clearly articulated. His harmonic language reflects both the influence of his foreign studies and of his attempts to develop a style more closely according to Chinese thematic material.

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Vocal: Feng [Wind], S, cl, pf, *c*1933; Huanghe [Yellow River] (cant., Guang Weiran), 1939, rev. 1941, arr. pf conc. 1969; 3 other choral works; 2 ops; *c*250 mainly film and mass songs and a few art songs surviving, incl. Dao diren houfang qu [Go to the Enemy's Rear] (Zhao Qihai), 1938

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JONATHAN P.J. STOCK

Xiao. Vertical notched flute of the Han Chinese. The name *xiao* (which was the ancient name for panpipe) is onomatopoeic. The notched flute, historically known by names such as *di*, *guan* and *chiba*, was not called *xiao* until about the 12th century. It is one of the most venerated of Chinese instruments, possessing a pure and 'natural' tone quality (associated with bamboo) and embodying important associations with the Confucian ethos and cosmology. As known by the name *di*, the instrument was likened to the Confucian concept of *di*, a different character meaning 'to wash away evil from the mind'. A later variant known as *chiba* was twice the length of the 'yellow bell' pitch (*huangzhong*, the foundation pitch of the empire calculated on a tube of 0·9 feet), sounding a root pitch one octave lower and thus achieving correspondence with the universe.

The present-day *xiao* is constructed of bamboo, with an inward-sloping notch at the upper end (to assist tone production), five frontal finger-holes plus one dorsal thumb-hole, and two or more tassel holes near the lower end. External lengths vary by region, the crucial measurement being the location of the lower tassel holes (which define the vibrating length), for D flutes usually between about 50 and 52 cm below the blow-hole, depending upon internal diameter. Range is about two octaves commonly (*d′* – *e‴*).

Several basic regional types are usually identified, all with variant constructions. Most common is the *zizhu* ('purple bamboo') *xiao*, characteristic of the Jiangnan area of central-eastern China. Longest of the regional variants (about 75 cm or more), this type is constructed from a species of bamboo with long, straight internodal sections, and it has a U-shaped notch carved through the uppermost node (which otherwise closes off most of the opening). Refined in tone and moderate in volume, this *xiao* is performed solo, in duet with *qin* or *zheng* zithers, or in small ensembles. The second major type is the *dongxiao*, employed in *nanguan* music of southern Fujian and Taiwan. Shorter than the Jiangnan *xiao* (about 57 cm), the *dongxiao* is constructed from 'stone bamboo' or other relatively thick species, and has a U- or V-shaped notch (the top node completely open), the lower end cut from the bamboo root. In theory, the instrument should have ten nodal outcroppings, though some variants have only nine. Other variants include the slender *yuping xiao*, and the *yaxiao* ('refined' *xiao*), a 1930s semi-chromatic eight-hole flute adapted for performance with the *qin* zither.

The history of the Chinese vertical notched flute is one of constantly changing terminology. Inscriptions on oracle bones from after the 14th century BCE reveal the names of two flutes, *yan* and *guan*. The *Zhouli* (*c*3rd–2nd centuries BCE) and other classic texts mention the names *di* (a name later applied to transverse flutes) and *guan* ('pipe', a name later applied to reed-pipes). Both had finger-holes and presumably notches as well. The Zhou dynasty *di* must have been a four-holed flute, because during the Han dynasty (206 BCE–220CE) the poem *Changdi fu* ('Long *di* poem') reports that a fifth hole had been added (a thumb-hole at the back). Other writings of this period speak of another vertical flute, the six-holed *qiangdi*, an instrument of the Qiang tribal people of western China. This instrument was quite long and slender and may have been related to the unnotched vertical flute of Western Asia (NEY). But the Chinese vertical flute (*di*) was already documented in late Zhou literature as a standard instrument employed in ritual ensembles.

Because of its ritual use, the root pitch of the *di* was usually the same as the 'yellow bell' pitch (which changed from one dynasty to another). However, its roughly equidistant finger-hole positions obviously did not coincide with the accepted orthodoxy of circle-of-fifths temperament, because numerous attempts were made to correct this discrepancy.

During the Tang dynasty (618–907), the most significant type of vertical flute became known as *chiba guan*, or simply *chiba* (literally, '1·8 (Chinese) feet'). Preserved at the Shōsōin treasury in Japan are eight *chiba* (pronounced SHAKUHACHI in Japanese) dating from this period. They are of bamboo, jade, stone and ivory, between 34 and 44 cm in length, with outward-cut notches and five finger-holes plus one thumb-hole. After the Tang, the name *chiba* was found less frequently in the literature (perhaps because of changes in measurement systems), and by the 11th and 12th centuries the name *dongxiao* became more common. Among local musicians of southern Fujian province, both names are used.

That long, thin vertical flutes, known as *shudi* ('vertical' *di*) or *changdi* ('long' *di*) were also in use during the Tang is attested by representations in cave art and citations in



Xiao, Shanghai tea-house, 1987

period literature. According to Zhu Xi (1130–1200), the long flute was called *xiao* by his time (the term *di* increasingly being used to identify transverse flutes). A very few notched flutes constructed of porcelain, jade and bamboo survive from the 16th or 17th centuries. A larger number of 19th-century *xiao* are preserved in museums throughout China, North America and Europe, including handsome red-lacquered flutes decorated with gilded dragon motifs, taken from various Confucian shrines.

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ALAN R. THRASHER

Xiao, Shuxian [Hsiao, Shu-sien] (*b* Tianjin, 9 April 1905; *d* Beijing, 26 Nov 1991). Chinese composer and educator. She was a prizewinning graduate of the Brussels Conservatoire Royale de Musique in 1932. From 1935 to 1954 she was married to the conductor Hermann Scherchen; the composer Tona Scherchen is their daughter. During the 1930s and 40s she spent 14 years in Switzerland, where she worked as a composer and was influential in promoting Chinese culture in Europe through her lectures and writings.

Her *Chinese Children's Suite* and the orchestral suite *Huainian Zuguo* were among the first works by a Chinese composer to become known in the West. Her style combines Chinese folk materials with Western techniques, a concept later developed in her teaching of polyphony. In 1950, motivated by a desire to contribute to her country's development, she returned to China with her three children. From that time until her death she taught composition at the Central Conservatory in Beijing, where she was regarded as inspirational to generations of Chinese composers. In addition to teaching, composing and writing, Xiao's lifelong involvement with polyphony included translations into Chinese of Lendvai's book on Bartók's form and harmony (Beijing, 1979) and Koechlin's *Précis des règles du contrepoint* (Beijing, 1986).

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(*selective list*)

unless otherwise stated, all appear in following 2 collections and are undated

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Chbr: Fuge [Fugue], str trio [B]; Xintian You, str qt, trad. [B]; Huainian [Commemoration], pic, eng hn, cl, bn [B]
Pf: Shan Ge [Mountain Song], Jiangxi trad. [A]; Xu Qu [Prelude], Yunnan trad. [A, B]; Cai Cha Wu [Tea Picking Dance], Yunnan trad. [A]; Kanong Xiao Qu [Little Canon], Hebei trad. [A]; Guang Deng [Walking among the Lanterns], Shandong trad. [A, B]; Gangqin Xiaozoumingqu [Sonatina] [A]; Xu Qu [A, B]; Shan Ge [B]; Song Lang [Seeing off a Sweetheart] [B]; Xiao Chuang Yi Qu [Little Invention] [B]; Er sheng bu Fuge [2-Part Fugue] [B]
Songs (1v, pf): Chinese Children's Suite, 1938 (Zürich, 1946); Yu Ye [Rainy Night] [A]; Manjiang Hong [All Red the River], trad., I, II [A]; Huaijiu [Remembering Old Times] [A]; Zizhu Diao [Purple Bamboo Melody] [A]; Yu bu Sa Hua Hua bu Hong [If the Rain doesn't Fall, the Flowers won't Bloom], Yunnan trad. [A]; Fengyang Huagu [Fengyang Flower Drum Dance], Anhui trad. [A]
Choral: Qingzhu Jinxing Qu [Celebration March], 1v, SATB, pf [A]; Gong Nong Bing Gechang Qiyi [Workers', Peasants' and Soldiers' Song], vv, pf [A]; Liubing [Skating], children's vv [B]

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JOYCE LINDORFF

Xiao Erhua [Hsiao Erh-Hua] (*b* mainland China, 1906; *d* 1985). Chinese composer and teacher resident in Taiwan. In the late 1930s he studied music and theory in Japan; after working as a music teacher in Guangxi and Fujian, he moved to Taiwan in 1946. There he helped to establish the music department at Taiwan Normal University, devoting his attentions more to musicology and teaching than to composition. In a period when concert performances were rare and only included music by foreign composers, Xiao introduced his students to the works of mainland Chinese composers such as Huang Zi, Chen Tianhe, Liu Xue'an, Lin Shengshi and Zhao Yuanren. This exposure encouraged his students, including such important Taiwanese composers as Hsu Tsang-houei and Ma Shuilong, to compose in the new Chinese art music style. Xiao himself wrote mainly vocal music in the prevailing 'pentatonic Romantic' style, combining Western tonal harmony with Chinese pentatonic melodies.

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BARBARA MITTLER

Ximénez [Jiménez], **José** (*b* Zaragoza, bap. 25 Dec 1601; *d* Zaragoza, 9 Aug 1672). Spanish composer and organist. He was probably a pupil of Aguilera de Heredia before becoming his assistant organist at the cathedral of La Seo in Zaragoza in 1620. In 1627 or 1628 he succeeded him as organist. In 1654 Ximénez was offered the position of

organist at the royal chapel in Madrid but he declined and remained at La Seo until his retirement in January 1672.

Ximénez's works, which are of moderate quality, include eight tientos, two *batallas*, one folia setting, one *gaytilla* and 11 sets of hymn and psalm versos, all for organ. Selections are published in F. Pedrell: *Antología de organistas clásicos españoles*, i (Barcelona, 1908) and in H. Anglés: *Antología de organistas españoles del siglo XVII*, i–ii (Barcelona, 1965–6).

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BARTON HUDSON

Ximeno, Fabián Pérez (*b* Mexico City, *c*1595; *d* Mexico City, 17 April 1654). Mexican composer and organist. From 1621 he held the position of second organist at Mexico City Cathedral, becoming first organist by November 1642. After the death of Luis Coronado, he was appointed *maestro de capilla* on 31 March 1648, and took as his assistant the nephew of his predecessor, Juan Coronado. He held this position, along with that of organist, until his death. During this period he trained his nephew, Francisco Vidales, who later became organist at Puebla Cathedral and a composer. Ximeno's successor was Francisco López Capillas. Influenced by Juan Gutiérrez de Padilla, Ximeno developed an interest in polychoral works. His numerous compositions include several masses, three *Magnificat* settings, two Lenten motets, a *Dixit Dominus*, two psalms for the Office of the Dead and a 5-part Christmas carol in the Galician dialect: *Ay, ay, galeguiños ay que lo veyo*.

MARK BRILL

Xinda [Xindas, Xinta], **Spyridon.** *See* XYNDAS, SPYRIDON.

Xirimía [chirimía] (Sp.). *See* SHAWM.

Xuares [Juárez], **Alonso** (*b* Cuenca, *c*1639; *d* Cuenca, 26 June 1696). Spanish composer. He was *maestro de capilla* at Cuenca Cathedral from 3 September 1664 until 1675. Because of his excellent reputation he was offered the same post at Seville Cathedral, and served there from 29 April 1675 until 1 May 1684, when a kidney complaint caused his resignation. Returning to Cuenca, he was awarded various honours, including a benefice and a half-prebend, by the Bishop Alonso Antonio de San Martín. Xuares was renowned for his knowledge of scripture and classical learning; he carried on a weekly correspondence with Juan de Loaysa, librarian of the Biblioteca Colombina in Seville. His numerous extant compositions are notable for their liberal use of accidentals, rhythmic interest and contrasting textures.

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6 masses, 8vv, insts; 5 Mag, 8–11vv, insts; 55 motets; psalms; 4 lamentations; other works; *E-CU*
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ROBERT STEVENSON

Xu Boyun [Hsu Po-Yun] (*b* Tokyo, 12 June 1944). Taiwanese composer. Self-taught apart from a few private composition lessons with Hsu Tsang-houei, he was instrumental in the promotion of contemporary music in Taiwan the 1960s. A founding member of the Asian Composers' League, he staged a number of important Taiwanese avant-garde music festivals, such as *New Environment for Asian Music* in 1977, in cooperation with the composer Li Taixiang and the choreographer Lin Huaimin. In 1980 he founded *New Aspect*, the first weekly arts magazine in Taiwan, and initiated the first International Arts Festival. Out of these activities grew the *New Aspect Arts Centre and Gallery* (1983) and the *New Aspect Cultural and Educational Foundation* (1990), institutions responsible for much of the cultural activity of Taibei and Taiwan.

While Xu's compositions are indebted to China's traditional heritage, and especially that of Chinese opera, for instance in *Zhongguo xiqu de yanxiang* (1973) and the multimedia piece *Sheng/Si* (1974), they also bear testimony to his interest in the avant garde. He was one of the first Chinese composers to use synthetic sounds and the techniques of *musique concrète* in his compositions, notably in *Dai Mian* (1983) and *Sheng/Si*, and to apply avant-garde techniques to Chinese instruments, as in *Pipa suibi* (1975).

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(*selective list*)

Stage: Guafu the Sun Chaser (ballet, Lin Huaimin), 1975; Mengtu [Dreamscape] (ballet, Lin Huaimin), 1985; Hui [Meeting], conceptual art, 1986; Loulan nü [Medea] (incid music), 1993
Orch: Pipa Conc, pipa, chbr orch, 1988; Tianyuan [Origin], trad. Chin. inst ens, 1988
Chbr and solo inst: Yun [Pregnant], pic, fl, cl, vn, va, vc, pf, perc, 1969; Wuren, Wudi [5 Men and 5 Flutes], 5 fl, 1973; Zhongguo xiqu de yanxiang [Meditation on Chinese Theatre], str qnt, 1973; Pipa suibi [Pipa Jottings], pipa, 1975; Si xiang [4 Dimensions], fl, huqin, perc, 1976; Yun [Even], perc ens, 1976; You yuan, jing meng [Wandering in the Garden, Waking from a Dream], fl, vn, va, vc, huqin, guzheng, xun, perc, 1982; Dai Mian [Mask], synth, perc, sheng, guzheng, xun, 1983; Qian [Submersion], str qnt, 1996
Vocal: Yuange xing [Resentment] (Li Bai), S, pf, 1962; Han Shi [Cold Food] (Luo Yan), 1v, (pf, wind insts, perc)/pf, 1974; Sheng/Si [Life and Death] (Luo Yan), chorus, huqin, guzheng, xun, cl, ob, bn, str trio, db, perc, tape, 3 echo machines, 1974; Jing [Moon Field], vv, perc, 1977

MSS in C.C. Liu Collection, Institute of Chinese Studies, U. of Heidelberg

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BARBARA MITTLER

Xu Changhui. *See* HSU TSANG-HOUEI.

Xu Lixian (*b* Suzhou, Jiangsu province, 2 June 1928; *d* 6 March 1984). Chinese Suzhou *tanci* ballad singer. Xu Lixian became a professional musician at 11, performing first with the foster couple to whom her impoverished natural parents had sold her. Her repertory at this time included folksongs, various excerpts from *tanci* and local opera, and contemporary popular songs.

In 1953 Xu Lixian joined the Shanghai People's Pingtan Troupe (Shanghai Shi Renmin Pingtan Gonguzuotuan), encountering there many of the principal singers of the time. Her vocal style at this time combined the melodic character of Jiang Yuequan with the variation techniques of Xu Yunzhi. Xu Lixian was active both in the development of new repertory, such as a chronicle of the female revolutionary hero in *The New Ballad of Mulan* (*Xin Mulan ci*) (1959), and in the maintenance of the old. Among her innovations was the use of duet passages (*tanci* had formerly relied on solo singing, sometimes shared between two singers) in the ballad *After the Bumper Harvest* (*Fengshou zhi hou*) (1963).

During the Cultural Revolution (1966–76) Xu, like other Suzhou *tanci* musicians, was unable to perform. Resuming performance in 1978, her style after this enforced break was more experimental, setting aside traditional melodic and modal patterns in favour of a more individualistic compositional style. Over her whole career, Xu composed more than 60 large-scale ballads as well as many shorter works.

See also CHINA, §IV, 1(ii).

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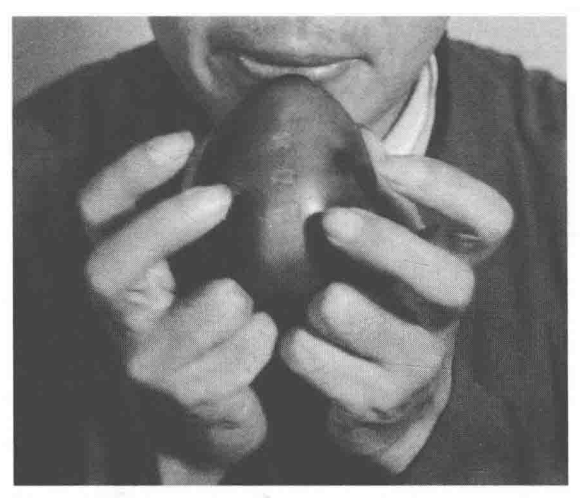
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PENG BENLE

Xun. Globular FLUTE employed in Han Chinese Confucian rituals. The *xun* (pronounced 'hsün') is an egg-shaped flute of baked clay, with a blow-hole at its apex and usually between three and eight finger-holes distributed in various patterns. Sizes vary between about 8 and 13 cm in height. Because of its globular wind chamber, the *xun* has a range of only about one octave, without usable overtones.

The ancient legacy of this ritual instrument in China is equalled only by the *qing* stone chime. Numerous small clay flutes, irregularly ball-shaped, egg-shaped and fish-shaped, have been found in Neolithic sites in and around Shanxi province, dating to *c*4000 BCE and later. These ancient proto-*xun* flutes are between about 5 and 8 cm in height, each with one or two finger-holes. Instruments



Xun (vessel flute)

now identified as *xun*, found in late Shang sites (*c*1200 BCE) of Henan province, are roughly the same size, though in shape of a large egg (standard thereafter), and generally with five finger-holes (three at the front, two at the rear). One important decorative characteristic found on some Shang instruments is the *taotie* design (face of a mythical animal, see illustration) on the outer surface.

The *xun* is mentioned frequently in Zhou literature. A note in the *Erya* (*c*3rd century BCE) states that 'a large *xun* is like a goose egg, with a flattened bottom and six holes; a small one is like a chicken egg'. The reference to 'six holes' almost certainly means five finger-holes (standard in archaeological finds) plus one blow-hole. The Han dynasty text *Fengsu Tongyi* (*c*175 CE) and other sources give specific measurements for the flutes of this period. Later sources, such as *Yueshu* (*c*1100), suggest that by the 12th century there were several varieties of *xun*, most slightly larger, with between six and eight finger-holes (for these and more recent developments, see Chuang, 1972).

The role of *xun* within the ritual ensemble of the imperial court is preserved today in the Confucian ritual in Taipei. Its significance within Confucian ideology is noted in the *Shijing* ('Classic of Poetry', *c*7th century BCE): 'the elder brother plays *xun*, the younger brother plays *chi* [transverse flute]', with an explanation in the commentary that 'our minds, as brothers, must be in harmony', a metaphoric reminder of the need for social accordance within the family. Apart from its use in Confucian ritual, the *xun* has enjoyed a minor renaissance in China since the 1980s within the context of flute recitals.

Related historically is the *chi* (*see* CHINA, §III; DI) and, outside China, the Korean *hun*, the Vietnamese *huân* and the Japanese *tsuchibue*.

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ALAN R. THRASHER

Xu Shuya (*b* Changchun, Jilin, 12 May 1961). Chinese composer. He studied composition with Ding Shande and Zhu Jian'er and took cello lessons at the Shanghai Conservatory (1979–83). After continuing there as a lecturer, he moved to Paris in 1988, where he studied at the Conservatoire with Malec, Jolas, Grisey and Bancquart; he remained in Paris to work as an independent composer. Many of his works have featured in festivals across Europe and have been awarded international prizes; his music is performed widely in Asia and Europe by both symphony orchestras and contemporary music ensembles.

Xu's early works such as the exquisite *Waiting for Autumn* (1986) and his ambitious Symphony no.1 (1986) betray influences ranging from Debussy to Takemitsu, but once in Paris, he began to count Malec, Höller and Parmegiani among his major sources of inspiration. He has frequently drawn ideas from Chinese Daoism, but for many years these were translated predominantly in terms of Western musical technique. Works like *Choc* (1989), *Chute en automne* (1991) and the brilliant, prize-winning *Cristal au soleil couchant* (1992) display a remarkable complexity, and his in-depth explorations into electronic music are unusual for almost any Chinese composer of his generation. By contrast, his works from the mid-1990s are increasingly based on materials taken from Chinese opera and folk music, and are often less dense in structure. In *Vacuité/Consistance* (1996) and *Dawn on Steppe* (1997) he recaptures the spirit of Chinese and Mongolian folk music, while retaining his superb command of modern instrumentation and counterpoint.

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(*selective list*)

Orch: Vn Conc., 1982; Vc Conc. 'Suo' [Search], vc, 4 perc, pf, str, 1984–6; Fantasy in Autumn, vc, vib, cel, str, 1985; Waiting for Autumn, 4 pic, 2 perc, 2 hp, str, 1986; Sym. no.1 'Curves', 1986; Cristal au soleil couchant, 1992; Dense/Clairsemé, b fl, orch, 1994–5

Chbr: Song of the Miao, str qt, 1982; Choc, 4 vc, 1989; Dongba, 10 insts, 1990; Chute en automne, ens, 1991; Echos du vieux champ, ens, 1992–3; Dongba II, 2 fl, str qt, perc, 1994; Changement/ Constance, cl, eng hn, vn, vc, 2 synth, perc, 1994; San, ens, 1995; Vacuité/Consistance, pipa, zheng, ens, 1996

Vocal: Récit sur la vieille route, S, cptr, tape, 1996; Dawn on Steppe, male v, pipa, zheng, ens, 1997; Traces of Songs and Drums, 2 S, orch, 1997

Elec: Taiya, tape, 1990; Taiya II, fl, tape, 1991

Principal publisher: Gérard Billaudot

FRANK KOUWENHOVEN

Xylo-marimba. *See* XYLORIMBA.

Xylophone (from Gk. *xylon*: 'wood'; Fr. *xylophone, claquebois*; Ger. *Xylophon, Holzharmonika*; It. *silofono*). Percussion instrument consisting of two or more bars of graduated length.

1. Distribution and classification. 2. Europe: (i) History (ii) Construction. 3. Africa: (i) Introduction (ii) Free key xylophones (iii) Fixed key xylophones. 4. South-east Asia and the Pacific: (i) Insular South-east Asia (ii) Mainland South-east Asia (iii) Pacific. 5. Latin America.

1. DISTRIBUTION AND CLASSIFICATION. The xylophone may take several different types of construction and form: a set of bars of tuned bamboo, wood or synthetic material, logs or tubes, supported at two nodes of vibration and struck with sticks. There may be one resonator for the instrument (a pit or trough), or there may be individual resonators for each 'key'. (For similar instruments made of stone or metal, *see* LITHOPHONE and METALLOPHONE).

In addition to Western art music, xylophones are found in Africa, Central and South America, South-east Asia (mainland and insular), Melanesia, and the Marquesas Islands in Polynesia. In Europe, xylophones are used in the traditional music of Hungary, Austria, the Czech Republic and other Eastern European countries. Many 20th-century composers have scored for the instrument.

Individual keys may be loose or may be temporarily or permanently attached to a support. They may rest on the legs or thighs of a player, on straw bundles, banana trees, a pit or a trough, or be suspended between supports. Between keys and support, there may be insulating material such as rubber or plastic knobs, grass bundles or strips of cloth to permit free vibration of the keys.

When the keys are suspended, the cord-and-key arrangement may be attached to the sides of a trough resonator or to vertical posts, or one end of the cord-and-key arrangement may be suspended from a vertical post and the other tied to the player's leg or waist to form a curved arrangement. When played, the sounding bodies of the instrument are horizontal, oblique, curved or vertical in relationship to the ground. The instrument may rest on the ground, may be held in playing position by the performer, or may be suspended from a cord hung over his shoulders; the player may sit or stand facing the lengths or the widths of the keys. In the Western orchestral xylophone the keys are arranged as in a modern piano keyboard; elsewhere the key arrangement varies. One, two or three single beaters, or two pairs of beaters may be used to strike the middle or the edges of the keys; the ends of the beaters are usually wrapped with cloth or rubber if the keys are struck in the middle. One or more people may play the same instrument, or individual sounding parts of an instrument may be distributed among several players. They may be assigned single melodic lines (for one hand or two), octaves, interlocking patterns or rhythmic patterns.

Hornbostel and Sachs classified the xylophone as an Idiophone, 'sets of percussion sticks' (111.212), and divided xylophones into two major types: those with bedded keys and those with suspended keys. Olga Boone, in her study of xylophones in the Belgian Congo (now the Democratic Republic of Congo), published in 1936, delineated two major types: those with free keys and those with permanently fixed keys (the latter divided into those with and those without resonators); she paid particular attention to the ways in which keys and resonators were mounted or attached, tuning patterns, nomenclature and distribution.

In discussing the xylophone's origins in Africa or Asia (based on published theories in favour of Asia), she felt that conclusions were premature and that other, non-musical evidence was needed to support any hypotheses. Later studies by A.M. Jones (1964) and P.R. Kirby (1966) favour Asian origin of the African xylophone but do not provide full supporting evidence. In India and China, the xylophone with trough resonator and suspended keys is

considered a foreign instrument, Burmese in origin. Outside China, the xylophone with trough resonator and bedded keys is associated with Chinese communities. In West Java, for example, the GAMBANG xylophone is played by the leader of the ensemble (*gambang leromong*) that accompanies song and dance plays at Chinese weddings. As a solo instrument, the *gambang* was played by Javanese females of Chinese ancestry to accompany the singing of *pantun* poetry. In Japan, the *mokkin* with 16 or 17 bedded keys is used in the *geza* off-stage music for *kabuki* theatre. A similar xylophone was associated with Japanese societies that performed Chinese music of the Qing dynasty beginning in the 1820s and 30s.

An instrument that came into Rameau's possession was also regarded as Chinese, though Rameau and later authors did not accept its Chinese provenance (see Schaeffner, 1955). In his discussion of Chinese tunings (*Code de musique pratique*, 1760), Rameau referred to it as *orgue de Barbarie*; he stated that it came from the Cape of Good Hope, and there is reason to believe, in the light of contemporary trade routes, that it may have been brought to the Cape from Java or some other part of the East Indies. After Rameau's death (1764), Burney referred to such an instrument in the possession of Abbé Arnaud as Chinese (*BurneyH*, i, 46). A sketch of the instrument (fig.1) appeared in La Borde (*Essai sur la musique ancienne et moderne*, 1780) with the caption 'Instrument Chinois', noting that Rameau improperly called the instrument *orgue de Barbarie*, that it was brought from the Indies and that it belonged at that time to Arnaud. The sketch shows a xylophone with bedded keys, resting over a trapezoidal trough; the shape of the instrument appears to be related to that of similarly constructed xylophones in insular South-east Asia. The shape of the instrument's base, the number of keys and the fanciful beaters provide possible further clues to its origin.

2. EUROPE.

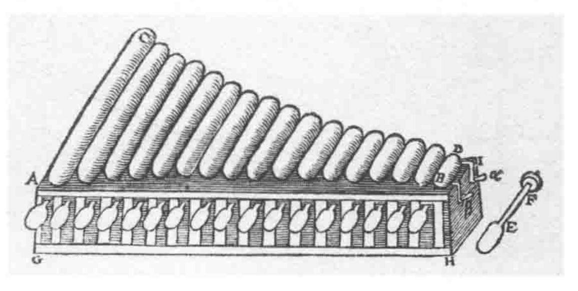
(i) History. The first mention of the xylophone in Europe was in 1511, when Schlick (*Spiegel der Orgelmacher und Organisten*) referred to it as *hültze glechter* ('wooden clatter'). Agricola (*Musica instrumentalis deudsch*, 1529) called a series of 25 wooden bars *Strohfiedel*. Praetorius (*Theatrum instrumentorum*, 1620) showed a series of 15 bars from about 15 to 53 cm in length, arranged diatonically, in a single row, pyramid fashion (as is Agricola's). Mersenne (1636–7) illustrated and described two instruments (given as *claquebois patouilles* and *eschelletes*) on a grander scale. One has 17 bars, which are struck on the underside with individual beaters and arranged as a keyboard (fig.2). In general, however, the European xylophone before modern times was a simple instrument, the wooden slabs loosely strung together, or resting on ropes of straw, giving rise to the name 'straw fiddle' (*Strohfiedel*). It was very much an instrument of the itinerant musician until the 19th century, when it rose to prominence as a solo instrument and attracted the notice of Mendelssohn, Chopin and Liszt, all of whom spoke of the expertise of Michał Guzikow, a Polish Jew. Mendelssohn said, 'I must own that the skill of the man beats everything that I could have imagined, for with his wooden sticks resting on straw, his hammers also being of wood, he produces all that is possible with the most perfect instrument'. Guzikow's instrument consisted of a series of 28 crude wooden bars arranged semitonally, the four rows resting on five straw supports.



1. Sketch of Rameau's xylophone: engraving from La Borde's 'Essai sur la musique ancienne et moderne' (1780)

During the 19th century the xylophone appeared under various disguises (*xylosistron*, *tryphon* etc.). The orchestral instrument had four rows and was similar in many ways to that of Guzikow. The lowest notes were those nearest the player, with the centre two rows corresponding to the white notes of the piano and the outer rows the black keys. Ferdinand Kauer's *Sei variazioni* (*c*1810) contain solo passages for the xylophone, possibly the earliest orchestral use of the instrument. In 1852 it was mentioned in J.-G. Kastner's *Les danses des morts*. Better known is Saint-Saëns's use of the instrument to represent the rattling of the bones of the dead in his *Danse macabre* (1872), and later (as 'Fossiles') in *Le carnaval des animaux* (1886). The playing technique of the four-row instrument was totally different to that of the modern xylophone, and apparently sightreading was particularly difficult. The modern xylophone originated around the turn of the century, although the four-row instrument is still used in Eastern Europe. Early 20th-century composers to use the xylophone include Mahler (Sixth Symphony, 1903–4); Puccini (*Madama Butterfly*, 1904); Strauss (*Salome*, 1903–5); Elgar (*Wand of Youth*, Suite no.2, 1908); Debussy (*Ibéria*, 1910); Stravinsky (*The Firebird*, 1909–10); and Delius (*Eventyr*, 1917). In his final work (*Turandot*, completed by Alfano, 1926) Puccini wrote for xylophone and *xylofon basso* (the latter part is usually now played on a marimba using fairly hard sticks). An extended (and florid) part for xylophone occurs in the third movement of Havergal Brian's Symphony *The Gothic* (1919–27).

Complex writing for the xylophone has revolutionized its use compared with the demands of earlier composers,

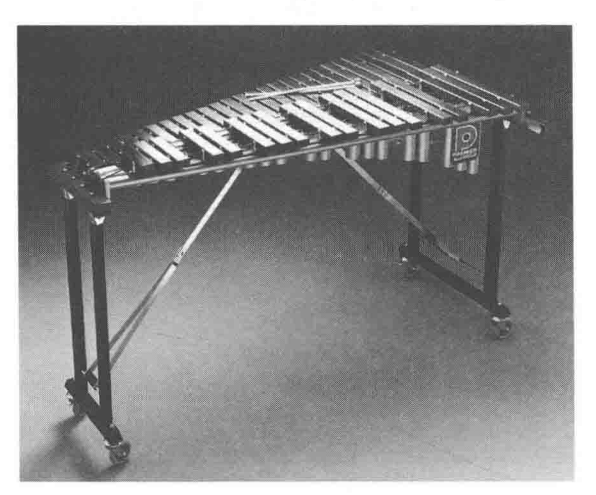


2. Xylophone with 17 bars struck from below: woodecut from Mersenne's 'Harmonie universelle' (1636–7)

who, with occasional exceptions such as Stravinsky in *The Wedding* (1923), asked only for short passages. The demands on the modern xylophonist are heavy, especially in Tippett's *The Vision of St Augustine* (1960–5) and many of his subsequent compositions, as well as works by Boulez and Messiaen. Boulez's *Le marteau sans maître* (1953–5, rev. 1957) in particular was quite widely regarded as being unplayable when it was first published. Works using the xylophone as a solo instrument include Alan Hovhaness's *Fantasy on Japanese Woodprints* (1965) and Thomas Pitfield's Sonata for xylophone (1965). The keyboard xylophone is now virtually obsolete, the tone quality always having been very inferior; but Bartók scored for it (*Tastenxylophon*) in *Bluebeard's Castle* (1911; nowadays the part is usually played on two xylophones).

The xylophone part is normally written (mostly in the treble clef) an octave lower than its sounding pitch, although both Messiaen and Birtwistle have mostly (but not always) notated xylophone parts at sounding pitch. Normally only one staff is used; rare exceptions include Ravel's *Ma mère l'oye* (1908–10; 'Laideronette'), where it is given a double staff.

(ii) Construction. The arrangement of the modern European instrument follows that of a piano keyboard, and, as is the practice with bar-percussion instruments, the bars are suspended from cords passing through their node points, or rest on a cushion of felt or similar insulation. In general the row of bars corresponding to the black notes of the piano is raised, keyboard fashion. The compass of the orchestral xylophones in general use is either four octaves ascending from *c'*, or three and a half octaves ascending from *f'* or *g'* (fig.3). The larger instrument is preferable for the demands of modern composers. The bars are of the finest rosewood (or wood of a similar resonant and durable quality), or of new synthetic bar materials such as Kelon (a pultrusion silicate) or Klyperon, prepared from synthetic reinforced resins. Synthetic bars are generally regarded as having an inferior tone quality. The pitch of each bar is governed by its length and depth; the shallowing of the underside of the bar lowers the pitch considerably. In the modern orchestral xylophone each bar is suspended over a tube resonator in which the air-column frequency matches the pitch of the bar. The bars give a bright penetrating sound when struck with hardheaded mallets. Softer beaters produce a mellow sound and are specially useful on the lower notes.



3. Modern orchestral xylophone (with three and a half octaves ascending from f') by the Premier Drum Co., Leicester

3. Africa.

(i) Introduction. Oral traditions mention the xylophone in the 13th-century kingdom of Mali; the first written reference, also from Mali, comes from the mid-14th century. Describing two Muslim festivals at the court, Ibn Baṭṭūṭa (*Travels in Asia and Africa*, trans. H.A.R. Gibb, 1929) mentioned an instrument made of reeds with small calabashes at its lower end. In the second half of the 16th century, dos Santos, a Portuguese missionary living among the Karanga in what is now Mozambique, mentioned the *ambira*, a gourd-resonated instrument. From the mid-17th century onwards, European travellers to the western coasts of the continent refer to the instrument, most often with calabash resonators; the most common names for it were *bala*, *balafo(n)* and *ballard(s)* in West Africa (*see* Balo) and *marimba* in the Bantu-speaking areas – the same terms used by writers referring to the instrument in the Caribbean and Central and South America.

Early 20th-century studies of the African xylophone in Europe paid particular attention to organological features of instruments in the Berlin and Tervuren museum collections. Olga Boone focussed on construction details and tuning measurements of xylophones of the Belgian Congo (now the Democratic Republic of the Congo) according to ethnic origin, the distribution of xylophone types there and in other areas of Africa, and the social context of the instrument. She examined 108 xylophones at the Musée du Congo Belge (now the Musée Royal de l'Afrique Centrale) in Tervuren. In her descriptions, discussion proceeds from the simpler instruments to the more complex; however, she stated that her order of categories did not necessarily represent stages of evolution. The present discussion is primarily concerned with the physical characteristics of the instrument, based on the types distinguished by Boone; additional types are included for those instruments not found in the Democratic Republic of the Congo (DROC). There are two main categories of xylophone: those with free keys, in which the keys are independent of each other and their support, and those with fixed keys, in which the keys are permanently attached between themselves and to their support.

(ii) Free key xylophones. For performance, loose keys are assembled on temporary supports, which may consist of the player's legs, banana-tree trunks, straw bundles, or logs padded with grass. Keys may be completely loose with upright sticks placed between them to prevent their striking each other and stopping vibration. Alternatively, holes may be bored at the side of the key near each end through which a cord is strung and twisted around the dividing upright sticks. Sticks may also be placed vertically between keys at one side of the instrument and through a hole in the middle of each key at the other side. Keys are normally struck at their ends with wooden sticks.

A xylophone type intermediate between free and fixed keys is found among the Sena people in central Mozambique and the Lozi in western Zambia, where keys strung to each other are temporarily mounted on straw bundles; performers may strike the middles of the keys with wooden or rubber-tipped sticks.

(a) Leg xylophones. Keys are mounted on the player's upper thighs, or (as in Madagascar), from the knees to the ankles. The instrument is played by young girls or boys as part of initiation activities in Senegal; it is also used as a device to keep birds and monkeys out of gardens. The instrument's resonance may be enhanced by a depression in the ground, or by a pot or calabash placed underneath it (fig.4*a*). Two to seven keys are played by one or two players.

Distribution: Senegal, Guinea, Sierra Leone, Côte d'Ivoire, Togo, Benin, south-east Nigeria, Central African Republic, Zambia, Malawi and Madagascar.

(b) Pit xylophones. A pit may be an integral part of the free key xylophone. Four to 13 keys are mounted across grass bundles or banana-tree trunks placed at opposite sides of a pit. Among the Yoruba in south-west Nigeria and the Gun in south-east Benin, two such xylophones are played together, one or both instruments over a pit. If the instrument is large, the player sits between two groups of keys with his legs in the pit. This type of xylophone may be used as a practice instrument, as in north-west Ghana, where it is played by children, students of the instrument and adults without a gourd-resonating xylophone. Among the Luba of southern DROC, the tuning of the keys for an instrument which will have individual resonators is tested by laying them across a pit, mounting them on banana-tree trunks or across a calabash.

Distribution: Guinea, Burkina Faso, Ghana, Benin, Nigeria, Chad, Central African Republic, south-east Democrataic Republic of the Congo, north-west Uganda and southern Malawi.

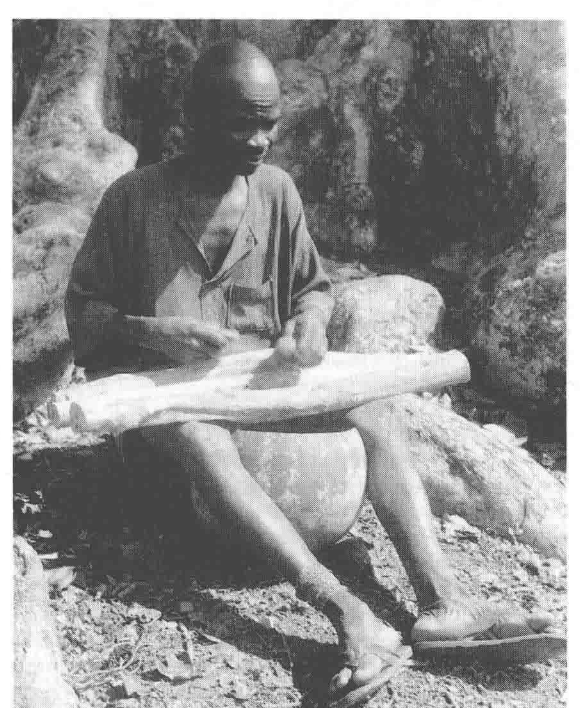
(c) Log xylophones. Instruments consisting of free keys resting across banana-tree trunks, or a combination of straw bundles (for insulation) and banana-tree trunks, are found in many parts of sub-Saharan Africa. They have from six to 22 keys, which are usually larger than those of any other type of African xylophone. It is common for two, or as many as six players, to interlock different melodic patterns on the same instrument (fig.5), or two players facing each other may each play one instrument (fig.4*b*). The ends of the keys are usually struck with one or two plain wooden beaters.

Distribution: Guinea, Liberia, Côte d'Ivoire, Nigeria, Cameroon, Gabon, Central African Republic, Chad, northern Democratic Republic of the Congo, Malawi, Mozambique, Tanzania, Uganda and south-west Ethiopia.

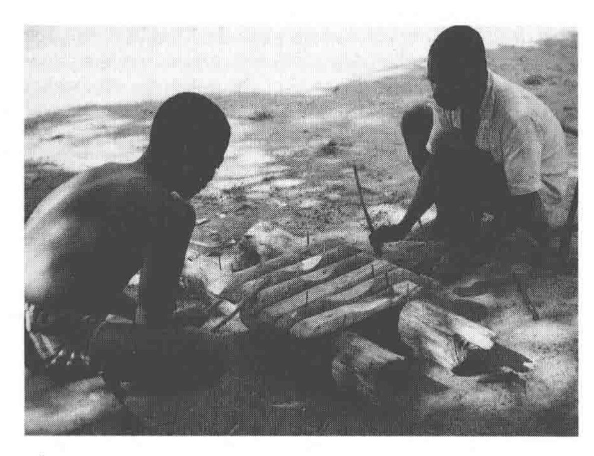
(iii) Fixed key xylophones.

(a) Without calabashes. Keys are mounted on runners, or a resonator, such as a box or trough, to which insulation material is attached. In north-west DROC, two pairs of beaters are used by one player, and adjacent keys are commonly tuned in octaves. The instrument on runners, found in north-west DROC and among the Yaka in south-west DROC, may have crosspieces at the ends to keep the runners apart. The instrument with keys resting on a trough resonator is found in north-west DROC, south-east Nigeria and central Mozambique. The box-resonated xylophone is found near the south-east coast of Kenya, on the islands of Zanzibar and Pemba and in north-east Tanzania. Among the Igbo of south-east Nigeria, two keys are attached to a grass collar which covers the top of an open clay pot.

(b) With one or two calabashes (individual resonators). A key is suspended from cords strung through holes near its ends and attached to the upper ends of two arcs glued to the top of the resonator. The player changes the instrument's timbre by alternately closing and opening the mouth of the resonator with the left hand. The instrument may be played in groups of two or more, with each one tuned differently, and is commonly used at hunting ceremonies.

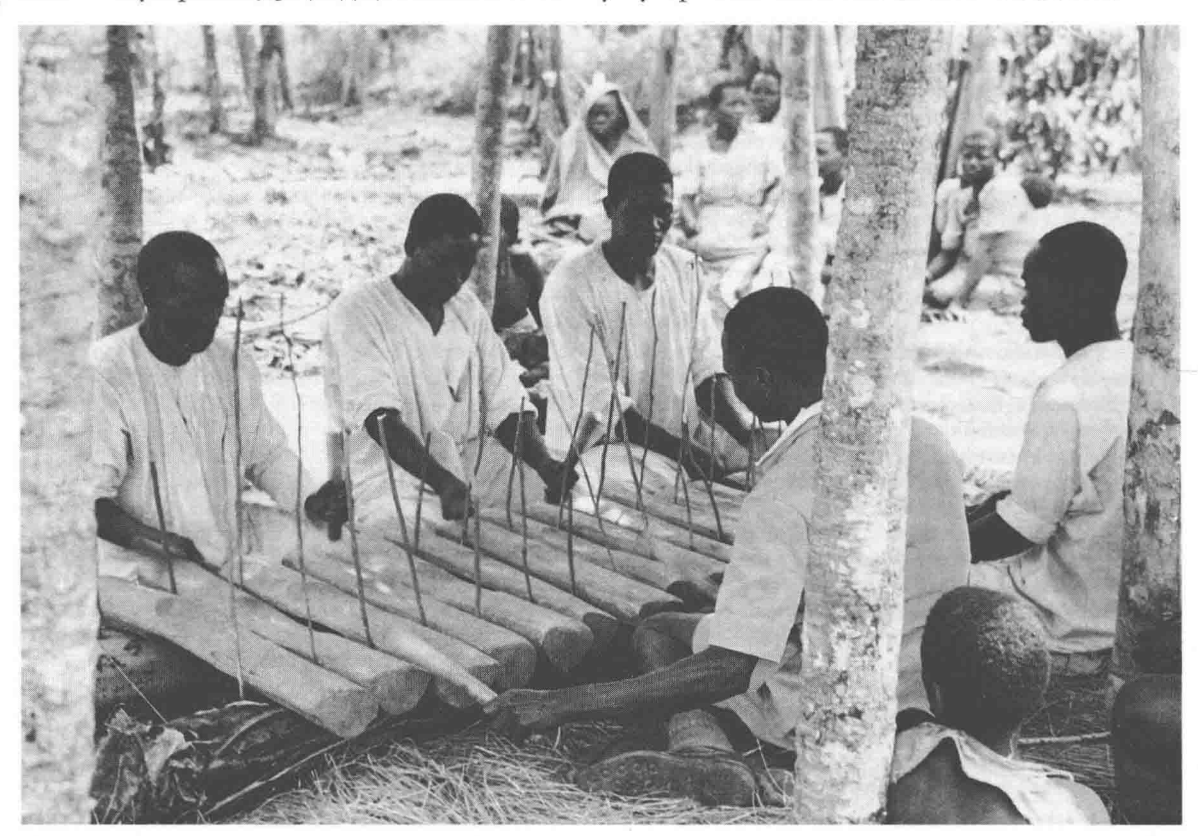


(a)



(b)

4. *Free key xylophones: (a) log xylophone of the Yoruba people, Benin; (b) log xylophone (gbo) of the Guere people, Côte d'Ivoire*



5. Ugandan akadinda (log xylophone) with five players

Distribution: south-east Democratic Republic of the Congo, Zambia and southern Malawi.

Parallel curved poles and two crosspieces form the support frame of an instrument with two calabashes. The ends of the cords that suspend the keys pass over the crosspieces and are tied to the ends of the poles; the calabashes are suspended on rods placed in holes in each pole.

Distribution: among the Chokwe and Lunda of south-central Democratic Republic of the Congo and the Luvale of eastern Angola.

(c) With multiple calabashes. Instruments differ from area to area in their type of frame construction, and the attachment of keys and calabashes. Many xylophones in the DROC and its neighbouring areas have in common an arc, or bail, which is attached to the sides of the frame (see types 1–3, 5–6 below). The bail keeps the instrument in the proper playing position in front of the player when it is slung from his shoulders. When the player is seated, he may stabilize the instrument by balancing the bail with his feet. The keys may rest on some type of insulation material or on leather cords, or they may be suspended. Calabashes may be hung from the framework or glued to a frame; they are either suspended directly by rods, or by strings secured to rods fastened across a horizontal frame. The calabashes may be glued to a centre board, which may have holes to accommodate them. While a round or elongated calabash is the most common resonator, bamboo, cattle horn or wood is also used. Buzzing devices are attached to one or more holes in the bottom or at the side of each resonator; when they are attached to the side, ancillary tubes or round pieces of calabash may be added to protect the membranes. The instrument is played with one to four rubber-tipped beaters, and the keys are struck in the middle; occasionally two players may play the same instrument. Several different xylophones may be played in the same ensemble.

Type 1: with resonators suspended from rods (Boone 3a). Two runners are attached to the ends of the bail and insulation is fixed to their top edge; rods pierce the calabashes near their tops and pass through holes in the sides of the runners. Rattan is intertwined around the tops of the calabashes to secure them. The keys are strung together by cords and rest on the insulation. Some contemporary instruments do not have a bail but have been modified by the addition of legs inserted between the ends of the runners and the crosspieces at the end of the instrument, so that the player is in a standing position.

Distribution: south central and south-east Democratic Republic of the Congo, south-west Zambia and southern Malawi.

Type 2: with suspended keys (Boone 3b). Parallel curved poles constitute the frame for this instrument. The keys are strung on two cords which pass over the crosspieces or ends of the bail and are tied to the ends of the poles and the crosspieces or ends of the bail. The calabashes are strung on cords and are fixed to a rattan cord encircling the poles. On large instruments with a more pronounced curve from the middle of the keys to either end of the instrument (found among the Lunda and Chokwe of Angola), the suspended calabashes are supported by rods which pass through holes in the poles; the suspended keyboard is held firm by another cord which goes through the cord on the underside of the keys and is



6. Ndjimba (calabash-resonated xylophone) of the Chokwe people, the Democratic Republic of the Congo

attached to the poles. On the xylophone of the Nsenga people in central Zambia, the cord from the underside of the keys to the runners also secures the rods that suspend the calabashes. This instrument is fixed between poles set vertically in the ground, and the keys are also hung vertically; on the Lunda and Chokwe instruments, the plane of the keys is oblique to the ground. When two Chokwe instruments are played together, the second may consist only of keys suspended between vertical poles, with a round pit in the ground below the middle of the keyboard.

Distribution: south-west Democratic Republic of the Congo, eastern Angola and central Zambia.

Type 3: with quadrilateral frame. This combines characteristics of types (1) and (2), and appears to have been modified early in the 20th century. The support now consists of a four-sided frame with parallel ends whose sides taper towards the smallest keys. A bail is attached to the ends of the frame, and insulation material is fixed to the upper edges of its sides. The calabashes are suspended from rods placed in holes in the sides of the frame and are hung below their respective keys in order to obtain the best vibration. Thus the arrangement of the resonators is staggered. The keys formerly rested on the insulation material, a cord passing through a hole in the far side of the key, under another cord attached to the insulation material, back to the surface through the same hole, and under the insulation cord between keys; on the near side, a cord went over the key and through the insulation material between keys. An additional pair of thicker cords is now added to suspend the keys from the top, passing through the key attachment cords. In effect, the thin cords become loops for the suspension cords between keys and between the holes. The suspension cord passes under a thin cord strung through two vertical holes on the far side of the key, and is knotted to the thin cord between keys; on the near side, the thick cord passes through the thin cord between keys.

Groups of four or five different sizes of these xylophones are part of the *mendzan* ensemble in Cameroon and Gabon; each instrument has its own name and may overlap in pitch with the instrument next in size. One such ensemble in Cameroon has individual instruments with 11, 11, 10, 4 and 4 keys, while such an ensemble in Gabon consists of instruments with 9, 9, 8, 6 and 2 keys. Reserve keys are added to the larger instruments during construction. Thick beaters made of soft wood are used to strike the middle of the keys.

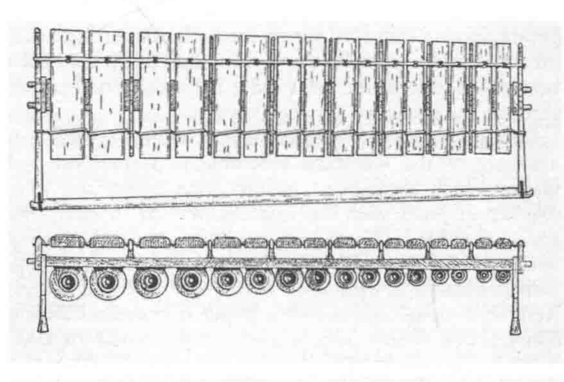
Distribution: south and south-central Cameroon and northern Gabon.

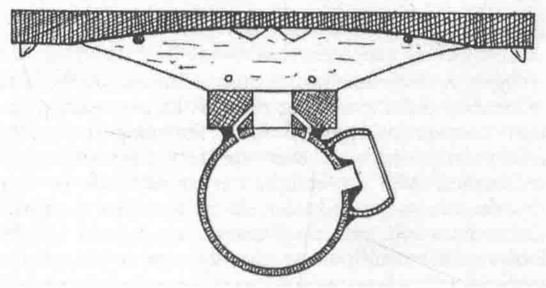
Type 4: with calabashes suspended obliquely. Two horizontal poles extending through holes in side pieces that rest on the ground form the support for this instrument, which is over six feet long. Elongated calabashes, with an oblique cut at one side of their mouths, are suspended from the pole nearest the player and are secured by a thick supporting rope of braided bark to the second pole, so that they are almost parallel to the ground when the instrument is in a playing position. The 21 or 22 rectangular keys rest on thongs stretched across the poles, and are tuned to a heptatonic scale by

thinning the centre of the playing side to leave a raised portion from the nodal point to each end, where designs are carved. The keys are strung together by a thong which passes through a hole in the flat section of the key at the edge of the raised portion, goes around the support thong and passes back to the surface through the same hole. The instrument is played by two men, using a total of five beaters. The player of the highest-pitched keys begins the performance with an ostinato pattern played in octaves or other intervals, or with a single melodic line distributed between his two hands. The player of the lowest keys interlocks a different melodic pattern with his right hand, and adds a rhythmic bass pattern characterized by repeated pitches with two beaters in his left hand. The ends of these beaters are crossed in his hand so that they are spread in an angle of almost 90°, facilitating wide leaps. The Venda instrument, *mbila mtondo*, was formerly an important instrument played at the chief's *kraal*.

Distribution: in the northern Transvaal, among the Venda, Kwebo and Lovedu.

Type 5: with centre board and bridges (or distance pieces) (Boone 3c). The frame of the instrument consists of a flat centre board with calabash resonators inserted into circular holes, and wooden bridges tied across the board between the holes. The ends of the bridges are tied to each other by leather thongs, which extend the length of the instrument and also serve as tension thongs to support the keys which are strung together by another set of cords. On some instruments insulation is attached to the edges of the centre board. The calabashes are fixed to the centre board by resin applied to the edges of the holes on both sides of the board. In Nigeria, the resonators are long and slender calabashes, cowhorns (for illustration *see* NIGERIA, §8, fig.2) or wooden cones in the shape of cowhorns. For the ten-key instruments of the Azande in north-east DROC, a pair of beaters in each hand enables the player to strike octaves on adjacent keys. The most common tuning pattern (where numbers indicate the degree of the pentatonic scale) is: 2.2′.3.3′.4.4′.5.5′.1′.1, with the lowest octave pair on the player's right. Among the Chopi of Mozambique, the centre board has two tenons on each end that fit into holes in the legs of the instrument, while the ends of the curved or rectangular bail fit over the tenons. The keys rest on tension thongs and are supported by thin wooden bridges attached by fibre to the centre board between each pair; the tension thongs pass through holes near the ends of the bridges. The keys are strung together by a pair of long leather cords. The cord further from the player passes through a hole in the key, under the supporting tension thong and back to the surface through the same hole; the near cord goes over each key and under the tension thong between keys (figs.7 and 8); *see also* MARIMBA, §1, fig.1).





7. Sanje mbila (gourd-resonated xylophone) of the Chopi: (a) plan and side views; (b) cross-section showing gourd resonator and buzzer

Distribution: (with bridge between keys): east central Nigeria, northern Cameroon, southern Chad, south-west Central African Republic, north-east Democratic Republic of the Congo and southern Sudan; (with bridge between pairs of keys): southern Mozambique and northern Transvaal.

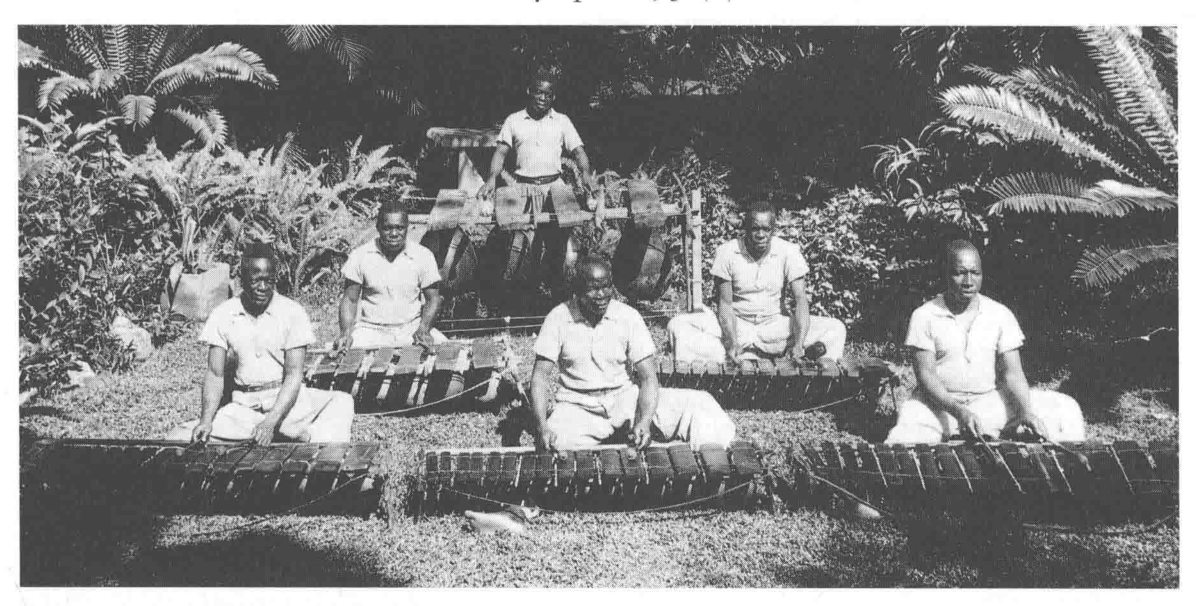
Type 6: with centre board and insulating cushions (Boone 3d). This instrument is similar to the preceding one, except that the keys rest on insulating cushions mounted at some distance parallel to and on either side of the centre board, rather than on cords stretched between bridges. The centre board and the insulating cushions, which consist of fibre, bark cloth or some other type of material covering wooden branches, are attached to the ends of the curved bail, though on some instruments the insulation is attached to the edges of the centre board. Some instruments have bridges; some have calabashes suspended from a piece of rattan, the ends of which are inserted into the insulating cushions. In some areas, four beaters are used by each player. In north-west DROC, adjacent keys are tuned in octaves, usually in the order: 2.2′.3.3′.4.4′.5.5′.1′.1.

Distribution: north-west Democratic Republic of the Congo, south central Central African Republic and southern Chad (with bridges).

Type 7: with centre board set within oval frame. An oval-shaped wooden bar surrounds the entire instrument. The keys are suspended, and the cowhorn resonators are glued and tied to the solid curved base, the back of which is etched with abstract designs. Six to eight keys are encircled by cords near the ends of each key, and the ends of the cords are attached to the oval frame; they are in an oblique position to the mouths of the resonators. The seated player supports the instrument between his knees at the middle of the oval frame, and a pair of Y-shaped wooden beaters allows him to strike octaves simultaneously. The keys on a Bura instrument, the *tsindza*, are arranged: 3.4.5.1′.1.2′.2.

Distribution: north-east Nigeria.

Type 8: with open frame. Keys are mounted on an open framework consisting of four vertical and eight horizontal strips of wood lashed together. Round calabash resonators are suspended below each key by means of suspension rods that extend across and beyond the limits of the upper horizontal frame. In order to accommodate all the resonators within the framework, they are arranged in zigzag fashion, forming two rows. The suspension rods for the resonators are secured to the frame by leather



8. Chopi orchestra of gourd-resonated frame xylophones, Quissico, Mozambique

strips; another long cord or leather strap serving as insulation for the resting keys then passes over the rods and a third long twisted cord secures the keys together on each side of the instrument. The latter cords are tied to the tops of the vertical posts, and sometimes also to the horizontal crosspieces at each end of the instrument. The physical size of the instrument varies. The smaller instruments (in the west and central area of distribution) may rest on the ground, or be slung from the shoulders with the instrument perpendicular or parallel to the body. The surface of the keyboard is slightly curved at the broader end of the instrument, where ogee-shaped horizontal crosspieces also accommodate the larger calabashes within the frame. The larger instruments (in the eastern area of distribution) rest on the ground in performance. The curvature of the keyboard is more pronounced, allowing room for the large resonators and making the entire keyboard easily accessible. The number of keys ranges from 12 to 21. Tuning is predominantly heptatonic, though the instruments of Burkina Faso, Ghana and Côte d'Ivoire are pentatonic. The player uses a pair of rubber-tipped beaters, and may also wear bells around his wrist. The generic term for the instrument is *balo* or *bala*. In the eastern area of distribution, a commonly used term is *gyil*, with prefixes or suffixes to denote specific types, sizes or contexts of usage. Xylophones are often played singly or in groups with other instruments. To the west, among Manding-speaking peoples, it is often played by professional musicians of the *jali* caste; in Burkina Faso, Ghana and Côte d'Ivoire, it is an important instrument at funeral ceremonies.

Distribution: Senegal, the Gambia, Guinea, Sierra Leone, Liberia, north-east Côte d'Ivoire, Mali, south-west Burkina Faso and north-west Ghana.

4. South-east Asia and the Pacific.

(i) Insular South-east Asia. Of the many different types of xylophones found in this area, the instrument with keys resting on cloth or rattan strips at the edges of a wooden trough (trough xylophone with bedded keys) is commonly associated with Gamelan and other ensembles in various parts of Indonesia. Xylophones with suspended keys or tubes are found in the greatest variety. A few examples of a type with keys suspended over individual resonators are found in Bali (e.g. in *gamelan gandrung*), but that island's most ancient ensembles (*caruk*, *gambang* and *luang*) have a trough-resonated xylophone with suspended keys. A common term for the xylophone in South-east Asia is *gambang* (*gabbang*, *gambangan*), but it may mean a different type of instrument depending on the ensemble in which it is used; in Sabah, Malaysia and the southern Philippines, *gabbang* always refers to a trough xylophone with bedded keys, played with rubber-tipped beaters which are curved on the underside and delicately carved in a bird- or kidney-shape.

(ii) Mainland South-east Asia. Comparatively few xylophone types are found on the mainland. A two- or four-key xylophone has been reported in West Malaysia. Suspended tubes or wooden keys in a rope ladder arrangement are found in central Vietnam and north-east Thailand. Among the Jörai, Bahnar and Rhade people in Vietnam, the *torung* consists of 14 to 20 tubes suspended between the two players, one of whom holds an end of the cord; the other end is tied to the second player's leg. In Thailand, the *kaw law* or *bong lang* with 12 wooden keys is played by the Lao people in Kalasin province. The upper end of the instrument is tied to a tree and the lower end to the player's leg. These instruments resemble the *calung renteng* of West Java.

Groups of ten players, each with a xylophone with one key suspended over a coconut resonator (*kertuk kelapa*), compete with similar groups in West Malaysia; two such instruments may also accompany the harvest dance. The trough-resonated xylophone, Gambang, with bedded keys is found only in the Malaysian court *gamelan* of Trengganu, where it accompanies the *joget* dance. The xylophone with keys suspended over a trough resonator is important in instrumental ensembles in Thailand, Cambodia and Laos, and is also used for chamber music in Myanmar. The *ranāt ēk* (*see* Ranāt) is featured in the Thai *pī phāt* and *mahōrī* ensembles. It has 21 keys

suspended over a curved resonator and resting on a pedestal. In some types of *pī phāt* a larger xylophone (*ranāt thum*) is added (fig.9); 16 keys are suspended over a rectangular shaped resonator, with sloping sides and a curved upper surface. The same type of xylophone may have been used in an ensemble that accompanied the *ashek* dance at the 16th- and 17th-century Malay court of Patani, and later at the Kelantan court (*see* MALAYSIA, §I, 1(iv)).

In Myanmar, the *pat-talà* with 20 to 25 (usually 24) keys suspended over a curved resonator and resting on a pedestal is played with the end-blown flute (*palwei*), or in chamber music as vocal accompaniment; it is taught by *hsaìng-waìng* musicians as a beginner's instrument. It was also played at the Chinese court during the Qing dynasty (1644–1911); a description (in the *Da Qing huidian*, 1899) of the smaller of two Burmese ensembles that played for banquets includes the 22-key *'pat-talà'*, as well as harp, the *mí-gyaùng* zither, a three-string bowed lute, the *palwei* flute, a drum and a pair of cymbals.

(iii) Pacific. The leg xylophone is found in scattered areas in west Melanesia, and is used primarily for courtship; in some areas, women are not allowed to see it. The instrument has been found on the Gazelle Peninsula of New Britain, on New Ireland, the Duke of York Islands and Tami Island, and in Morobe Province of eastern Papua New Guinea. Usually two wooden keys (convex on the upper side, flat on the under side) are laid over the player's thighs and are struck with two sticks. The player may sit with his legs over a pit or over a mound of earth; alternatively, the keys may rest on banana trees or wooden branches. Names for the instrument include *tinbuk*, *timbuk*, *timbul*, *tinbut*, *timboik*, *tutupele*, or *lau lau*. The two-note instrument is used for playing signal patterns. On New Ireland and the Duke of York Islands, the xylophone is played for dancing; only on Tami Island have women been known to play the xylophone. Its sound draws the attention of males undergoing initiation to the women's presence, and thus keeps them apart.

5. LATIN AMERICA. The xylophone in Latin America, known as the 'marimba', is found in Mexico, Belize, Nicaragua, Costa Rica, El Salvador, Guatemala, Colombia, Ecuador and Brazil; in Suriname (as *gambang*) it is used in gamelan ensembles by musicians of Javanese descent. In Brazil, however, it has lost its former importance as a solo instrument, and is now used only to accompany such dramatic dances as the *congada*. The two types of marimba still in use are portable and have six and eleven keys respectively, struck with wooden sticks.

In Guatemala, the marimba is the most popular folk instrument, and has come to be a symbol of the independence of the Guatemalan Republic (*see* GUATEMALA, §II, 1). It is believed to be of African origin, introduced during the early colonial period by African slaves. This argument, which is not undisputed, rests mainly on the similarity of the *marimba de tecomates* (the original form of the Guatemalan instrument) to African xylophones, the African derivation of the word 'marimba' and the lack of archaeological evidence for the existence of marimbas in pre-Columbian America.

The earliest account of the marimba in Guatemala is found in the work of Domingo Juarros, a 17th-century historian, who lists it among instruments played by Amerindians in 1680. During the 18th century it became widely dispersed among Amerindians, and its presence is noted at public events, both civil and religious. The growing popularity of the marimba among Ladinos in the 19th century led to the expansion of the keyboard to five and, later, six and seven octaves, allowing the addition of a fourth player to the normal practice of two or three players. During the celebration of national independence in 1821, the marimba took its place as the national instrument.



9. Trough-resonated xylophones: ranāt ēk (left) and ranāt thum, in a pī phāt ensemble, Thailand



10. Solo marimba de tecomates (xylophone) player, Chichic astenango, Guatemala

In the highlands of Chiapas in Mexico, in Guatemala, in north-west Costa Rica and south-west Nicaragua near Masay, marimbas show resemblance to African xylophones. The *marimba de tecomates* is a xylophone consisting of a keyboard of parallel tuned wooden bars or percussion plates suspended above a trapezoidal framework by cords which pass through threading pins and the nodal points of each key (fig.10). Beneath each key hangs a tuned calabash resonator, near the base of which a vibrating membrane of pig intestine is fixed to a ring of wax surrounding an aperture. This functions as a mirliton or sound modifier that produces a characteristic buzzing called *charleo* when the keys are struck. The older form of this marimba, the *marimba de arco*, is portable, and is carried by means of a strap attached to the ends of the frame and passing across the player's shoulders. The keyboard is kept from touching the player's body by an arched branch (*arco*) which is fixed to the framework on the plane of the keyboard. A later type has four legs and lacks the *arco*. The nearly diatonic keyboard contains 19 to 26 keys. A key's pitch may be raised during performance by applying a lump of wax, sometimes mixed with bits of lead, to its underside. For this reason such marimbas are called *marimba de ceras* ('of wax'). The keys are struck with mallets (*baquetas*) made of flexible wooden sticks with strips of raw rubber wrapped round the ends to form a ball. The tips of the mallets intended for bass keys are soft; those for treble keys are harder and smaller. From one to three players hold a mallet in each hand, or two in one hand, and one in the other, the pair of mallets held in one hand often striking different keys at the same time. Other pitches may be produced by striking the extreme ends of the keys with the wooden end of the mallet. While the *marimba de tecomates* is now seldom played by Guatemalan Ladino musicians, who prefer the more Westernized forms of the instrument, in Amerindian highland Guatemala the surviving repertory is different from that of the rest of Mexico and Central America, some of it distinct from European tradition. It serves in both public and ritual contexts.

During the last quarter of the 19th century, the *marimba sencilla* was developed, in which *cajones harmonicos*, wooden boxes constructed to resemble gourds, were substituted for the gourd resonators. In other particulars of construction and tuning, the *marimba sencilla* is identical to the *marimba de tecomates*. During this period, the *marimba de cinchos* (also called *marimba de acero, marimba de hierro*) with metal keys and box resonators, became popular, and was played with guitar accompaniment. Types with glass keys, and others with bamboo-tube resonators, were also developed.

The addition of chromatic keys to the diatonic keyboard was a late 19th-century development, usually attributed

to Sebastian Hurtado in 1894. The name of this type, *marimba doble*, refers to the double row of keys for diatonic and chromatic pitches. Unlike the arrangement of a piano keyboard, in which sharp keys fall to the right of their corresponding naturals, in many Guatemalan instruments the sharps are placed directly behind the naturals.

The *marimba doble* is often played in pairs: the larger, the *marimba grande*, has a range of six and a half octaves (about 78 keys) and uses four players; the smaller, the *marimba cuache* (also called *marimba picolo*, *marimba requinta*, *marimba tenor*), has a range of five octaves (about 50 keys) and uses three players. To these two instruments are often added a three-string bass, snare or bass drums, cymbals, accordion and wind instruments such as saxophones, trumpets or clarinets. While the folkloric character of contemporary *marimba doble* ensembles is somewhat obscured by the influences of popular Latin American and North American styles on its instruments and repertory, highland village *marimba sencilla* ensembles still maintain traditional style and repertory.

The marimba in Colombia may have as many as 25 keys or as few as 21, though 24 is usual. The keys are made of various palm woods, but most frequently of *chontaduro*. Each key has a resonator consisting of a section of *guadua* bamboo. The keys are placed on the frame in a single row in groups of four, each group being separated from the other by a *pasador* (crosspiece) of *chonta*. The *pasadores* are part of the framework that supports the keys and resonators and also function as points of visual reference for the players. Beginning at the top of the keyboard with the smallest key and moving downwards, the groups of four keys are known alternately as *tablas duras* and *tablas blandas* (i.e. hard and soft). In a group of eight the highest *dura* and the lowest *blanda* form an octave. A keyboard of 24 keys is thus composed of three disjunct octave segments: 8765 4321, 7654 3217, 6543 2176. The seven highest keys are tuned to produce approximate neutral 3rds between keys 8, 6, 4, 2 and keys 7, 5, 3. The remaining keys are tuned in octaves with the keys above them. On the marimba itself the keys are of course arranged in reverse order from that indicated above. The highest octave segment is to the right and the lowest to the left. Each of the two players uses two sticks tipped with small balls of raw rubber; one plays the *bordón* (an ostinato lower part), the other the *requinta* or *tiple* (upper part).

The *marimba-orquesta*, an ensemble incorporating a marimba, is widespread; such groups are widely popularized in Mexican tourist centres. The instruments are frequently municipal property, and musicians may be exempt from certain other civic responsibilities by virtue of their service in these groups. The ensemble plays music from the *son* repertory, and makes constant use of CORRIDO accompaniments. The tradition is strongest in the state of Chiapas and, until recently, in the southern half of the Isthmus of Tehuantepec where it is being replaced by ensembles playing *música tropical*. The term marimba refers both to the instrument and collectively to the musicians of the ensemble, while the musicians individually are called *marimbistas*.

In the urban centres of Mexico and Guatemala, the marimba ensemble is principally an interpretative medium rather than a primary source of original music. In its repertory, the marimba is greatly influenced by popular styles but itself exerts little influence on other styles. It is a regional ensemble, but unlike others, it has an unlimited eclectic non-regional repertory, as well as a small, limited core repertory of *sones* exclusively typical of marimba ensembles. Marimba ensembles commonly play mainstream popular music including rock, *tropical* and other styles. The ensemble is flexible and may include electric guitars, electronic keyboards, etc. National popularity and prestige are won by those who are recorded commercially, most of whom are recruited in Chiapas, Mexico, where marimba ensembles develop markets through public performances. The majority of marimba ensembles are financially marginal. The marimba players wear no traditional costume, and seldom have accompanying singers, although the combination of mariachi ensemble and marimba is gaining popularity.

In Colombia and Ecuador, the marimba tradition is found exclusively among peoples of coastal African cultures.

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LOIS ANN ANDERSON/R (1, 3–4), JAMES BLADES/JAMES HOLLAND (2), GEORGE LIST, LINDA L. O'BRIEN-ROTHE(5)

Xylorimba [xylo-marimba, marimba-xylophone]. Name given to an instrument of the XYLOPHONE family with a compass sufficiently large to embrace the low-sounding bars of the MARIMBA and the highest-sounding bars of the xylophone (it is classified as an idiophone: set of percussion plaques). The normal compass of the xylorimba is five octaves: *C* to *c''''*. As the marimba-xylophone it was a popular instrument in the 1920s and 30s, particularly in vaudeville. The lower notes of the xylorimba sound more like a xylophone than a marimba on account of the bars being thicker and narrower than those of a modern marimba (the bars of the xylophone and the marimba are shaped differently to emphasize different overtones; *see* ACOUSTICS, §V, 2).

The terms have been a source of confusion. Many composers have called for 'xylorimba', including Berg (Three Orchestral Pieces, op.6, 1914–15), Boulez (e.g. *Le marteau sans maître*, 1953–5, rev. 1957) and Messiaen, but invariably the parts were written for a four-octave xylophone. Stravinsky's *The Flood* (1961–2) includes a part for 'marimba-xylophone', but a marimba was intended. The parts in Roberto Gerhard's *Hymnody* (1963; with two players at one instrument) were originally labelled 'xylorimba', but this was later changed to 'marimba'. Boulez wrote for two true xylorimbas (each of five octaves) in *Pli selon pli* (1957–62); the parts have sometimes been played on two xylophones and two marimbas.

JAMES BLADES/JAMES HOLLAND

Xylosistron. A 19th-century XYLOPHONE.

Xyndas [Xyntas, Xinda(s), Xinta(s)], **Spyridon** (*b* Corfu, 8 June 1812/14; *d* Athens, 11 Nov 1896). Greek composer and guitarist. He studied in Corfu with Mantzaros and in Naples with Zingarelli at the Conservatorio di S Pietro a Majella (1834–7). On his return to Corfu he taught singing at the Corfu Philharmonic Society for nearly 20 years. As a virtuoso guitarist he toured extensively in Italy and around the eastern Mediterranean. He settled in Athens in about 1886 and died blind and in dire poverty. In his lifetime he was one of the most popular composers of the Ionian school founded by Mantazros. His most notable work, and the only one of his operas to survive, is *O ypopsifios vouleftis* ('The Parliamentary Candidate'), the first Greek opera to a Greek libretto. It is a fresh work revealing the dichotomy between corrupt politicians and destitute peasants on the eve of the union of the Ionian Islands with Greece (1864). Its première in Athens, by the Elliniko Melodrama company on 14 March 1888, is generally considered to represent the birth of Greek lyric theatre. The opera's realistic subject matter, unusual for comic opera, is enhanced by language rich in colourful idiomatic expressions. Some charming and unpretentious orchestral writing, suggesting the folk music of the Ionian Islands, differentiates the work from the Italian *buffo* archetype.

Most of his works were posthumously destroyed, but several of his songs are extant, and some published. They show a gift for unaffected melodic invention, some with a flavour of Ionian folk music (such as *Nani-nani*, 'Lullaby'). Others, extended and in bel canto style, are full-length arias, whose dramatic qualities give an invaluable hint not only to the nature of Xyndas's lost operas, but also to the language of other Ionian composers in the 1850s, for example Edouardos Lambelet.

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(*selective list*)

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To filima (To filaki) [The Kiss], Athens, Tsoha, 22 Sept 1893, lost

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Choral: Hymnos dhia ton en Kriti agona [Hymn for the Cretan Uprising], G, 3vv chorus, pf, *c*1866–7; San ti spitha krymméni stin stahti [Like a Spark among the Ashes] (A. Koutouvalis), G, 3vv male chorus, pf, before March 1875; Xypnate Ellinopaedha [Arise, ye Sons of Greece], F, 2vv chorus, pf; Ta dhyo adhelfia [The Two Siblings] (D. Solomos), F, 2vv chorus, a cappella
Solo vocal: 12 asmata ellinika [12 Greek Songs], 1/2/3vv, pf, ?1856 (Athens, *c*1882); To orfano [The Organ] (A. Paraschos), 1875 (Athens, *c*1888–9); I athlia psychi kathimeri [The Poor Soul Sat Sighing] (D. Solomos, after W. Shakespeare: Othello, act 4, scene iii), 1v, pf (Corfu, n.d.); Glykeia nychta [Sweet Night] (P.D. Heliopoulos), C, n.d.; Nani-nani [Lullaby] (A. Valaoritis), a, in *Asty*, no.106 (27 Sept 1887); To fili [The Kiss] (G. Martinellis), C, n.d.); To mnima [The Grave], F, 1v, ?orch, lost; To oneiron [The Dream] (A. Paraschos); O patrikos tafos [Father's Grave] (Solomos), 1v, pf, str qt; Lemvodhia [Barcarolla], g (Athens, after 1896)
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GEORGE LEOTSAKOS

Y

Yadong (*b* Dêgê county, Kham, eastern Tibet, 1963). Tibetan rock singer. His father was a businessman who died when Yadong was 12 years old. Yadong grew up close to his mother, who was known for her beautiful voice. He worked as a physical education instructor in the army for several years, after which he became unemployed and started teaching himself how to play the guitar. He found work as a truck driver and sang occasionally at weddings and festivals. He was asked to join an official performing arts troupe, but he declined this offer and instead found a job with a construction company in Chengdu, where he saved enough money to produce his first cassette; *'khyam-pa-kyi sems* ('A vagabond's soul') was released in 1991. He performed in bars at night, and in 1995 he produced a new album with a Chinese title, *xiang wang shen ying* ('Desire for the eagle god'), which comprises traditional songs mostly from Kham, such as the King Gesar epic, remixed in rock and rap style. In 1996 Yadong's third album, *kham-pa'i bu-gsar* ('The young *khampa* man'), was released; it features Tibetan music and Chinese lyrics. By the mid-1990s he had gained widespread popularity in Tibet, especially among young people.

LAETITIA LUZI

Yakar, Rachel (*b* Lyons, 3 March 1938). French soprano. She studied at the Paris Conservatoire and with Germaine Lubin, making her début in 1963 at Strasbourg. In 1964 she joined the Deutsche Oper am Rhein, Düsseldorf, which remained her base for over 20 years. She sang Freia and Gerhilde at Bayreuth (1976), Donna Elvira at Glyndebourne (1977), First Lady (*Zauberflöte*) at Salzburg and Monteverdi's Poppaea in Edinburgh (1978), and made her Covent Garden début as Freia. Her wide repertory included Rameau's Aricia, Handel's Cleopatra, Celia (*Lucio Silla*), Ilia, Fiordiligi, Tatyana, Mimì, Málinka/Etherea/Kunka (*Excursions of Mr Brouček*), and the Marschallin, which she sang at Glyndebourne in 1980. An extremely musical as well as dramatic singer, capable of subtle tone colouring, Yakar was particularly fine in roles such as Mélisande, which she recorded, and Jenůfa. Her other operatic recordings include several Mozart roles, Climène in Lully's *Phaëton* (which she sang in Lyons in 1993), Madame Lidoine in *Dialogues des Carmélites* and Diane in Honegger's *Les aventures du roi Pausole*. Yakar also had a notable career as a recitalist and concert singer, and has recorded works ranging from Bach's B minor Mass to *mélodies* by Hahn.

ELIZABETH FORBES

Yakimenko, Fyodor Stepanovich. *See* AKIMENKO, FEDIR STEPANOVYCH.

Yakovlev, Leonid Georgiyevich (*b* Kherson govt., 31 March/12 April 1858; *d* Petrograd, 21 May/2 June 1919). Russian baritone. Some authorities give his birthplace as St Petersburg. The son of a landowner, he attended the Nikolayevsky Cadet School and became adjutant to the governor-general of Kiev. Because of financial difficulties he resigned his commission, took singing lessons with Ryadnov in Kiev, and decided to make a career on the operatic stage. After further study in Italy he joined an opera company in Tbilisi. There Tchaikovsky heard him sing and recommended him to Kondrat'yev at the Mariinsky Theatre. Yakovlev was invited to St Petersburg as a guest artist, appearing in Gounod's *Faust* in April 1887. He was offered a permanent contract, and soon became very popular with St Petersburg audiences, singing with great success Wolfram in *Tannhäuser*, Nevers in *Les Huguenots* and Escamillo in *Carmen*. He was famous as Onegin and in the title role in Rubinstein's *Demon*, and created the part of Yeletsky in *The Queen of Spades* and Gryaznoy in Rimsky-Korsakov's *The Tsar's Bride*. His voice had a beautiful quality, full and resonant throughout the range. His high notes were unforced, he was excellent in bel canto, and had outstanding dramatic talents and great stage presence. He failed to recover his voice after a severe attack of catarrh in 1905, and in the following year retired from the stage. For a time he supervised provincial opera companies and also taught singing in St Petersburg. In 1918 he became a producer at the Mariinsky Theatre, but he died soon afterwards.

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JENNIFER SPENCER/EDWARD GARDEN

Yakovlev, Mikhail Luk'yanovich (*b* Moscow, 1798; *d* St Petersburg, 1868). Russian poet, singer and composer of songs. He was a contemporary and close friend of Pushkin and Kuchelbecker, both of whom he first met at the Tsarskoye Selo Lyceum, the school for young noblemen established in 1811 by Aleksandr I. At the Lyceum Yakovlev took part in theatrical productions and was a member of the poetical and literary circle. After leaving to take up a post at the Department of Justice in Moscow, he continued to write poems; an anthology of Russian verse which he prepared was published in 1828.

Yakovlev's musical works, of which few survive, display a certain dilettantism and unimaginative harmonic vocabulary in comparison with music by other Russian

composers of the period. He possessed a good baritone voice and composed a number of songs to perform himself in the fashionable salons of St Petersburg; he was one of the earliest composers to set the poems of Pushkin and Delvig to music. Perhaps his best work is the setting of Del'vig's *Elegiya* ('Elegy'), which was later arranged for two voices by Glinka. Yakovlev chose his texts chiefly from the works of Lyceum colleagues, though there is one short song, *Pesn' lenosti* ('Song of Laziness'), with a text probably written by the composer himself. He set two of Pushkin's poems to music: *Zimniy vecher* ('Winter Evening') and *Sleza* ('The Tear'). The latter was published in a collection of songs called *Mnemozina*, produced in 1825 by Kuchelbecker and the Decembrist composer Vladimir Odoyevsky.

GEOFFREY NORRIS

Yakubov, Manashir Abramovich (*b* Grozniy, 4 May 1936). Russian musicologist and music critic. In 1960 he graduated from the Moscow Conservatory having studied theory with Mazel' and became a theory teacher at the music college in Makhachkala, Daghestan. He was chief editor of the theory department at the journal *Sovetskaya muzïka* (1963–6). He was a senior academic officer at the Daghestan Institute for the History of Language and Literature (1973–98), a branch of the Soviet Academy of Sciences, and in 1976 was appointed curator of Shostakovich's family archives. He gained the *Kandidat* degree in 1986, and was awarded the title Honoured Representative of the Arts of Daghestan. He became chief editor of the publishing house DSCH in 1993.

Yakubov has published more than 1000 writings, many of which have been translated. His main interests are Russian contemporary music, musical ethnography, the problems of musical performance and the works of Prokofiev, Shostakovich, Schnittke, Boris Chaykovsky and composers from Daghestan. As a result of his research in the Shostakovich archives, he has restored a number of the composer's ballet scores and prepared a scholarly edition of the cantata *Antiformalisticheskiy rayok* ('The Antiformalist Rayok', Moscow, 1995) and piano scores of the ballets *Zolotoy vek* ('The Golden Age', 1995), *Bolt* ('The Bolt', 1996) and *Svetlïy ruchey* ('The Limpid Stream', 1997).

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IOSIF GENRIKHOVICH RAYSKIN

Yale School of Music. One of two administrative units for the study of music within Yale University in New Haven, Connecticut (the other being the Department of Music). A musical society was established at the university by 1812. In 1890 music was added to the formal curriculum, and Gustave J. Stoeckel was appointed professor of music. By 1894 a music school was created and degrees in music were awarded. Horatio Parker served as the first dean of the school from 1904 to 1919. The School of Music awarded its first MM in 1932. In 1958 it became exclusively a graduate professional school, and in 1968 it began a DMA programme, in which performers and composers must prove themselves as professionals before receiving the degree. The Institute of Sacred Music was established in 1973 in affiliation with both the School of Music and the School of Divinity. In the late 1990s the School of Music enrolled 185 students and had 60 faculty members. Performing ensembles include the Yale Philharmonia Orchestra, one of the best student orchestras in the USA. Concerts are given in Woolsey Hall (cap. 2695), Morse Recital Hall (720) and Sudler Hall (200). Chamber music is stressed in the regular programmes and at the Yale Summer School for Music and Art in Norfolk, Connecticut, first sponsored by Yale in 1941.

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PEGGY DAUB (with VICTOR T. CARDELL)/R

Yamada, Kazuo (*b* Tokyo, 19 Oct 1912; *d* Kanagawa, 13 Aug 1991). Japanese conductor and composer. He studied the piano at the Tokyo School of Music (now the Tōkyō Geijutsu Daigaku), and in 1937 won first prize in an NHK competition with his Prelude on Japanese Popular Songs for orchestra; he later won several more prizes for his compositions. After studying conducting under Joseph

Rosenstock he made his conducting début in 1940, becoming assistant conductor of the New SO (now the NHK SO) in 1941 and principal conductor in 1942. Yamada was subsequently music director of several Japanese orchestras, and toured in Europe, the USA and South Africa. His conducting was renowned for its flair and passionate energy, and his enterprising programmes included the first Japanese performances of such works as Mahler's Symphony no.8, *The Rite of Spring* and Webern's orchestral music. From 1965 to 1972 he taught at the Tōkyō Geijutsu Daigaku, where Hiroshi Wakasugi and Ken'ichiro Kobayashi were among his students.

MASAKATA KANAZAWA

Yamada Kengyō (*b* ?Edo [Now Tokyo], 28 April 1757; *d* Edo, 10 April 1817). Japanese blind musician. By the time he was promoted to the rank of *kengyō*, the highest title in the guild of professional blind musicians, he had created his own particular style of *koto* music. Eventually known as the Yamada *ryū sōkyoku*, it became popular among various social classes in Edo. His own popularity was described in several contemporary novels and essays. A collection of his song texts was published in 1800 and another in 1809 as well as eight compositions notated in *koto* tablature in 1809. All his works still performed today seem to have been written by 1809. Yamada's compositions are characterized by: the adoption of *shamisen* (*syamisen*) music, such as *ittyū-busi* and *katō-busi*, into his *koto* music; the appearance of the *koto* part playing melodic patterns in these *shamisen* styles, with the vocal part performing the corresponding narrative styles; the predominance of the *koto* over the *shamisen* in the ensemble; the incorporation of musical elements of *heikyoku* (narrative style accompanied by *biwa*) and *nō* theatre; and the use of literary elements of Japanese classics and *nō*. In order to increase the volume of sound of the *koto*, he supposedly transformed the *koto tsume* (plectrum) from the rectangular *Ikuta ryū* type into the round Yamada *ryū* type. The artistic name 'Yamada Kengyō' was not adopted by Yamada's disciples, but his music has been steadily transmitted over the years. His compositions include: Hatune no kyoku (a *koto kumiuta*); 35 *sakuuta mono* (vocal works of the school founder), including Kogō no kyoku, Yuya, Tyōgonka no kyoku and Aoi no ue; Enosima no kyoku; Sumiyosi; and Sakuragari.

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YOSIHIKO TOKUMARU

Yamada, Kōsaku [Kósçak] (*b* Tokyo, 9 June 1886; *d* Tokyo, 29 Dec 1965). Japanese composer, conductor and educationist. He studied at the Tokyo Music School (1904–8) with Tamaki Shibata (or Miura) for vocal music and Heinrich Werkmeister for the cello and theory. In 1910 he went to the Berlin Hochschule für Musik, where he studied composition with Leopold Carl Wolff. While still a student he distinguished himself as a composer of symphonic and chamber music, and in 1912 completed his first opera, *Ochitaru tennyo* ('The Depraved Heavenly Maiden'). In order to prepare for the performance of this work he returned to Tokyo in January 1914; the outbreak of World War I prevented him from going back to Germany, however, and the opera's première was delayed for more than 15 years. In Japan he formed the Tokyo Philharmonic Society Orchestra (not identical to the later organization) under the patronage of Baron Koyata Iwasaki, and conducted its first concert, the first ever by a Japanese professional orchestra, in May 1915. By this time he was composing prolifically. The *Gotaiten hōshuku zensōkyoku* ('Prelude on the Japanese National Anthem') for chorus and orchestra (1915) was written for the coronation of Emperor Taishō, and in 1916 Yamada collaborated with the dancer Bac Ishii in three 'choreographic tone poems'. In December 1917 he went to the USA for the first time, and on 16 October 1918 he conducted an American orchestra at Carnegie Hall in a programme of his compositions; American publishers, including Fischer and G. Schirmer, began to publish his songs and piano pieces. He remained active as a guest conductor in the USA until May 1919 and, despite current anti-German sentiments, did not hesitate to include music by Wagner in his programmes.

Immediately on his return to Japan Yamada began to promote performances of dramatic music; he organized the Nihon Gakugeki Kyōkai (Japanese Association for Music Drama) in September 1920 and three months later gave the third act of *Tannhäuser* and Debussy's *L'enfant prodigue* in Tokyo and Osaka. He was now well recognized for his orchestral works such as the symphonic poem *Meiji shōka* ('Ode to the Meiji', 1921), which demonstrates his mastery of orchestral technique in a style drawing on Wagner and Strauss. At the same time he began to compose numerous vocal pieces with piano, trying to combine the traditions of the lied from Schubert to Wolf with subtle Japanese melodic features. Indeed, throughout his career he was concerned to find a musical style which would relate closely to the melodic and rhythmic elements in Japanese speech intonation. In September 1922 he and his poet friend Hakushū Kitahara started a journal, *Shi to ongaku* ('Verse and music'), with the aim of finding an ideal union between the two arts. Of his more than 100 songs (the exact number is uncertain), the greater part date from the 1920s, when he was also writing many choral pieces and children's songs.

In 1921 Yamada went back to Europe and the USA to acquaint himself with the postwar musical situation. After his return he tried to found an orchestra in Japan, and in 1925 he formed the Japanese Philharmonic Society, invited 35 Russian musicians from Manchuria, and gave a festival of Russian and Japanese orchestral music in Tokyo and other major cities in Japan. He had succeeded in organizing an orchestra, but on the formation of the New SO (later the NHK SO) by Hidemaro Konoe he dissolved his group and devoted himself to composition. In 1929 *The Depraved Heavenly Maiden* finally reached the stage at the Tokyo Kabuki Theatre, and two years later Yamada was invited to Paris to write a new opera

for the Théâtre Pigalle. He promptly fulfilled the commission with *Ayamé* ('The Sweet Flag'), but the opera was not performed. He returned through Russia, where he gave several successful concerts, conducting his own works. He went to the USSR again as a composer-conductor in 1933, appearing in various cities, and in 1937 toured Europe under the auspices of the Japanese government, once more giving performances of his compositions. In 1936 he was made a Chevalier of the Légion d'Honneur and an honorary member of the Saint-Saëns and Debussy societies. His most successful opera, *Kurofune* ('Black Ships'), was completed in 1939. In 1941 he received the Asahi Cultural Prize and in 1942 was made a member of the Japan Academy of Arts. He became less active during and after World War II, though continuing to write songs. His last opera, *Hsìang-Fei*, was left in sketch form and was performed in 1981 after being orchestrated by Ikuma Dan. The honours he received in later life included an NHK Broadcasting Cultural Prize (1950), the Medal of Honour with Blue Ribbons (1954) and the Japanese government Cultural Order (1956). Until his death he served as president of the Nihon Gakugeki Kyōkai and the Nihon Shikisha Kyōkai (Association of Japanese Conductors).

Yamada was an extremely prolific composer: it has been estimated that he wrote 1600 works. Many of his manuscripts were destroyed in the Tokyo air raid of 25 May 1945; the rest are in the Yamada Collection of the Nippon Kindai Ongaku-kan (Documentation Centre of Modern Japanese Music), Tokyo. Three attempts have been made to publish his complete works: the 15-volume *Yamada Kōsaku zenshū* ('The complete works of Yamada', Tokyo, 1931) was left incomplete after the publication of nine volumes; a more comprehensive edition was abandoned after the publication of volumes i–vii, x, xiii and xxvii (Tokyo, 1963–6); and the third attempt, edited by Nobuko Gotō, was begun in 1989. Yamada's works show, in their thematic materials and orchestration, the clear influence of Wagner and, still more strongly, Strauss, with occasional characteristic features of Skryabin and French Impressionism; yet he never lost his identity as a Japanese composer. Although Straussian elements are particularly dominant in the large-scale works, his solo vocal pieces are in a much lighter style, imbued with emotional sentiments and a lyricism that brought them to popularity. He was the foremost Japanese advocate of German Romanticism and as such laid the foundations for modern Japanese music in the European tradition.

WORKS

(*selective list*)

OPERAS

Ochitaru tennyo [The Depraved Heavenly Maiden], 1912, Tokyo, 3 Dec 1929

Shichinin no Ōjo (Die sieben Prinzessinnen), 1913

Ayamé [The Sweet Flag], 1931

Kurofune (Yoake) [Black Ships/The Dawn], 1939, Tokyo, 28 Nov 1940

Hsìang-Fei, sketch, 1947; orchd Ikuma Dan, 1981, Tokyo, 2 Dec 1981

ORCHESTRAL

Choreographic tone poems: Maria Magdalena, 1916; Mei an [Light and Dark], 1916; Yajin sōzō [The Creation of the Rustics], 1922; Aoi honoo [Blue Flame], 1926 [arr. of pf work]

Other works: Aki no utage [The Autumn Festival], chorus, orch, 1912; Sym. 'Kachidoki to heiwa' [Triumph and Peace], 1912; Kurai to [The Dark Gate], sym. poem, 1913; Madara no hana [Flower of Mandala], sym. poem, 1913; Nihon kumikyoku [Jap. Suite], 1915; Gotaiten hōshuku zensōkyoku [Prelude on the Jap. National Anthem], chorus, orch, 1915; Meiji shōka [Ode to the Meiji], 1921; Tsuru kame [Crane and Turtle], 1934; Shōwa sanshō [Homage to Shōwa], 1938; Kamikaze, 1940; film scores

CHORAL

Cants.: Chikai no hoshi [The Star of Promise], 1908; Bukkokuji ni sasaguru kyoku [Music Dedicated to the Bukkokuji Temple] (Bonno-koru), 1930; Tairiku no reimei [The Dawn of the Orient], 1941; Tenrikyō sanshōfu [Hymn for the Tenrikyō], 1956

With pf acc.: Tōtenkō, 3 female vv, pf, 1909; Nairu-gawa no uta [Song of the Nile], 3 female vv, pf, 1909; Yūyake no uta [Song of Evening Glow], 4vv, pf, 1923; Wagaya no uta [Song of my House], 4vv, pf, 1926; Ai no megami [Goddess of Love], 3 female vv, pf, 1928; Funaji [Sea Route], 3 female vv, pf, 1931

Other works: Meeres stille, 4vv, 1911; Tsuki no tabi [A Journey of the Moon], vv, vn, pf, 1914; Banka [Elegy], 4vv, vn, pf, 1927; many other pieces, incl. folksong arrs., see also ORCHESTRAL (Aki no utage, 1912)

CHAMBER AND SOLO INSTRUMENTAL

Pf: 3 kleine japanische Tanzweisen, 1913; 7 Poems 'Sie under', 1914; Petit-poèmes, 1915–17; Aoi hanoo [Blue Flame], 1916, orchd 1926; Kodomo to ottan, 1916; Reimei no kankyō, 1916; Genji gakujō, 1917; 2 Poems for Skryabin, 1917; Sonata for Children, 1917

Other works: Romanze, vc, pf, 1909; Kon'in no hibiki [Music for Marriage], pf qnt, 1913; Aishū no Nihon [Melancholy Japan], vn, pf, 1921; Ireikyoku [Requiem], str qt, org, 1925; Variations on Kono Michi, fl, pf, 1930; many other pieces

SONGS

for 1v, pf, unless otherwise stated

Mittsu no shin Nihon kayō [3 Original Jap. Songs], 1910; Rofū no maki [Songs of Rofū Miki], 1910–13; An die Geliebte, 1915; Uta [A Song], 1916; Chōgetsu shū, 1917; Namida [Tears], 1917; Nobara [Wild Rose], 1917; Futatsu no kodai nihon no densetsuteki tanshi [2 Ballads on Ancient Jap. Legends], 1918; Waga omoi [My Thoughts], 1919; Yoimachi-gusa, 1919; Yū-in, 1919-22; Aoi uwagi [Blue Jacket], 1920; Funa-uta [Barcarolle], 1920; Kazaguruma no uta [Song of a Paper Windmill], 1920; Kaze ni yosete utaeru haru no uta [Song of Spring Sung with Wind], 1920; Aiyan no uta [Song of Aiyan], 1922; Ganemiso, 1922; Kaya no kiyama no [On the Hill of the Kaya Trees], 1922; Ki no uro [A Hole in a Tree], 1922; Rokkyū [6 Riders], 1922

Asu no hana [Flowers of Tomorrow], 1923; Haru no yoi [Spring Evening], 1v, vn, 1923; Kane ga narimasu [The Bell Tolls], 1923; Machibōke [Waiting in Vain], 1923; Pechika, 1923; Uma-uri [Horse Seller], 1923; Posutomanī, 1923–4; Akai yūhi ni [To Red Evening Sun], 1924; Jōgashima no ame [Rain on Jōgashima], 1924; Tobira [The Door], 1924; Wakare [Farewell], 1924; Yume no ie [A Dream House], 1924; Anoko no ouchi [The House of that Child], 1925; Karatachi no hana [Trifoliate Orange Flowers], 1925; Shinnyūsei [New Student], 1925

Oranda-bune [A Dutch Boat], 1926; Sunayama [Hill of Sands], 1926; Min'yō goshō [5 Folksongs], 1926–7; Aka tonbo [Red Dragonfly], 1927; Awate tokoya [The Confused Barber], 1927; Kono michi [This Road], 1927; Chūgoku-chihō no komoriuta [Lullaby from the Chūgoku District], 1928; Matsushima ondo, 1928; Sado no kanayama [Goldmine at Sado], 1928; Hokekyō juryōbon, 1929; Kanashikumo sayakani [Sad and Clear], 1929; Roshia ningyō no uta [Songs of Russian Dolls], 1931; Akikaze no uta [Song of Autumn Wind], 1938

Haha o hōmuru no uta [Dirge for the Mother], 1938; Koto no ne [Sound of the Koto], 1938; Renpō no kumo [Clouds on Mountain Ridges], 1942; Tanka sanshu [3 Jap. Poems], 1946; Aki no uta [Song for Autumn], 1948; Nanten no hana [Nandin Flower], 1949; Heiwa o tataeru mittsu no uta [3 Songs Praising Peace], 1950–51; Haru o matsu [Waiting for Spring], 1952; Misa no kane [Mass Bells], 1952; Furusato no yama [Mountains of Homeland], 1953; Koi no tori [Love-Birds], 1954; A Happy New Year!, 1954; many others

MSS in Nippon Kindai Ongaku-kan (Documentation Centre of Modern Japanese Music), Tokyo

Principal publishers: Daiichi Hōki Shuppan, Kawai-Gakufu, Shunjū-sha

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Kinsei buyō no noroshibi [Signal for modern dance] (Tokyo, 1922)

Kinsei waseigaku kōwa [Lectures on modern harmony] (Tokyo, 1924)
Ongaku no hōetsu-kyō [Paradise of music] (Tokyo, 1924)
Kakyoku sakkyoku-hō [How to compose songs] (Tokyo, 1932)
Kōsaku gakuwa [Musical anecdotes of Kōsaku] (Tokyo, 1935)
Waseigaku oyobi sakkyoku-hō [Harmony and composition] (Tokyo, 1937)
Ongaku jūni kō [12 lectures on music] (Tokyo, 1951)
Jiden: wakaki hi no kyōshikyoku [Autobiography: a rhapsody of young days] (Tokyo, 1951)

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MASAKATA KANAZAWA/YO AKIOKA

Yamaguti [Yamaguchi], **Osamu** (*b* Pusan, South Korea, 21 Sept 1939). Japanese musicologist. He studied musicology and aesthetics at the University of Tokyo (BA 1963) and ethnomusicology at the University of Hawaii (MA 1967), and took the doctorate at Osaka University (1991) with a dissertation on Palau (Belau) music culture in Oceania. He has taught musicology at Osaka University from 1976, and became professor in 1991. He has pursued a wide range of research interests in Asian and Oceanic music, both theoretical and practical in nature. His projects include long- and short-term fieldwork, the training of native musicologists from these regions, and the organization of international symposia in Japan. He has supervised the long-term project Asian Traditional Performing Arts, and organized the Tokyo ICTM (1985) and Osaka IMS (1990) conferences; thus he has contributed to internationalizing musicology and forming networks among musicological divisions around the world. His concern with 'applied musicology' (the forming of dialogues between musicologists and societies) led him to start a new project on Vietnamese ethnic minorities in 1998.

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ed., with others: *Dance and Music in South Asian Drama: Tokyo 1981* (Tokyo, 1983) [incl. 'The Centric and Peripheral Aspects of Expressive Performance: a Review Essay on Previous ATPA Events', 239–44]
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YOSIHIKO TOKUMARU

Yamaha. The brand name of musical instruments (and other products) manufactured by Yamaha Kabushiki Kaisha (Yamaha KK, i.e. the Yamaha Corporation), Hamamatsu, Japan. The firm was founded in 1887 by Torakusu Yamaha (*b* Wakayama Prefecture, April 1851; *d* Hamamatsu, 8 Aug 1916), who built the first Japanese harmonium in that year. In 1888 the firm employed fewer than ten craftsmen; a year later there were 100. In 1897 the company was named Nippon Gakki Seizo KK (Japan Instrument Manufacturing Co.). It expanded steadily through the prosperous period following World War I. The factory base was moved from Tokyo and Yokohama to Hamamatsu in 1922. During World War II production was diverted to the military.

After World War II the company began collaboration with the Nippon Kangakki (Japan Band Instrument) company, founded as Egawa in 1892 and renamed in 1920, whose brand name is Nikkan. The companies jointly set up an experimental department for wind instruments in 1965, and merged in 1970. In 1953 the company's fourth president, Gen'ichi Kawakami (*b* 1912), spent 90 days observing living standards and production methods in Europe and the USA. On his return he introduced technical advances, mass-production methods and new products and began to emphasize the popularization of music; the firm also branched out into the recreation industry. In 1966 Renold Schilke became a consultant. The present factory in Hamamatsu opened in 1970; by the mid-1970s it was making 30% of the world production of both wind instruments and pianos. The Yamaha brand name was applied to all the firm's products from its centenary in 1987. The company, which now produces pianos, wind instruments, electronic instruments, concert and marching percussion, guitars, drums and audio equipment, has developed into a huge complex of diversified interests, with 36 related companies in Japan and 35 in as many countries overseas.

The firm made its first upright piano in 1900 (in the early stages a consultant from Bechstein gave advice) and its first grand piano in 1950; by the late 20th century Yamaha was the largest producer of pianos in the world. Annual production slowed from about 200,000 in the late 1970s to about 140,000 in the mid-1990s. The output is of high quality; the firm uses heavily automated production practices, applying what it has learnt in other ventures (e.g. metal-frame casting and electronics) to piano design and using digital recording and playback technology in an impressive computerized reproducing piano, the Disklavier. Piano models range from console uprights to a well-regarded concert grand.

Since 1958 the company has produced many models of electronic instruments, beginning with electronic organs (under the name Electone), followed by electric and electronic pianos (including digital models in the Clavinova series), electric guitars, monophonic and polyphonic synthesizers (from 1975), synthesizer modules, string synthesizers, home keyboards (PortaSound and Portatone ranges), remote keyboard controllers, wind controllers (WX series, developed with Sal Gallina), guitar synthesizers, samplers, sequencers as well as electronic percussion systems.

Yamaha's greatest success was the DX7 synthesizer (1983), of which possibly 250,000 were sold. Coinciding with the beginnings of MIDI, Yamaha's DX/TX range of 'algorithmic' Frequency Modulation (FM) synthesizers were based on John Chowning's researches at Stanford University (1967–71). The company has continued to develop this significant innovation, but – like other

manufacturers – has also adopted sampled timbres and has often combined both, as in the SY series (1990) and the Physical Modeling method (also licensed from Stanford University) used in its Virtual Acoustic synthesizers from 1994. In 1984 Yamaha introduced the first specialized music computer (CX-5M), in which FM synthesis was combined with the shortlived MSX computer standard; the company has subsequently produced home computer music systems featuring a synthesizer module and licensed software. Some of Yamaha's more sophisticated synthesizers have had an optional breath controller. The scale on which the company manufactures electronic instruments enabled it in 1976 to be the first musical instrument manufacturer to develop its own LSI (large-scale integration) chips, each equivalent to millions of transistors and other components.

Three ranges of acoustic pianos with MIDI have been produced, including the Disklavier (1986), which contains fibre-optic sensors to register the movement of keys and hammers and solenoids to control their operation, MIDI grand pianos and the recent Silent Piano that can be heard over headphones (part of a series that also includes violin, two models of cello, trumpet, horn, trombone and electronic drumkit).

Yamaha maintains its own departments of wood processing (for pianos and guitars), metal processing (for pianos and brass instruments), machine making, electronics and chemicals. There is a research and development division for keyboard, brass and woodwind instruments, and special instruments are made for individual players.

The first Yamaha Music School was founded in Tokyo in 1954; by 1993 there were 14,000 Yamaha music school sites in Japan and 2000 in 38 other countries. The Yamaha piano instruction method does for beginners on the piano what the Suzuki method does for the violin. The Yamaha Foundation for Music Education, established in 1966, sponsors concert series and music competitions.

For illustration of instruments by Yamaha, *see* ELECTRONIC INSTRUMENTS, fig.9.

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HUGH DAVIES, EDWIN M. GOOD, EDWARD H. TARR

Yamashita, Kazuhito (*b* Nagasaki City, 25 March 1961). Japanese guitarist. He began studying the guitar at the age of eight with his father, Toru Yamashita, at the Nagasaki Guitar Academy, and continued with Kojiro Kobune. He captured international attention while still in his mid-teens, winning the All-Japan Guitar Competition in 1976; in 1977 he won the Ramirez competition in Spain and the Alessandria competition in Italy, and was the youngest person ever to win the Concours International de Guitare in Paris. There quickly followed concert appearances in Tokyo (1978), Amsterdam (1979) and the Toronto Guitar Festival (1984), at which he performed his guitar transcription of Musorgsky's *Pictures at an Exhibition* to tumultuous acclaim. He later transcribed, performed and recorded other works, including Stravinsky's *Firebird* suite, and Dvořák's 'New World' Symphony for solo guitar. He has also performed and published Beethoven's Violin Concerto arranged for guitar and orchestra. His own work for solo guitar, *Imaginary Forest*, was published in 1982. Never reluctant to undertake large-scale projects, Yamashita recorded the complete works of Fernando Sor on 16 CDs and transcriptions of Bach's sonatas, partitas and suites for unaccompanied flute, violin, cello and lute. He performs with phenomenal concentration, a technique which is as secure as it is virtuosic and a range of sound (in particular a dynamic range) which is arguably without equal.

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THOMAS F. HECK

Yamash'ta [Yamashita], **Stomu** [Tsutomu] (*b* Kyoto, 15 March 1947). Japanese percussionist and composer. He entered the Kyoto Academy of Music in 1960 and in the following year joined both the Kyoto PO and the Osaka PO as a percussionist; at that time he also worked for Tokyo film studios. He made his solo début in Milhaud's Concerto with the Osaka PO in 1963. In 1964 he went to the Interlochen Arts Academy, Michigan, and then to the Berklee School of Jazz, Boston. He took freelance engagements with various orchestras, played jazz and appeared as a soloist, notably in the première of Heuwell Tircuit's Concerto with the Chicago SO at Ravinia Park, Chicago, in 1969. By this time his own work, *Fox*, for solo dancer, percussionist and tape, had received a television broadcast in San Francisco (November 1968). Yamash'ta's European reputation dates from his fiery, athletic participation in Henze's *El Cimarrón*, first performed at the 1970 Aldeburgh Festival. Henze subsequently wrote a solo piece, *Prison Song*, for Yamash'ta; other composers who have been stimulated by his energies include Takemitsu (*Blue Aurora*, *The Seasons* and *Cassiopeia*), Brouwer (*Exaedros II*) and Maxwell Davies (*Turris campanarum sonantium*). In December 1970 he formed the ensemble Come to the Edge, which became the centre of his compositional activities; the group's performances of 'floating music' featured Yamash'ta's *Keep in Lane*, *One Way* and *Hiroshima*, pieces drawing on various Eastern, South American, pop and avant-garde musics. Come to the Edge were involved in Yamash'ta's Red Buddha Theatre, which gave highly successful performances in London and Paris in 1973 of *The Man from the East*, a loud, vigorous collision between kabuki and rock. His other compositions include *Prisms* (for percussion, 1970), *Hito* (for any three instruments, 1970), *Red Buddha* (for chamber ensemble, 1971) and many film scores, including those for Ken Russell's *The Devils* (1971, with Maxwell Davies) and Robert Altman's *Images* (1972, with John Williams).

PAUL GRIFFITHS/R

Yampol'sky, Abram Il'ich (*b* Yekaterinoslav [now Dnepropetrovsk], 11 Oct 1890; *d* Moscow, 17 Aug 1956).

Ukrainian violinist and teacher. He studied the violin with Sergey Korguyev at the St Petersburg Conservatory, and also studied composition with Nikolay Sokolov, Jāzeps Vītols and Maximilian Steinberg. In 1920 he moved to Moscow and was assistant leader of the Bol′shoy Theatre orchestra. In 1922 he was appointed director of the orchestral and violin classes of the Moscow Conservatory, in 1926 he became a professor, and in 1936 head of the violin department. Later he also taught at the Gnesin Institute, and from 1922 until it disbanded in 1936 was one of the directors and a member of the council of Persimfans. Yampol′sky was one of the founders of the modern Russian violin school, which developed from the teaching of Auer. Yampol′sky's teaching was based on a subtle combination of the performer's musical feeling and the all-round development of his mastery of the instrument. A distinctive feature of his method was to take the pupil from the elementary stages up to the completion of his artistic education. Yampol′sky described his methods and aims in his writings. Leonid Kogan, Yulian Sitkovetsky, Igor′ Bezrodnïy, Mikhail Fikhtengol′ts and Mark Lubotsky were among Yampol′sky's pupils. He wrote numerous transcriptions for violin and piano, cadenzas for the concertos of Beethoven, Brahms and Paganini, and edited the studies of Kreutzer, Dont, Paganini and others. He was named Honoured Art Worker of the RSFSR in 1937, and Doctor of Arts in 1940.

WRITINGS

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I.M. YAMPOL′SKY/R

Yampol′sky, Izrail′ (Markovich) (*b* Kiev, 8/21 Nov 1905; *d* Moscow, 20 Sept 1976). Russian musicologist, violinist and teacher. Son of the cellist Mark Il′ich Yampol′sky (1879–1951), he studied at the Moscow Conservatory and in 1930 graduated from the violin class of his uncle, Abram Il′ich Yampol′sky. He took the *kandidat* degree in 1940 with a dissertation on violin fingering. He taught the violin at the Music Academy (1931–58), the Central Secondary Music School (1931–46), and at the Moscow Conservatory (1934–49), where from 1939 he also lectured on the history and theory of the violin. He was appointed a senior lecturer at the conservatory in 1940. He held several important editorial posts and in 1953 became a music critic for the Soviet Information Bureau. Yampol′sky contributed more than 1000 articles to Russian and foreign journals. He was known particularly for his book on the history of violin playing in Russia, *Russkoye skripichnoye iskusstvo* (1951), and for a book on the history of music in Yugoslavia (1958). He was responsible for compiling and editing a number of basic reference works, including the *Èntsiklopedicheskiy muzïkal′nïy slovar′* (1959) and the biographical dictionary of Russian and Soviet musicologists, *Kto pisal o muzïke* (with G.B. Bernandt, 1971–9).

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LEV GINZBURG/LYUDMILA KORABEL′NIKOVA

Yancey, Jimmy [James Edwards] (*b* Chicago, 20 Feb 1898; *d* Chicago, 17 Sept 1951). American blues pianist. From the age of six he toured the USA and Europe as a singer and tap-dancer in vaudeville shows. He gave this up in 1915 to settle in Chicago, where he took up the piano. From around 1919 he performed in public but also played baseball in the professional African-American leagues, and from 1925 until just before his death he was groundskeeper at Comiskey Park for the Chicago White Sox baseball team. He played informally at clubs and rent parties, helping to establish the style known as boogie woogie and influencing Meade 'Lux' Lewis and Albert Ammons. He received some attention as a result of Lewis's recording of *Yancey Special* in 1936. In 1939–40 Yancey issued a series of his own recordings, including *Yancey Stomp* (1939, Victor) and other works composed by him years earlier. These highly regarded performances reveal a remarkable balance and expressivity despite Yancey's

unassuming technique and limited harmonic and melodic resources. Unlike other boogie pianists, Yancey frequently altered his bass patterns in response to the right hand, producing shifting polyrhythms and varied bass lines. He suffered a stroke in 1941 but continued to play, even though the use of his left hand was restricted. In later years he continued to record, sometimes accompanying his own singing or that of his wife Mama Yancey with whom, in 1948, he appeared at Carnegie Hall.

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J. BRADFORD ROBINSON

Yang Liqing (*b* Qingmuguan, nr Chongqing, Sichuan, 30 April 1942). Chinese composer and writer on music. He studied composition at the conservatories of Shenyang and Shanghai, from where he gained the MA. In 1980 Yang was the first Chinese composer to be sent abroad for study after the Cultural Revolution, taking courses in composition and the piano at the Hochschule für Musik in Hanover and graduating with honours. He became a teacher at the Shanghai Conservatory on his return to China in 1983, becoming a professor and Chair of the Department of Composition and Conducting in 1991 and rising to vice-president in 1996. In 1990 he was guest professor at the Mozarteum in Salzburg. Yang has received many grants and commissions from institutions worldwide and his orchestral pieces have been performed in Asia and Europe. He has also lectured internationally on Chinese contemporary music. In his large-scale works he combines traditional Chinese instruments with a colourfully scored Western orchestra. After his years in Germany his compositions veered stylistically between Romanticism and modernism. A key figure throughout China in promoting knowledge of international contemporary music repertory and techniques, Yang has consistently supported and encouraged young Chinese composers.

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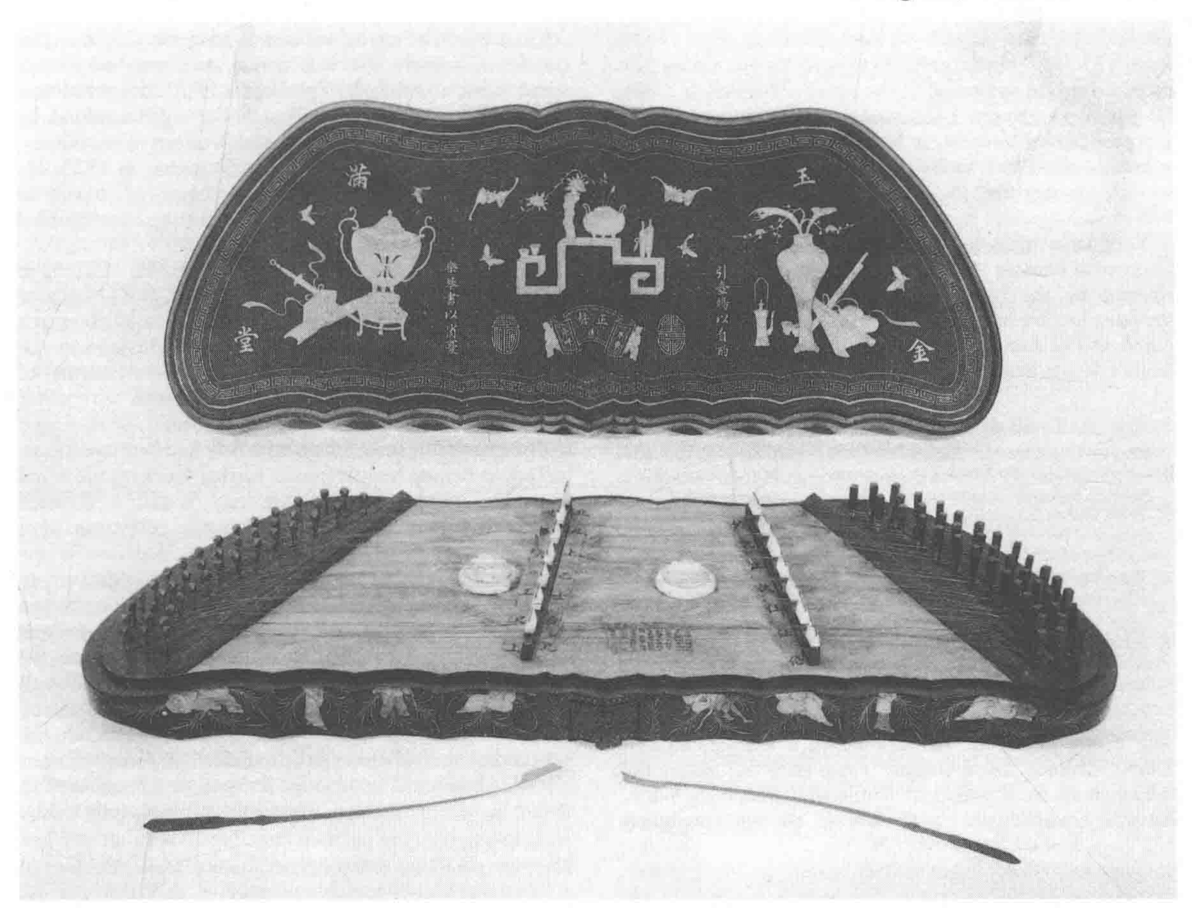
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JOYCE LINDORFF

Yangqin. Hammered dulcimer of the Han Chinese. The name *yang* in its original form means 'foreign'; *qin* is generic for string instruments. More recently, another character for *yang* meaning 'elevated' has come into public acceptance. The *yangqin* is also traditionally known as *hudie qin* ('butterfly *qin*', in reference to its double-wing shaped body) and *daqin* ('beaten *qin*').

The traditional instrument shell is trapezoidal in shape, with rounded ends and fluted sides of hardwood, its resonating chamber covered with a thin soundboard of white pine or other softwood (see illustration). Held against the soundboard by pressure of the strings are two rows of bridges, each row with seven or eight chessman-shaped bridges. The strings on older instruments are of copper (more recently of steel) and organized in two groups (left and right), each traditionally comprising a one-octave range of diatonically tuned pitches, with double (or more) courses of strings for each pitch position. Strings in the right group run from their tuning pegs, over a common nut, across their respective bridges (the right row), between the left row of bridges, across the left nut, and are fastened to pins on the left side of the instrument. Strings in the left group reverse this arrangement, running between the right row of bridges and then over the left row. The left row of bridges is positioned on the soundboard so as to divide its strings in a 2:3 relationship (such as 20 cm on the left side, 30 cm on the right). With this particular division, these strings are capable of sounding two pitches a 5th apart, one on each side of its bridge (e.g. *sol–re*, *la–mi* etc., on right and left sides respectively). A particularly distinctive characteristic of traditional tuning (especially in south China) requires that *ti* and *fa* be positioned on either side of the same bridge as a perfect 5th, *ti* roughly 50 cents flat (from equal temperament) and *fa* 50 cents sharp. Placement of the right row of bridges, however, requires no such precise positioning since only the strings on its left side are utilized (for lower octave pitches). Range on the traditional instrument is little more than two octaves, depending upon its numbers of bridges. In performance, it rests on a stand or table and is struck with two slender bamboo beaters (*qinzhu*).

The *yangqin* is an adaptation of the Persian SANTŪR, which was introduced to coastal areas of Guangdong province in south China late in the Ming dynasty



Yangqin (dulcimer) (Gemeentemuseum, The Hague)

(1368–1644). Mentioned frequently in the literature of the 18th to early 20th centuries, it was readily accepted into the local Cantonese and Chaozhou ensembles, where it remains an important instrument. It is also used to accompany narrative singing in Sichuan province, and in northern vocal genres such as *Erren tai*. In the 20th century it has been accepted into some *sizhu* ('silk-and-bamboo') ensembles in the Jiangnan area of central-eastern China.

When the new concert-hall music (*guoyue*) emerged in the mid-20th century, the traditional *yangqin* was enlarged in size (to about 100 cm in length for moderate-sized instruments) and given a wider range. On most models, a third row of bridges was added (to the far right for an extended lower range), bridge numbers were increased from 7 or 8 to 10 or more, and sliders or rollers were mounted under the strings (on both sides) to facilitate fine tuning and half-step pitch changes. On some very large present-day models, a fourth (and sometimes a fifth) row of bridges is present as well. These 'reformed' instruments have ranges of between three and four octaves, many with full chromatic capability.

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ALAN R. THRASHER

Yanguas, (Francisco) Antonio (*b* Medinaceli, 12 April 1682; *d* Salamanca, 27 Oct 1753). Spanish composer. He was a choirboy at the collegiate church of Medinaceli from at least 1689. On 14 September 1706 he was appointed choir chaplain at the collegiate church of Alcalá de Henares, and early in 1708 *maestro de capilla* at S Cayetano, Madrid. At the end of that year he was also appointed *maestro de música* at the Colegio del Rey in Madrid, retaining the post at S Cayetano. On 30 April 1710 he was made *maestro de capilla* at the metropolitan cathedral in Santiago de Compostela; on 14 October 1718 he received a similar appointment at Salamanca Cathedral, and on 2 November that year he became professor of music at Salamanca University. He remained there for the rest of his life, retiring in 1740.

Yanguas was one of the most distinguished Spanish composers of the first half of the 18th century. The profound changes in style to be observed between his early and late compositions – in the use of instruments, in tonal and metrical practices and in the inclusion of recitatives and arias in villancicos and cantatas – reflect the changes taking place in Spanish music during the first decades of the century. His music, mostly sacred, shows

his preference for polychoral works, most of them dating from 1710–40. His large-scale villancicos are among the most elaborate examples of the genre. *El señor de Israel* (*E-SA* 78.31), dated 1722 and probably composed for Corpus Christi Vespers, is for 12 voices (including four soloists), oboe, two violins and continuo; its 12 sections include an overture, two choruses and several recitatives and arias for one to four voices.

Yanguas's only known secular work, a large-scale allegorical cantata *A lo amoroso, a lo dulce* (1724) to a libretto by the cathedral harpist Santiago de Roxas, survives incomplete (*E-SA* 35.48). Yanguas also participated in the famous controversy surrounding Francesc Valls's *Missa 'Scala aretina'*.

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ÁLVARO TORRENTE

Yang Yinliu (*b* Wuxi, 10 Nov 1899; *d* Beijing, 25 Feb 1984). Chinese musicologist. Yang grew up under the influence of local styles of traditional music in Wuxi, learning instruments from Daoist priests (including ABING) from the age of six and joining the élite Tianyun she music society. He was a fine performer of *Kunqu* vocal music and the *pipa* (plucked lute). Under the tuition of the American missionary Louise Strong Hammond, he then studied both Christianity and Western music theory, attending St John's University in Shanghai in 1923. He took up teaching, becoming professor of music at Chongqing, Shanghai and Nanjing during the troubled 1940s, and publishing many articles.



Yang Yinliu playing the xiao, c1950

After the founding of the People's Republic of China in 1949, Yang's erudition was much needed, and he became head of the newly formed National Music Research Institute of the Central Conservatory of Music (now the Music Research Institute of the Chinese Academy of Arts). Until the mid-1960s, in collaboration with other fine scholars (notably his cousin Cao Anhe), he managed to do remarkable research on both folk and élite traditions, including Beijing temple music, further work on the ritual ensemble music of his home city Wuxi, a detailed fieldwork survey in Hunan, and major collections and transcriptions of traditional notation. Meanwhile his monumental history of Chinese music, first in draft from 1944, was published, covering the whole of Chinese music history, and élite as well as folk genres, with unique erudition, though couched in the language of its time.

Punished in the Cultural Revolution (1966–76) like all academics and representatives of the 'Four Olds', he lived to see his history printed and cultural and academic life restored to normal after the downfall of the Gang of Four. His deep historical knowledge and practical musicianship assure his seminal influence on Chinese music study today.

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STEPHEN JONES

Yang Yuanheng (*b* Anping county, Hebei, 1894; *d* 1959). Chinese *guanzi* double-reed pipe player. A Daoist priest, Yang was one of many fine wind players in the ritual ensembles of the Hebei plain south of Beijing. After his temple was razed by the Japanese invaders in 1938, he supported himself by agricultural labour and petty trade. In the winters of 1945 and 1946 he was invited to teach the 'songs-for-winds' (*chuige*) ensemble of Ziwei village in nearby Dingxian county, itself later to make a national reputation. In 1950 Yang was invited to teach *guanzi* at the newly established Central Conservatory of Music, guiding many of the present generation of conservatory-style *guanzi* players, including Hu Zhihou.

While still a priest, he made many innovations in the repertory, using the flamboyant large *guanzi* which leads the songs-for-winds style rather than the smaller instrument of the more traditional music associations. Apart from traditional Daoist ceremonial pieces and classical

'standards' (*qupai*), he also played a more popular layer of folk and local opera pieces. He is also said to have popularized the 'opera mimicry' (*kaxi*) style.

See also CHINA, §IV, 4(i).

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STEPHEN JONES

Yaniewicz, Felix. *See* JANIEWICZ, FELIKS.

Yanks, Byron. *See* JANIS, BYRON.

Yannay, Yehuda (*b* Timişoara, 26 May 1937). Israeli-American composer of Romanian birth. He emigrated to Israel in 1951 where he studied with Boskovitch (1959–64). Soon considered one of Israel's leading avant-garde composers, a Fulbright Fellowship enabled him to pursue further studies at Brandeis University (MFA 1966), where his teachers included Arthur Berger and Ernst Krenek, and the University of Illinois, Urbana-Champaign (DMA 1974) where he studied with Salvatore Martirano, among others. His doctoral dissertation on the music of Ligeti and Varèse proved influential to his later compositional style. In 1970 he joined the composition department at the University of Wisconsin, Milwaukee, and in 1971 founded the Music from Almost Yesterday concert series, dedicated to the performance of contemporary music. He has appeared as a guest lecturer, composer and conductor at festivals and conferences in the USA, Europe and Brazil. While his creative roots are European, by the early 1980s his music had become increasingly American. His compositions favour a postmodern synthesis of elements of 20th-century modernism and a concern for the 'here and now'.

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BURT J. LEVY

Yannidis, Costas. *See* CONSTANTINIDIS, YANNIS.

Yanovs'ky (Siegel), Borys Karlovych (*b* Moscow, 19/31 Dec 1875; *d* Kharkiv, 19 Jan 1933). Ukrainian composer, conductor and critic. A graduate of Kiev University (1903) he studied music privately with E. Ryb and worked as a conductor and critic in Kiev until 1910. He then continued these activities in St Petersburg and then Moscow where he conducted at the Zimin Private Opera (1916–17). In 1918 he settled in Kharkiv where he added teaching (at the Musical Dramatic Institute) to his activities. His opera *Vybukh* ('Explosion') was the first Ukrainian opera on a revolutionary theme, while his last opera, *Duma chornomors'ka* ('Duma of the Black Sea'), is a grand opera based on Ukrainian folk music and is dedicated to Verdi. Polish and Turkish materials are also used to characterize the various national elements of the plot.

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VIRKO BALEY

Yanov-Yanovsky, Dmitry Feliksovich (*b* Tashkent, 24 April 1963). Russian composer. He studied with his father Feliks at the Tashkent Conservatory, graduating in 1986. During this period he also travelled to European Russia where he benefited from the advice and support of, among others, Schnittke and Denisov. It was through the latter's intervention that Dmitry Yanov-Yanovsky's music began to be heard abroad: in 1991 his *Lacrymosa* for soprano and string quartet was given special mention at the 4th International Competition for the Composition of Sacred Music in Fribourg, Switzerland, where it was performed by the Arditti Quartet and Phyllis Bryn-Julson. In 1993 he took part in the Summer Academy at IRCAM and since then his music has been heard in many countries. Of particular importance has been his association with the

Kronos Quartet who, in addition to performing *Lacrymosa* with Dawn Upshaw, have given the first performances of four other works including *Conjunctions* (1995), a concerto for string quartet, orchestra and tape. A more unusual facet of his musical personality is heard in his cycle of five pieces utilizing the Central Asian cimbalom called a *chang*. The composer taught himself to play this instrument; the last piece in the cycle – *Chang-Music V* – was first performed by him and the Kronos Quartet. Other works reflect aspects of his early years in Tashkent: *Awakening* (1993) makes evocative use of the Muslim call to prayer, while *Takyr* (1995) plays with the sound of traditional Uzbek percussion instruments. *Come and Go* (1995) and *Hommage à Gustav Mahler* (1996) reflect more Western interests not only in their texts – the former is an 'étude for the stage' after Beckett – but in their respective stylistic allusions to post-Webernian modernism and late German Romanticism. Broadly speaking, Dmitry Yanov-Yanovsky is a composer of acute sensitivity who favours a refined beauty of sound and emotional intensity.

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Stage: Come and Go (étude for stage), 1995, Tashkent, Ilkhom Theatre, 26 April 1996; The Little Match-Girl (ballet for children), 1996–7

Orch: Conc., pf, chbr orch, 1983; Sotto voce, 1993; Ritual, 1994; Conjunctions, str qt, orch, tape, 1995; Takyr, 6 perc, str, 1995

Vocal: Anno Domini (A. Akhmatova), S, pf, 1985; Autumn Rain in the Darkness . . . (M. Basho), S, chbr orch, 1987; Thread (Omar Khayyam), 1v, dancer, 10 musicians, 1989; Lacrymosa, S, str qt, 1991; Hommage à Gustav Mahler (F. Rückert, 4 songs), S, str qt, 1996; Moon Songs (F. García Lorca), S, 2 pf, 1996; Wiegenlied für Heidelberg, S, fl, gui, vn, perc, 1996

Chbr and solo inst: Bagatelles, pf, 1982; Str Qt, 1985; Coda, gijak, chang, 1986; Cadenza, pf, 1988; Solo, vn, 1988; Epilogue, str qt, pf, 1989; Chang-Music I, chang, 1990; Chang-Music II, 2 pf, 1990; Madrigal, vc, 1990; Chang-Music III, str trio, 1991; Fragments of Birdlife, rec, 1991; Haiku for Gert Sorensen, perc, 1992; Presentiment, chbr ens, tape, 1992; Sounding Darkness, fl, ob, glass harmonica, va, vc, 1992; Awakening, str qt, tape, 1993; Chang-Music IV, str qt, 1993; Chbr Music, 12 pfmrs, 1993; Chang-Music V, chang, str qt, 1994; Facets, org, 1996; Lux aeterna, vn, chbr ens, 1997

Principal publisher: Boosey & Hawkes

GERARD McBURNEY

Yanov-Yanovsky, Feliks (*b* Tashkent, 28 May 1934). Russian composer. Born to Russian-speaking parents of partly Polish-Jewish extraction, he studied the violin and composition at the Tashkent Conservatory, graduating in 1957 and 1959 respectively. He pursued a career as a violinist for a while: firstly in the Uzbek State SO (from 1954) and later as a member of the Uzbek Radio String Quartet. In 1961 he was appointed to teach at the Tashkent Conservatory and subsequently became professor of composition there. His works immediately suggest that he is a composer of Western sympathies – he has written symphonies, string quartets, set Latin texts from the Catholic tradition and written an opera after Anouilh. But given that he has spent his life in Asia, this alliance is in fact unusual and not typical of his background. Although Western music exerted a strong appeal on Soviet composers during the period during his younger years, Yanov-Yanovsky was doubly isolated by his existence in the then musically provincial Tashkent. His creative reaction to this political and geographical isolation was not protest but a patient construction of very personal musical bridges which reach out towards the European and even Russian traditions to which he felt closest and from which he might otherwise be separated. The result is a language of subtle culture and emotional generosity, in which surface modesty and reticence mask impressive strength and commitment of utterance. His particularly muscular and passionate string writing reflects his experience of playing the symphonic and chamber music of the Austro-Germanic tradition. It would, however, be wrong to suggest that he has ignored the Asiatic traditions which surround him: he has set texts by Asian writers and, more importantly and generally, he has brought an Eastern perspective to his forays into the Western mind.

WORKS
(*selective list*)

Ops: Petrushka-inostranets [Petrushka is a Foreigner] (children's op, 1, after S. Marshak), 1979; Orkestr [The Orchestra] (2, after J. Anouilh), 1991

Inst: Conc. grosso no.1, str qt, chbr orch, 1969; Conc., orch, 1973; Sym. no.1, orch, 1982; Sym. no.2, orch, 1986; Simple Conc. (Conc. grosso no.2), vn, va, vc, str, 1989; De Profundis (Sym. no.4), orch, 1990; Brass Qnt no.1, 1991; Fabula (Vn Conc. no.3), orch, 1992; Sostenuto, str qt, 1993; Violet Light, Late Evening, fl, 1993; Brass Qnt no.2, 1994; Music for Fl and Chbr Ens, 1995; Hommage à FGL, 8 vc, 1996; Silhouette, chbr ens, 1996

Vocal: Elegii (S. Fucao), S, fl, cl, bn, vn, va, vc, pf/hpd, 1974; Triptych (A. Aripov), Bar, fl, vib, vc, 1978; Sym. no.3 (F. García Lorca), Bar, hpd, str, 1987; Rubaiyat (Omar Khayyam), Bar, orch, 1990; Missa Brevis, S, str qt, 1992; Dies Irae, S, Mez, T, B, chbr chorus, org, chbr ens, 1994; Tak mnogo luni segodnya [So Much Moonlight Today] (triptych, Chin. poets), S, fl, vn, 1994; Ad vitam (Kyrie, Gloria, Sanctus, Agnus Dei), Mez, perc ens, 1995; Cantate Domino, S, 14 insts, 1995; Ne znayu, gde . . . [I Know not Where . . .] (E. Verkhan, trans. V. Bryusov), S, 2 pf, 1996; Requiem, S, Mez, T, B, chorus, perc, str, 1996

About 40 film scores, 15 incid music scores, music for children, pieces for Uzbek trad. insts, songs

Principal publishers: Boosey & Hawkes

GERARD McBURNEY

Yanowski, Feliks. *See* HORECKI, FELIKS.

Yap. *See* MICRONESIA, §II, 6.

Yaraví. Probably a Spanish variant of the Quechua word 'harawi' (or *harahui*) which, in pre-Conquest times, meant any melody or sung narrative, particularly those chanted by *haravecs*, the official rhapsodists of the Inca court. Over the centuries this Andean genre has taken on a lyrical elegiac character with a principal theme of the anguish of lost or unrequited love. Frequently set in either a simple two-part (*AA'*) or a rounded binary (*ABA'*) form with regular phrase structures, the *yaraví* characteristically exploits the major and relative minor bimodality inherent in its essentially pentatonic tonal framework; although 3/4 metre occurs regularly, multi-metre schemes reflect the melodic flow of many expressive examples. Several composers, including Ginastera (*Impresiones de la Puna*, 1934) and Luis H. Salgado (Symphony no.1 'Ecuatoriana', 1945–9), have set the *yaraví* for chamber ensemble or orchestra. *Yaravís* were published, in musical score, as early as the 1880s by Marcos Jiménez de la Espada.

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M.J. de la Espada and D. Marcos: 'Yaravíes quiteños', *Actas de la cuarta reunión: 4th International Congress of Americanists* (Madrid, 1881), 1–82

JOHN M. SCHECHTER

Yardbirds, the. English rock band. It was formed in London in 1963 by the art school students Keith Relf (22 Mar 1943–76; vocals and harmonica), Jim McCarty (*b* 25 July

1943; drums), Paul Samwell-Smith (*b* 8 May 1943; bass guitar), Chris Dreja (*b* 11 Nov 1945; rhythm and bass guitars) and Anthony 'Top' Topham (lead guitar) who was replaced by ERIC CLAPTON (*b* 1945). They began playing covers of rhythm and blues standards, and replaced the Rolling Stones as the house band at the Crawdaddy Club in Richmond, where they made a live recording with Sonny Boy Williamson (i). Their early live performances were distinguished by extreme volume, quick tempos, energy and raw power, which was captured on *Five Live Yardbirds*, recorded at the Marquee in London (1965). Even in the studio their frenetic style came across, especially in the characteristic climatic point of such songs as *I'm a man*, *I ain't done wrong*, *Lost Woman* and *Shape of Things*, where repeated quavers, increasing volume and octave leaps in the bass increased the tension.

With the exception of Clapton's prominence on *Got to hurry*, Relf's harmonica was usually the main solo instrument. When JEFF BECK (*b* 1944) replaced Clapton (1965) the guitar became the real focus of the music; Beck's experimental, extroverted style, along with the group's new interest in a wider variety of music, changed their sound. The influence of Indian music is heard in the riffs to *Heart Full of Soul, Over, Under, Sideways, Down* and *Happenings Ten Years Time Ago*, while *Still I'm sad* shows traces of Gregorian chant. With these songs the band pioneered the psychedelic sound; the album *Yardbirds* (Columbia 1966) is an important document of this style. *Happenings Ten Years Time Ago*, with its heavy use of echo, indecipherable talking and laughing during the wailing guitar solo and lyrics in which the protagonist is 'sinking deep into the world of time', is the most fully developed example of their psychedelic style, and was made after Jimmy Page (*b* 1946) had joined the group in 1966, first on bass guitar, then briefly joining Beck on lead guitar before eventually replacing him the following year. Page continued the experimental direction in pieces such as 'White Summer' (*Little Games*, Columbia, 1967) and 'I'm confused' (*Yardbirds*, Col., 1968); both these songs (the latter as 'Dazed and Confused') became staples in the repertory of the New Yardbirds, later renamed LED ZEPPELIN, which Page formed to succeed the Yardbirds after its demise in 1968.

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P. Brown: 'Yardbirds Inside and Out', *Musician* (1982), 88–98ff

J. Platt, C. Dreja and J. McCarty: *Yardbirds* (London, 1983)

SUSAN FAST

Yardumian, Richard (*b* Philadelphia, 5 April 1917; *d* Bryn Athyn, PA, 15 Aug 1985). American composer of Armenian descent. Already familiar with Armenian folk music and the classical repertory, he composed his first piece at the age of 14 and in his late teens studied music independently, with the encouragement of Stokowski and Iturbi. In 1936 he became a member of the Swedenborgian Church and later served as music director of the Lord's New Church, Bryn Athyn; his religion was among the most important influences on his works. He began his formal training in 1939, studying harmony with William Happich, counterpoint with H. Alexander Matthews, and the piano with Boyle until 1941. He attended Monteux's conducting school in 1947 and studied with Virgil Thomson briefly in 1953. He was closely connected with the Philadelphia Orchestra from 1951 to 1964, during which time the orchestra gave almost 100 performances and made four recordings of his works.

Throughout his career Yardumian strove to create his own personal compositional language, influenced by Appalachian ballads and by the sonorities and techniques of Debussy, as well as by Armenian music. He formulated a system of 12 notes based on superimposed 3rds built from alternate black and white notes of the keyboard ('quadrads'). The resulting homophonic free chromaticism is apparent in the Violin Concerto, the Chromatic Sonata and other works written between 1943 and 1954. After *Cantus animae et cordis* (1955) his work took a new direction, with a period of intense study of medieval and Renaissance modality and polyphony and of the music of Bach. Works such as the Mass are characterized by the use of folk melodies and liturgical chants of Armenia.

WORKS
(selective list)

Orch: Armenian Suite, 1937, last movt added 1954; Sym. Suite, 1939; 3 Pictographs of an Ancient Kingdom, 1941; Desolate City, 1943–4; Vn Conc., 1949, 2nd movt added 1960; Sym. no.1 (Noah), 1950, rev. 1961; Epigram: William M. Kincaid, fl, str/str qt, 1951; Passacaglia, Recitatives and Fugue (Pf Conc.), 1957; 2 chorale preludes: Jesu meine Freude, Nun komm der heiden Heiland, 1978 [arrs. of org works]

Chbr and vocal inst: Sym. no.2 'Psalms' (Ps cxxx), Mez/Bar, orch, 1st movt 1947, last movt 1964; Poem, To Mary in Heaven (R. Burns), Mez/Bar, pf, sketched 1952, orchd 1979; Create in me a Clean Heart (Ps li, other Old Testament texts), Mez/Bar, SATB, 1962; Magnificat, SSAA, 1965; Mass 'Come Creator Spirit', Mez/Bar, chorus, congregation, orch/org, 1965–6; The Story of Abraham (orat, Bible: *Genesis*, trans. P.N. Odhner), S, Mez, T, Bar, SSAATTBB, orch, film, 1968–71, rev. 1973; Der Asdvahdz (G. Narekatsi), Mez, hn, hp, 1983; Hrashapar, SATB, orch/org, 1984; *c*100 chorales, SATB, 1944–85

Chbr and solo inst: 3 Preludes, pf: Wind, 1938, Sea, 1936, Sky, 1944, orchd 1945; Dance, pf, 1942; Chromatic Sonata, pf, 1946; Prelude and Chorale, pf, 1946; Monologue, vn, 1947; Fl Qnt, 1951, arr. fl, str; Cantus animae et cordis, str qt, 1955, arr. str, 1955; org works

Principal publisher: Elkan-Vogel

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L.E. Carroll: 'Remembering Composer Richard Yardumian', *Choral Journal*, xxvi/8 (1986), 23–7

MARY KINDER LOISELLE

Yarkov, Pyotr (Glebovich) (*b* Seltso village, Bronnitsïy district, nr Moscow, 1875; *d* Moscow, 18 Dec 1945). Russian tenor folk singer and folk choir leader. He was originally a joiner and later became an agronomist and a journalist. He loved traditional song and knew several hundred Russian folksongs by heart. In 1919 he organized a choir which improvised Russian village songs in a traditional manner, singing in parts; his aim was to preserve folksongs as a living art by staging rather than arranging them. His skill in doing this was acknowledged by many distinguished Russian composers, writers and ethnomusicologists. During the Soviet period, small regional choirs such as Yarkov's became state folk choirs and provided models for other regional 'folklore' groups in the northern Russian, Voronezh, Ural′ and Don regions. With Mitrofan Pyatnitsky (1864–1927) and Ol′ga Kovaleva (1881–1962), Yarkov was one of the leading exponents of staged folksong in Russia.

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[Russian folk songs of the Moscow region collected by the skilled folk singer Yarkov between 1890 and 1930] (Moscow, 1951, 2/1964)
M. Nakhimovsky: *Pyotr Glebovich Yarkov* (Moscow, 1973)

IZALY ZEMTSOVSKY

Yarustovsky, Boris Mikhaylovich (*b* Moscow, 2/15 May 1911; *d* Moscow, 12 July 1978). Russian musicologist. He graduated from the history and theory department of the Moscow Conservatory in 1937, and completed postgraduate studies there under Valentin Ferman in 1941. He took the doctorate in 1952 with a dissertation on the dramaturgy of Russian opera. After serving in the Soviet army (1941–6), he headed the cultural section of the Central Committee of the Soviet Communist Party (1946–58). From 1948 he taught at the Moscow Conservatory, where he was appointed professor in 1956; he joined the Institute for the History of the Arts as director in 1959, becoming senior research fellow in 1961. A member of the Union of Soviet Composers from 1938, he was its secretary (1968–74). He was also secretary to the executive committee of UNESCO (1969–73), and a member of the International Music Council of UNESCO (1972–8).

Yarustovsky wrote primarily on the music of Tchaikovsky, but his interest covered music from both Russia and abroad. He was especially concerned with opera, and his last book, *Ocherki po dramaturgii operï XX veka* (1971–8) can be seen as the summation of his work in this field. In following Asaf'yev's *intonatsiya* theory, Yarustovsky substantiated the idea of musical drama and the melody–genre conflict in opera. He also undertook work on the symphony, again with special reference to Tchaikovsky: his book on the contemporary symphony (1966) was the result of his earlier appreciation of Tchaikovsky's symphonies (1961). He was also the initiator and editor-in-chief of *Muzïka XX veka: ocherki*, in which he attempted to break down the barrier that had for so long separated Soviet music from that of other countries, uniting them into a single study.

Yarustovsky did not confine himself to musicology and history in his academic and popular work; there is invariably an aesthetic and ideological aspect in his writings. Musicality and the capacity for aesthetic feeling are combined with an attempt to describe the artistic event within a strict scheme of appraisal dictated by the norms of socialist aesthetics and by the prevailing conditions of the state ideology. Thus his role in musical life was not limited by his own status as an academic. As a responsible member of the chief party organ, he came to wield an influence over the reception of other composers' works and writings. Yarustovsky represented Soviet musical thinking abroad at numerous symposia and festivals, and his activities within UNESCO helped to broaden the international contacts available to Soviet musicians. Yet in this sphere he remained faithful to his belief in the necessity of an ideological dimension in response to any event in musical culture.

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Opernaya dramaturgiya Chaykovskogo [The operas of Tchaikovsky] (Moscow and Leningrad, 1947)
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Simfonii Chaykovskogo [The symphonies of Tchaikovsky] (Moscow, 1961)
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ed.: *Intonatsiya i muzïkal'nïy obraz* [*Intonatsiya* and musical form] (Moscow, 1965; Ger. trans., 1965) [incl. 'Kak zhizn' …' [Like life …], 95–133]
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'I vnov' "Pikovaya dama"' [Once again *The Queen of Spades*], *SovM* (1977), no.9, pp.131–5

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NELLI GRIGOR'YEVNA SHAKHNAZAROVA

Yashiro, Akio (*b* Tokyo, 10 Sept 1929; *d* Yokohama, 9 April 1976). Japanese composer. He studied composition privately with Saburō Moroi from 1940 and then entered the National University of Fine Arts and Music, where he was a pupil of Hashimoto, Ifukube and Ikenouchi (composition) and Kreutzer (piano). In 1949 he graduated and in May 1951 he began to teach at the university. Within a few months, however, he had left for Paris, where he studied at the Conservatoire until 1956, his teachers including Boulanger, Aubin, de la Presle, Noël Gallon and Messiaen; he gained a *premier prix* for harmony in 1954. On his return he resumed teaching at the university, while also teaching at the Tōhō Gakuen School of Music from 1958.

Yashiro's music distinctly shows the influences of French academicism in the tradition of Les Six and of his teachers; besides this, his works are often characterized by a sentimental lyricism. He was primarily a composer of 'absolute' instrumental music. In 1956 he won the Mainichi Music Prize for his String Quartet (1954–5), and he received Otaka prizes in 1960 for his Cello Concerto and in 1967 for his Piano Concerto, which also won the Japanese government Art Festival prize. Other notable works of his include the Sonata for two flutes and piano (1957), the Symphony (1958) and the Piano Sonata (1961). *Orufeo no shi* [The Death of Orpheus] (Tokyo 1977) is a collection of essays demonstrating his insights

into contemporary music. His works are published by Ongaku-no-Tomo Sha. (K. Hori, ed.: *Nihon no sakkyoku nijusseiki* [Japanese compositions in the 20th century], Tokyo, 1999, pp.262–3).

MASAKATA KANAZAWA

Yasser, Joseph (*b* Łódź, 16 April 1893; *d* New York, 6 Sept 1981). American musicologist of Polish birth. After studying the piano with Jacob Weinberg in Moscow, he attended the Imperial School of Commerce (graduating in 1912) and the Moscow Conservatory (MA 1917), where he studied the piano with Alexander Goedicke, organ with Leonid Sabaneyev and theory with M. Morozov. While directing the conservatory's organ department (1918–20), he served as organist for the Bol′shoy and occasionally performed at the Moscow Art Theatre; he then worked as a lecturer for the Siberian Board of Education (1920–21) and music director of the Shanghai Songsters' Choral Society (1921–2). He emigrated to the USA in 1923 and, following a concert tour, he settled in New York, working as organist at the Free Synagogue (1927–8), Temple Emanu-El (1928–9) and as organist and choirmaster at Temple Rodeph Sholem (1929–60) and the Cantor's Institute of the Jewish Theological Seminary of America (1952–60). He was a founding member and vice-president (1931–42) of the American Library of Musicology, and chairman of both the musicological committee of Mailamm (the American Palestine Music Association, 1934–9) and the New York chapter of the American Musicological Society (1935–7), of which he was a founding member; he also served on the National Jewish Music Council (1944–60) and the Jewish Music Forum (1945–55). He retired in 1960, after which he led a rather reclusive life.

From 1930 Yasser wrote on various theoretical and historical aspects of Jewish music, including an article on the Biblical *magrepha* (1960), which he interpreted to be a noise-making signal instrument rather than an organ, as commonly believed. Among his theoretical works, *A Theory of Evolving Tonality* (1932) and *Medieval Quartal Harmony* (1937–8), which were published by the newly founded American Library of Musicology and which were considered controversial, remain his most important contributions.

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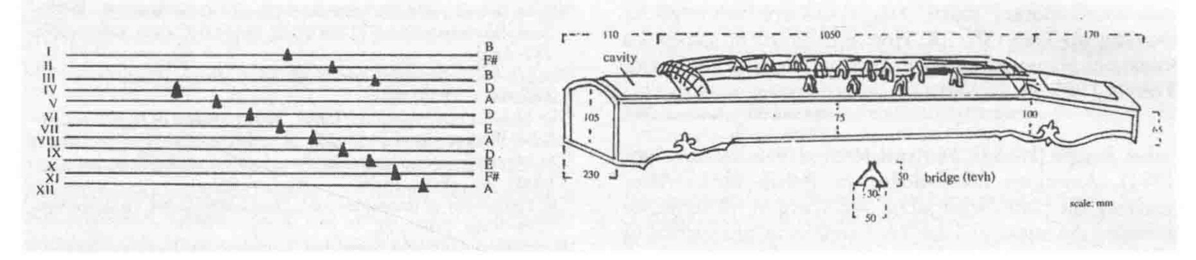
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ISRAEL J. KATZ

Yasukawa, Kazuko (*b* Hyōgo, 24 Feb 1922; *d* Tokyo, 12 July 1996). Japanese pianist and teacher. While a baby she was taken to Paris and brought up there. At the age of ten she was admitted to the Paris Conservatoire and studied with Lazare Levy, receiving the *première prix* in 1937 and also winning the first prize at the International Competition for Female Musicians in Paris in the same year. Returning to Japan in 1939, she made a sensational début the following year, and continued to play frequently until her retirement in 1982. She began to teach at the Tokyo School of Music (now the Tōkyō Geijutsu Daigaku) in 1946 and was a professor from 1952 until her retirement in 1989; her students included Kiyoko Tanaka and Izumi Tateno. In 1980 she was one of the founders of the Japanese International Music Competition. In a musical culture traditionally dominated by German influence, Yasukawa was the first musician in Japan to represent the French school, and through her teaching and editions she successfully promoted the music of Chopin, Debussy and Ravel. After 1971 she served frequently on the juries of various international competitions, including the Marguerite Long-Jacques Thibaud, the Queen Elisabeth and the Warsaw Chopin competitions. She received numerous international prizes and in 1967 was admitted to the Légion d'Honneur.

MASAKATA KANAZAWA

Yatga [yataga, yatuga]. Mongolian half-tube zither with movable bridges. Traditionally, the instrument varies in size and tuning even within one ethnic group, as evidenced



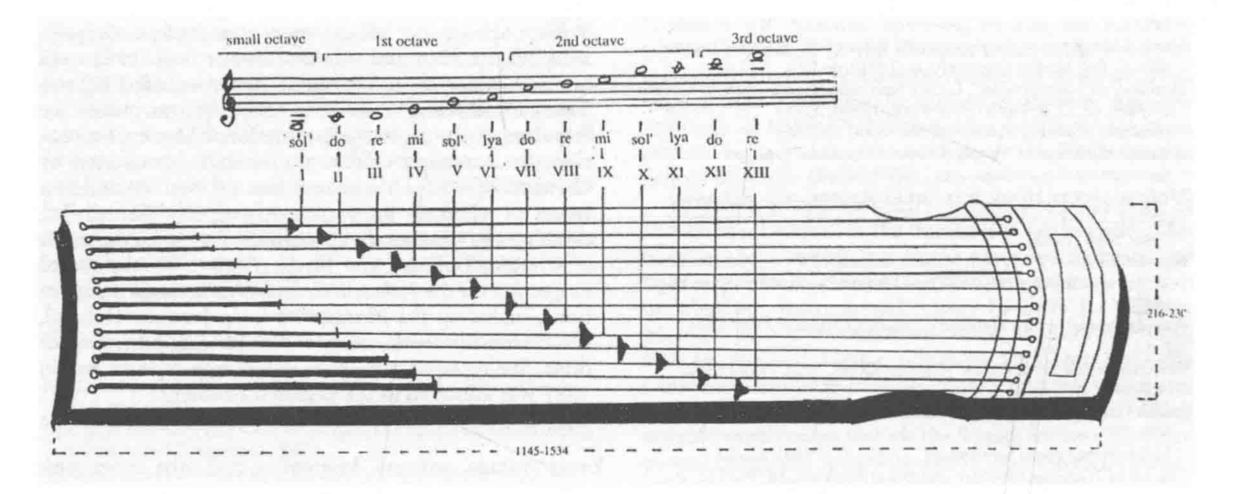
1. *Arrangement of bridges and tuning of the 12-string Inner Mongolian zither (yatga) (after Pegg)*

by two Chahar Mongol instruments collected by Haslund-Christensen this century: one, now in the National Museum, Copenhagen, measures 114·5 cm long by 21·6 cm wide; a second, in the Swedish Ethnographical Museum, Stockholm, measures 153·4 cm long by 22 cm wide. The tuning of the instrument used by Sünit Mongols was pentatonic in the sequence of the Chinese *zhi* mode, using the harmonic series 45·123. Similarly, the ten-string Ordos Mongol zither described by van Oost (1915–16) lacked the *mi* and *ti* of the Western solmization series.

The earliest documentation of the classical Mongolian term *yatuga* (or *yatugan*) occurs in a Mongolian-Chinese dictionary of 1389, where it is paired with the Chinese *zheng*, an instrument described in the *Yüan shih* (1370), a history of the Yüan (Mongol) dynasty, as having 13 strings. It was also used in the Mughal courts of Central Asia. Persian sources use the Mongolian word 'yatugan' for a zither with movable bridges, and a 15th-century poem written in old Uzbek (Chagatay) also mentions the *yatugan*. An 18-century source refers to a Kalmyk *yattagan* with gut strings. Mongolian sources of the 19th and early 20th centuries describe a *yatga* with 14 strings. During the Qing dynasty (1644–1911), the 12-string *yatga* was a court instrument, the number of strings symbolizing the 12 ranks within the palace. It was used to entertain the aristocracy and also was played by the aristocracy. The ten-string *yatga* was played by Living Buddhas and consequently surrounded by ritual. Three recently discovered 18th- and 19th-century song manuscripts for performance in Nomyn Khan monasteries contain notations for the *yatga*. The ten-string *yatga* was also used during worship at ritual cairns or *oboo* and during sports, such as horse racing, held on such occasions. The *yatga* appears in epics and legends in relation to both court and religious contexts. The Kalmyk heroic epic-cycle *Janggar* tells how a 16-year-old princess played on the seven lower bridges of a *yatga* which had 82 bridges and 8000 strings. It was used for interludes during recitations of Buryat epics and, as with other Mongolian instruments, was played to animals to persuade a mother to accept her rejected young.

Traditionally, the musician knelt on the ground to perform, laying the narrower end of the *yatga* on his thigh and supporting the wider end on the ground. Some Mongol groups made strings from a goat's small intestines, after a process of stretching, boiling and drying. Others used horsehair, as on the Tuvan *chadagan* and Kazakh *zshetïgan*. In Inner Mongolia, horsehair was replaced by silk and, more recently, metal wound around gut or metal. The Inner Mongolian *yatga* has two rows of bridges (fig.1). Strings may be plucked by the nails. In addition, a variety of plectra have been used including leather caps (for thumb and finger) to which is attached a small piece of horn.

The *yatga* was used in ensembles in Urga (now Ulaanbaatar) in 1923. During the early years after the communist revolution of 1924, the *yatga* fell into disuse, probably because of its traditional aristocratic and religious connections. According to Berlinsky (1933) the instrument almost completely disappeared. It was revived as a 'national' instrument of the Mongolian People's Republic during the 1950s, with Korean-style instruments (*see* KAYAGUM). The 13-string *yatga* now used to accompany singing and played in instrumental ensembles



2. *Arrangement of bridges and tuning of the 13-string Mongolian zither (yatga) (after Pegg)*

has a single row of bridges (fig.2). Seated on a chair rather than on the floor, the player rests the instrument on the knees with it sloping downwards to the floor on his or her left, or plays an instrument supported by legs or a stand. The right-hand fingernails are used to pluck the open strings. The left-hand fingers apply pressure to the strings which pass over small bridges, each wedged between a string and the soundboard, to produce vibrato, pitch alterations (accidentals), and other embellishments as well as special plucking effects.

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CAROLE PEGG

Yatuhasi [Yatsuhashi] **Kengyō** (*b* Iwaki, Hukusima Prefecture, or Okura, Hukuoka Prefecture, *c*1614; *d* Kyoto, 12 June 1685). Japanese composer and *koto*, *shamisen* and *kokyū* player. He inaugurated the *sōkyoku* tradition. He was a member of the guild of professional blind musicians, and his name changed as he ascended in rank there. He was originally called Jōhide (with the rank of *zato*), in 1636 he became Yamazumi (with the rank of *kōtō*) and in 1639 he became known as Kaminaga Kengyō Zyōdan (Kengyō being the highest-ranked title in the guild). Finally, some time before 1657 he changed his name to Yatuhasi Kengyō. He began his career as a *shamisen* player in Osaka. When he moved to Edo he learnt to play the *tsukushi-goto* style of *koto* music from the master musician Hossui (or Hōsui), a disciple of Kenjun (?1534–?1623), the founder of this style. The invention of a new *koto* tuning system called *hira-jōshi*, which includes half steps, is attributed to Yatuhasi.

According to a book of *koto* notation, *Sōkyoku taiisyō* (Edo, 1792), Yatuhasi composed a set of 13 *koto kumiuta* (*Huki*, *Kiritubo*, *Kokorozukusi*, *Kumoi no kyoku*, *Kumo no ue*, *Ougi no kyoku*, *Siki no kyoku*, *Suma*, *Tenga taihei*, *Umegae*, *Usugoromo*, *Usuyuki* and *Yuki no asita*) to texts by his patron, Lord Naito of Iwaki. These pieces marked a turning-point in the development of the *sōkyoku* and *jiuta* traditions, separating them from the older *tsukushi-goto* tradition, which maintained a strong connection with *gagaku*. They have become the core of the *sōkyoku* tradition. Other pieces by Yatuhasi include two other *koto kumiuta* (*Koryu siki genzi* (also attributed to Ikuta) and *Otu no kumi*), three *danmono* (*Hatidan no sirabe*, *Midare* and *Rokudan no sirabe*) and the *rōsaimono Kumoi rōsai*.

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YOSIHIKO TOKUMARU

Yavorsky, Boleslav Leopol'dovich (*b* Kharkov, 10/22 June 1877; *d* Saratov, 26 Nov 1942). Russian musicologist, music educator and pianist of Polish descent. He graduated from the Kiev College of Music, having specialized in the piano with Pukhal'sky (1894–8); he also studied mathematics at Kiev University, 1897–8. He then attended the Moscow Conservatory (1898–1903), studying the piano (with N.Ya. Shishkin) and composition (with Ippolitov-Ivanov and Taneyev) and attending Smolensky's course in the history of Russian church music. From 1921 to 1931 he was a member of the State Academy of Artistic Studies (later the State Academy of Arts), and in 1941 he was awarded an honorary doctorate.

Yavorsky's career embraced an extremely wide variety of activities. From 1903 onwards he took an active role in the Music-Ethnography Commission, which promoted the collection, study and teaching of folksong. He took a special interest in music education: he was a founder of the Moscow (1906) and director (1917–21) of the Kiev *narodnïye konservatorii* ('people's conservatories'), which were created to disseminate knowledge of music among wide sectors of the population. Together with the singer M.A. Deysha-Sionitzkaya, he was the organizer of 'Muzïkal'nïye vïstavki' ('Musical Exhibitions') from 1907 to 1911, concerts programming lesser-known works by Russian and West European composers. As a pianist he gave many concerts, both as a soloist at concerts organized by the Association of Contemporary Music, Moscow, in the 1920s and as an ensemble player (with the soprano Nina Koshetz and with the Stradivari Quartet among others). Between 1921 and 1930 he occupied leading posts in governmental organizations, in which he contributed to the reform of musical education. From 1932 to 1939 he worked for the publishing house Muzgiz as an editor. He also composed an opera, orchestral and piano works and romances, and arranged folksongs.

Yavorsky was an outstanding teacher. During the course of his career he taught the piano, conducting, composition, the history of performance styles and theoretical subjects. He worked at a number of institutions, among them the Moscow People's Conservatory

(1906–16), the Kiev State Conservatory and People's Conservatory (1916–21), Kiev University (1920), Moscow University (1929–30), the opera studio of the Bol′shoy Theatre (1930–31), the First Moscow Technical College of Music (1921–30) and the Moscow State Conservatory (1938–42). His many distinguished pupils include the musicologists Al′shvang, Vladimir Protopopov and Zuckermann, and the composers A. Krein, Leontovych, Melkikh and Sergey Protopopov.

Yavorsky was also an outstandingly original scholar whose erudition and breadth of vision made a deep impression on his colleagues. He sought to define the interdependence between social and historical processes, the evolution of human psychology and the development of different types of musical thinking. He was equally comfortable writing on historical and aesthetic questions (1947, 1987) as he was writing on pure theory. An example of his work in the latter field is his celebrated 'theory of key rhythm' in which he examined the systems of *lad* ('modes') developed during the 20th century. The study established for the first time the general principles according to which these systems function, examining the inner coherence and the 'objective' effect of atonal systems built primarily on augmented and diminished intervals. His work paved the way for V.P. Dernova's groundbreaking *Garmoniya Skryabina*, published in 1968 but written in 1950, and Yavorsky's theories were later expanded by Protopopov to include quarter tones. Messiaen also studied Yavorsky's writings, and Messiaen's idea of intonation as a first principle of expressive musical form reflects the writer's influence.

Very few of Yavorsky's writings were published during his lifetime, and publication of the vast quantity of his extant written material began only recently. His views, however, were well-known to his contemporaries by word of mouth and were discussed at congresses. His work was highly valued by Myaskovsky, Shostakovich, Asaf′yev and Gnesin and continues to attract the attention of modern scholars.

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TAT′YANA S. KYUREGIAN

Ya-yüeh (Chin.: 'elegant music'). A general term for Chinese court music. It also refers to the ritual music of Confucianism. *See* CHINA, §II.

Ycart [Hycart, Hycaert, Icart, Ycaert], **Bernhard** [Bernar, Bernardus] (*fl* *c*1470–1480). Catalan or Spanish composer. He was a singer at the Aragonese court of Naples, where his presence is first recorded in 1478, although he may have been there from 1476. A papal provision of 27 October 1478, which described Ycart as a *clericus* from the diocese of Tortosa, granted him an abbacy 'in commendam' at the monastery of S Maria del Pendino in Basilicata. He is last mentioned in a register of 25 (or 27) October 1480, where he is listed among 21 singers; his name is given just above that of Tinctoris.

Musical life at the court flourished during the 1470s and 80s, with the presence of composers such as Vincenet, Villette and Baude Cordier. Pantaleone Malegolo, the contemporary biographer of Gaffurius, reported that Gaffurius had discussed matters of music theory with Ycart. But if he was a theorist there is no trace of any treatise that he may have written. He is, however, cited in Hothby's *Dialogus in arte musica* and Gaffurius's *Tractatus practicabilium proportionum*, and it seems likely that he was part of their circle in northern Italy. His music must have already been known in Italy by the early 1470s, as he is included in the part of *I-FZc* 117 that Bonadies completed in 1473. The works included in this manuscript (the 3 *Magnificat* settings and the fragmentary setting of the Ordinary) must date from before his arrival in Naples. The three-voice *Magnificat sexti toni*, like the Kyrie and Gloria, sets sections of polyphony with a cantus firmus tenor; the work is therefore an early forerunner of the 'parody' *Magnificat*, which became more popular in the 16th century. Ycart's large-scale Lamentations setting

almost certainly dates from his Neapolitan years, since such lavish music would have been stylistically appropriate for the music of Holy Week at the court. His music remained in circulation for some time, as witnessed by the fact that two works were published by Petrucci in 1506.

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ALLAN W. ATLAS/JANE ALDEN

Ye Dong (*b* Shanghai, 21 July 1930; *d* Shanghai, 12 July 1989). Chinese musicologist. He studied composition and music theory at the Shanghai Conservatory of Music under DING SHANDE, Deng Erjing and SANG TONG; after graduating he joined the faculty there in 1956. He became vice-chair of the Department of Chinese Composition, and director of the Chinese Music Research programme in the conservatory's Music Research Institute. His 1983 book on Chinese instrumental music was one of the earliest and most comprehensive textbooks on the subject.

In 1964 Ye had become interested in the 10th-century CE musical notation from Dunhuang. But his work was soon interrupted by the Cultural Revolution, which took a grave toll on his health. He was only able to resume work early in the 1980s on this and other material relating to Tang dynasty music. This research, along with that of scholars such as He Changlin, Chen Yingshi and Xi Zhenguan, as well as that of LAURENCE PICKEN, gave a high profile to the study and recreation of early Chinese music. The publication of Ye's transnotations was a major event in the Chinese musical life of the 1980s. Discussing important issues such as metre, musical syntax, performing practice, and lyric settings, his work sparked off an unprecedented interest in early notation and music, leading to lively debates. Apart from its scholarly value, his work has also inspired composition, dance and film music.

See also CHINA, §II, 3.

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SU ZHENG

Yefimenkova, Borislava Borisovna (*b* Rostov-na-Donu, 7 Aug 1933; *d* Moscow, 25 March 1996). Russian musicologist. After embarking on a degree in geochemistry at Rostov University, she changed her studies to music, graduating in 1961 from the Gnesin Academy of Music. She subsequently undertook a postgraduate diploma at the academy, specializing in ethnomusicology with Gippius (1965–8), and in 1968 began teaching a course there in musical folklore studies. She was awarded the *Kandidat* degree in 1973 and was made professor at the academy in 1994. Beginning in 1956, she participated in many expeditions, principally in the east of the Vologda region. She was the first to study and write down the early examples of *prichtaniye* (lamentation rituals), which are noted for their complex polyphonic texture, and in her collections of these rituals she introduced the new system of publishing songs systematically by type and mapping them according to a variety of factors. Her main work, *Severnorusskaya prichet'* ('North Russian Ritual'), holds a central place in Russian musical folklore studies, alongside the collections of Mel'gunov and Lineva, and the *Pesni Pinezh'ya* ('Pinezh'ye Songs') of Gippius and Ewald. She later devoted her work to the systematization of verse set to music in the Russian folksong, showing it to be a system of multiple levels with a structure founded on the principle of binary opposition.

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M.A. LOBANOV

Yeghiazarian, Grigor Yeghiai (*b* Blur, Turkey, 25 Nov/8 Dec 1908; *d* Yerevan, 4 Nov 1988). Armenian composer and teacher. He moved to Yerevan in 1918 but later went to study in Moscow at the music college and the conservatory with Glière, Myaskovsky and Shebalin (1930–36). Back in Armenia he taught at the Leninakan Music College (1936–8), was head of the Armenian Composers' Union (1952–5) and rector of the Yerevan Conservatory (1954–60) where, as professor of composition, he taught many leading Armenian composers including Chitchian, Hovunts, Israyelian and Hovanesian. He received the titles People's Artist of Armenia (1960), the State Prize of Armenia (1970) and People's Artist of the USSR (1977). His major compositional achievement was in the development of Armenian orchestral music; his works continue the tradition established by Spendiarian with their programmatic nature, use of variation and dance forms, their incorporation of eastern folk music and their expressive handling of colour. His use of harmony and timbre bears comparison with Impressionism, but this is counterbalanced by an epic, narrative quality which first became evident in the symphony *Hrazdan*. He was drawn to ballet by his interest in plastic movement; the first of these – *Sevan* – is based on Armenian folklore and has the formal character of a divertissement, while in the second – *Ara Geghetsik yev Shamiram* ('Ara the Beautiful and Semiramis') – various aspects of ritual dance and action are generalized in a score which also utilizes Assyrian orthodox music.

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Incid music, folksong arrs., mass songs, romances

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SVETLANA SARKISYAN

Yekaterinburg. City in western central Russia. Founded in 1723, it was renamed Sverdlovsk from 1924 to 1991. Musical life in Yekaterinburg in the 18th and 19th centuries was dominated by folksinging and singing in schools and churches, as well as by amateur concerts. The city's operatic history began in 1843, when a dramatic and musical troupe performed Bellini's *La sonnambula* and Verstovsky's *Askol'dova mogila* ('Askold's Grave'). The first theatre, the 800-seat Gorodskoy Teatr (City Theatre), was opened in 1847. For many years operas were given in theatres belonging to private entrepreneurs (1843–1912) or were produced by the Yekaterinburg 'music circles', which also gave concerts of symphonic, chamber and choral music. A music school was opened in the city in 1880.

At the start of the 20th century Yekaterinburg entered the mainstream of Russian musical life. A new concert hall, the Makletskiy Hall, was inaugurated in 1900, a branch of the Imperial Russian Music Society was founded in 1912, an opera house, the Gorodskoy Opernïy Teatr (City Opera Theatre) opened in 1912, and a college of music was founded in 1916. Musical life in Yekaterinburg was enhanced by many eminent visiting artists from Russia and Europe. There were series of chamber, orchestral and choral concerts (the 'historic' chamber music concerts of 1908, and the seasons of orchestral music from 1912 to 1915). Concerts of sacred music, given by the choirs of the Voznesenskiy, Kafedral'nïy and Yekaterininskiy cathedrals, were also popular. In 1918 a new opera troupe was formed as a Soviet company, and in 1924 the opera house was renamed the Sverdlovskiy Gosudarstvennïy Teatr Operï i Baleta imeni A.V. Lunacharskogo (Lunacharsky Sverdlovsk State Theatre of Opera and Ballet) and became one of the principal operatic centres of the Soviet Union.

In the 1920s and 30s amateur music-making flourished alongside professional music. The repertory of the opera house was adapted to include the works of Soviet composers on revolutionary themes, and in 1922 a ballet troupe was formed. Symphony concerts were given by the orchestras of the opera house and the radio.

The 1930s and 40s saw the opening of new musical institutions: the Teatr Muzïkal'noy Komedii (Theatre of Musical Comedy, 1933), the conservatory (1934, named after Musorgsky), the Philharmonia (1936), a branch of the Russian Union of Composers (1939), the Urals State Russian Folk Choir (1943) and a music college for gifted children attached to the conservatory (1943). Yekaterinburg became a centre of musical culture and music education for an enormous tract of Russia. Leading figures in this period include M.P. Frolov, composer, pianist and first rector of the conservatory; V.N. Trambitsky, who with Frolov founded the so-called Urals school of composers; and Lev Khristiansen, the first director of the Urals State Russian Folk Choir. During the war years a number of outstanding musicians from Moscow and Leningrad worked in Yekaterinburg, notably Shostakovich, Oystrakh, Kabalevsky and Gilel's.

From the 1950s to the 1970s Yekaterinburg was regarded as the third musical centre in Russia. The theatres and the Philharmonia enjoyed a rich artistic life: in addition to concerts and opera performances there were festivals of classical and contemporary music, opera festivals, competitions and festivals of choral music, in which up to 5000 singers took part. Touring soloists in these years included Oystrakh, Gilel's, Kogan, Rikhter and Rostropovich, and there were also visits from leading Soviet orchestras under conductors such as Svetlanov, Sanderling and Rozhdestvensky. In 1966 the opera house

was renamed the Akademicheskiy Teatr Operï i Baleta (Academic Theatre of Opera and Ballet). It is renowned as a centre for operas by Russian composers, especially those from the Urals, including works by Trambitsky and Spadavecchia.

During the 1980s and 90s musical life in Yekaterinburg opened up to the world outside Russia. In cooperation with musicians from Europe, the USA, Japan and China, large-scale events were mounted, including international festivals of opera, orchestral music, jazz and children's music festivals. Folk music and jazz is provided by the Urals State Orchestra of Folk Instruments, the Urals State Choir and the Urals State Jazz Orchestra. Newer ensembles in Yekaterinburg include the B-A-C-H Chamber Orchestra, the Domestik choir, focussing on early music, the Ayuska and Ural folk ensembles, the Municipal Ballet Theatre for Children, a children's choir and a municipal boys' choir.

The city's principal establishments for music education are the Modest Petrovich Musorgsky State Conservatory of the Urals, the Theatres Institute, which trains artists for the Theatre of Musical Comedy, and the Urals State Pedagogical Institute, which trains school music teachers. Unique recordings of folksongs from the Urals are held in the libraries of the conservatory and the House of Folklore.

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NINA VOLPER

Yekimovsky, Viktor Alekseyevich (*b* Moscow, 1947). Russian composer. He graduated from the Gnesin Institute in Moscow in 1971 where he studied composition with Aram Khachaturian and history of music with Konstantin Rosenshil′d and then undertook postgraduate study at the Leningrad Conservatory (which he completed in 1978) in music history with Galina Filenko. He was awarded a *kandidat* degree in 1983 and is the author of a large number of articles on contemporary music, including the first monograph on Olivier Messiaen published in Russia (1987). He edited several volumes of Shostakovich's collected works. Yekimovsky is generally considered to be a westernizer in Russian music of the latter half of the 20th century. His method of working is experimental; each new work comes, characteristically, from a new idea not previously encountered, and the means of expression and compositional technique conform to this idea. In his constant search for the new the composer has particular recourse to chamber music forms. Yekimovsky employs most of the techniques of 20th-century composition, from dodecaphonic and aleatory methods to intuitive improvisation and instrumental theatre. He has written a series of pieces for puppet theatre and for cartoon film, working with Aleksandr Fedulov and Feliks Feinstein in the latter field. Since 1996 he has been head of the Association for Contemporary Music in Moscow and arranges concerts of new music every year for the Moscow Autumn festival.

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TAT′YANA REXROTH

Yel′cheva, Irina Mikhaylovna (*b* Leningrad [now St Petersburg], 28 Nov 1926). Russian composer and folksong collector. She was greatly influenced by her mother, the pianist, composer and music theorist, Nadezhda Bogolyubova. Yel′cheva studied with Sergey Vol′fenson at the Musorgsky College, Leningrad, during World War II; she then attended the Leningrad Conservatory, where she studied the piano with Aleksandr Kamensky (graduating in 1950) and composition with O.S. Chishko (graduating in 1958). In 1953 and 1956 she participated in folksong expeditions to the Pskov region, to northern Russia and to the lower reaches of the river Pechora. Since 1965 she has collected songs independently in the Ivanovo region; she published her edition of

collected folksongs in 1968 and in the late 1970s recorded her own performances of some of these. Most of her original compositions reflect her two main concerns: impressions of war and Russian folk culture. She writes in a traditional style based on folk tunes.

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OL′GA MANUL′KINA

Yellin [née Bentwich], **Thelma** (*b* London, 15 March 1895; *d* Jerusalem, 21 March 1959). Israeli cellist of English birth. She studied at the RCM from 1911 and privately with Casals. After further studies with Hekking in Paris in 1915, she made her début later that year in London, and in 1916 formed a trio with Myra Hess and Jelly d'Arányi. Visiting Palestine in 1920 to recuperate from illness, she decided to settle in Jerusalem and married Eliezer Yellin in 1921. That year she established the Jerusalem Musical Society, and in 1922 formed the Jerusalem String Quartet with her sister Margery, a violinist; it was reorganized in 1933 with Emil Hauser as leader. In 1933 she formed the Jerusalem Trio with her sister and Franz Osborn; she helped Huberman to form the Palestine Orchestra (later the Israel PO), taking part in its inaugural concert under Toscanini in 1936. She appeared as a soloist with the orchestra, played in trios with Schnabel and Huberman, and taught at the Palestine Conservatory. In 1947–8 she gave many concerts in the USA to benefit the Palestine cause, and returned to the new state of Israel in 1948 to devote her efforts to the development of its musical life. She established a new Israel String Quartet in 1951 and helped to establish the Jewish Music Seminar at Zichron Jacob for Israeli composers, first directed by Aaron Copland. One of her last achievements was to persuade the city of Tel-Aviv to provide a secondary school for musically talented children: it was opened in 1962 and named the Thelma Yellin High School of the Arts.

Yellin was considered one of the foremost cellists of her generation, with musical ideals akin to those of Casals by which her commanding technique was at the service of artistic purpose. She communicated her vibrant personality and unflagging enthusiasm to students and listeners alike, and her four decades of pioneering efforts in Israel contributed decisively to the growth of musical life there. (M. Bentwich: *Thelma Yellin: Pioneer Musician*, Jerusalem, 1964)

BORIS SCHWARZ/R

Yellin, Victor (Fell) (*b* Boston, 14 Dec 1924). American musicologist. He was educated at Harvard, studying with Piston, Milhaud, Davison, Gombosi, A.T. Merritt and J.M. Ward; he received the AB in 1949, the AM in 1952 and the PhD in 1957. From 1958 to 1960 he taught and directed the glee club at Williams College. In 1961, after a year on the faculty of Ohio State University, he joined the music department of New York University.

A specialist in American music, Yellin has done research on musical activities in the colonial period, analysed the works of contemporary American composers and written surveys of the musical development of the USA; he has also prepared the edition of Rayner Taylor's opera *The Aethiop* (New York, 1994). His other areas of scholarly activity include Romantic opera, and since his student days he has maintained an interest in composition.

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PAULA MORGAN

Yemen, Republic of (Arab. Jumhūriyyat al-Yaman). Country in the MIDDLE EAST. Located in southern Arabia, it has an area of 555,000 km². Yemen was previously divided into two states but was unified in 1990. Its music is rooted in an ancient culture (*see* ARAB MUSIC, §I, 2(i)) and has features in common with neighbouring traditions (*see* SAUDI ARABIA, OMAN and ARABIAN GULF). Sedentary farmers, Bedouin nomads (*see* BEDOUIN MUSIC), fishermen and townspeople make up a complex society, with a huge variety of musical styles and contexts for performance. The population of 18·2 million (2000 estimate) is predominantly Muslim (both Sunni and Shi'a). For details of Yemeni Jewish music in Israel, *see* JEWISH MUSIC, §V, 3(i)(a).

I. Popular and village music. II. Urban music.

I. Popular and village music

The highlands and Hadramawt are the main regions and the best known for popular music (fig.1). The *zār* ceremony and Sufi music occur in various regions.

1. Main regional musical traditions: (i) Highland villages (ii) Hadhramaut (iii) The coastal plains (iv) Tihama (v) Middle Yemen (vi) Mahra and Socotra. 2. Musical contexts: (i) The *zār* ceremony (ii) Sufi music.

1. Map of Yemen

1. Main regional musical traditions.

(i) Highland villages. This region is the historical heart of Yemen. Music is important in all aspects of life. Work-songs include the *mahjal*, accompanying the harvests and other collective work. Its lyrics are chanted on three notes to a simple rhythm. The *ḥādī* is an unmetred love song, performed by women when thinning out sorghum leaves; it is often pentatonic, with a large ambitus. Other songs accompany solitary tasks: the plougher's *maghrad*, camel-driver's *jammālī* and well-digger's *masnā*. Some music has magical functions: prayers are chanted during drought, and there are specific songs to call rain (*tasgiya*).

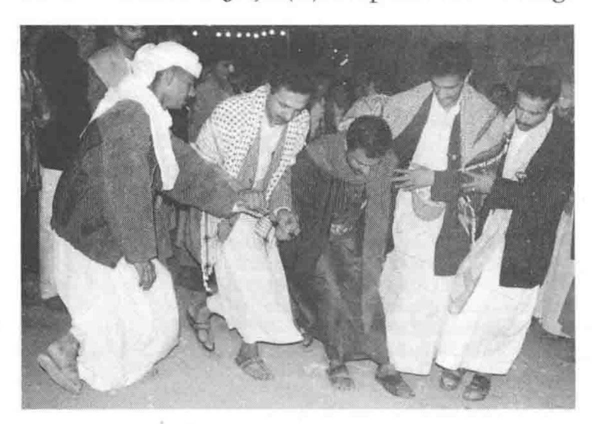
The *zāmil* extols the honour and warlike virtues of tribesmen (*gabā'il*). It is composed and performed at local political events and weddings, and during war time. Its form is responsorial, with a march rhythm and mostly tetratonic melodies. The *bara'* dance represents tribal solidarity in a suite of three or four sections. The Prophet's descendants (*sāda*) do not dance, while the tribesmen dance but do not play instruments. Low-caste musicians (*mzayyinūn*) provide the music, beating two kettledrums (*ṭāsa* and *marfa'*) with sticks. Up to 50 male dancers form a semicircle, making stylized movements with daggers.

The *mzayyinūn* musicians conduct wedding ceremonies, playing in bands of three. They play *mizmār* (double clarinet) with a circular breathing technique, *ṭabl* (cylindrical drum) and a *ṣaḥn mīmiye* (gong) (fig.2). The percussionists sing in unison with the *mizmār*. Two or three men dance the *lu'ba* ('game'), waving their daggers (fig.3). Women also perform this dance under another name and without daggers or *mizmār* accompaniment.

The northern regions around Sa'da (al-Shām) share the same musical culture, with some influences from the desert. On the eastern slopes, Bedouins employ few instruments other than drums. Their collective 'sung dances' (e.g. *razfa*) are closer to styles found elsewhere in Arabia. East of Sana'a (Ṣan'ā'), the capital city, weddings are enlivened with poetic contests (*bāla*).



2. Musicians playing mizmār (double clarinet) and ṭabl (cylindrical drum), highland region, 1990s



3. Dancers at a wedding in the highland region, 1990s

(ii) Hadhramaut. This large green valley crossing the desert presents a musical microcosm. As in the highlands, music and dance distinguish the various social groups of Hadhramaut (Hadramawt). There are lullabies and women's and children's songs. Other music is linked to traditional activities, such as building and farming, with songs for ploughing, harvesting, pollinating palm trees and drawing water at wells (*sināwa*). The annual agricultural cycle is sung in poems by the legendary figure Sa'd al-Suwaynī, and there are several types of camel-driver call (*ġadwara*).

When returning from the ibex hunt, tribesmen perform the Banī Maghrā songs. Two, four or six hunters dance, parading the ibex head in a ceremonial procession (*zaff*) and enacting the symbolic union between the ibex and the community. In side valleys, tribesmen (*masākīn*) perform the *daḥifa*. Two people dance in a circle, accompanied by *mizmār* (double clarinet) or *qaṣaba* (end-blown flute).

During religious feasts and processions, low-caste *du'afā'* people perform the *razīḥ* dance. Holding sticks, sickles and palm leaves, they simulate a type of sexual pantomime. Some of them, the *baqqāra* ('ploughmen'), make exaggerated head movements, waving their shoulder-length hair in a style typical of women in the Arabian Gulf.

The *dān* is a poetic improvised contest performed at night by the Prophet's descendants and townspeople (*ḥaḍar*). Two or three poets face one another, taking turns to compose quatrains based on combinations of the refrain syllables '*dān, dān*'. A scribe repeats the words and writes them down, while a singer puts them to music. The most famous *dān* poet was Sa'īd Marzūq (*d* 1981), a mason from Say'un. The *dān rayyiḍ* takes place indoors; its variant *shabwānī* is performed in the open air, after a long sequence of dances accompanied by the *'idda* drum band comprising several kettledrums (*ṭāsa*), cylindrical drums (*ṭabl*) and the double-headed drums (*mirwās*) also found in the Gulf. On the coast, the *dān* is accompanied by an oblique flute (*madrūf*). For a discussion of *dān* (or *dāna dāna*) improvisation as a strophic form using refrains, *see* ARAB MUSIC, §II, 3(ii).

At their private ceremonies, the Prophet's descendants and townspeople perform an aristocratic dance. It is called *zerbādī* or *Bā-Ṣāliḥ*, also *sharḥ rayyiḍ* ('calm') because of its slow rhythms, or *zafan* ('jumping, kneeling'). Two or four dancers perform in two main movements, *madkhal* ('introduction') and *makhraj* ('conclusion'), the latter being faster in tempo. The dance's generally slow tempo, delicate rubato and varied drum timbres reveal influences from Java. Accompanying instruments are oblique flute (*madrūf*), oblong double-headed drum (*hājir*) and cylindrical double-headed drum (*mirwās*). The poetry and melodies are mainly those of the *dān*.

Bedouins perform the *miraykūz* dance to the rhythm of hand-clapping and wooden castanets (*marāqīṣ*). Performed in this region, the *habīsh* is one of the few remaining mixed dances in Yemen. The central figure is a woman whose face is veiled by a black kerchief. Her silver jewellery shakes in rhythm as she dances, guided by a man who revolves around her, making quick small steps.

In Hadhramaut towns and especially on the coast, *'idda* drum bands lead street processions for weddings or political events. Men from the different districts confront one another in theatrical stick dances, which sometimes end in real fighting. In the valley, the *'idda* drum band is called *ẓāhirī*.

(iii) The coastal plains. The Red sea and Indian ocean coasts share certain musical genres linked with fishing, the *zār* spirit possession cult (see §2(i) below) and Sufism (see §2(ii) below).

As in the Arabian Gulf, the songs of Yemeni fishermen and sailors use hand-clapping (*taṣfīq*) and music of the five-string lyre (*simsimiyya*). Sailors have many work-songs (*ahāzīj*) performed in a responsorial manner to a simple binary rhythm. They recount their sea adventures in recreational songs, e.g. the unmetred *muwājahāt* (akin to the *mawwāl* vocal form). On the Indian ocean, one song to Ṣōbān, a sea god, sounds like a prayer; it is performed with dance-like movements of the upper body. accompanying instruments are the small five-string lyre (*simsimiyya*), conical drum (*hājir*), double-headed drum (*mirwās*), treble drum (*kāsir*) and the modern signalling whistle. The various dances, *rakla, darbūka, bambīla, liwā* and *marjūza*, are distinguished by their particular combinations of polyrhythm (three beats against two), with syncopations and hockets. The scales are diatonic, close to the Arab modes *'Ajam, Nihāwand, Ḥijāz* and *Kurd*. Pentatonic scales are also used.

(iv) Tihama. The music of this Red Sea coastal region is little known. Fishermen's songs are described immediately above. Countrymen's songs are not known.

The main feature of Tihama is a band of drums (*ṭabbālīn* or *tunqūra*) played by the *akhdām* (low status people of African origin). In Tuhayta they lead processions to the local saint's shrine, and at religious festivals they play and dance in front of shops until given alms. The band uses a cylindrical drum (*ṭabl*), kettledrums of various sizes (*ṭāsa, marfa'* and *mishkal*) played with sticks and a kettledrum beaten with the hands (*ṣaḥfa*).

Tihama tribesmen, the Zarānig, perform vigorous dances during pilgrimages to local shrines. Jumping, dancing and holding two or more daggers, they make a show of stabbing themselves (*khudmī, ḥanjala*), while the saint protects them from injury. They have a more dignified collective dance (*ḥafka*), accompanied by the end-blown flute (*qaṣaba*) played with circular breathing. Farmers use a tall drum of African origin (*jabḥ*: 'hive') carved from a tree trunk and played with the hands to accompany a harvest dance (*kindū*).

At wedding ceremonies in Hodeida (Al-Ḥudayda) and Zabid, a soloist and chorus of several men perform religious chanting (*inshād*) in a style developed by the Sufi

poet and composer Aḥmad Jābir Rizq (*d* 1905). The *rabāb*, a traditional single-string quadrangular spike lute (fiddle), was being made in Ta'iz (Ta'izz) in the 13th century, but today it has almost disappeared from Tihama, the only area in Yemen where it is still played at all.

(v) Middle Yemen. This region (Ibb, Hugariyya, Dali' and Yafi') is less influenced by tribal values than the highlands and Hadhramaut. The southern mountains are irrigated by the monsoon rains and well cultivated. There are many work-songs, but fewer instruments than in other areas.

Hugariyya is the centre of the Sufi brotherhood of Ibn 'Alwān (*d* 1267) and of panegyric singing for the Prophet Muhammad (*madīḥ nabawī*). All over Yemen itinerant minstrels (*maddāḥ*) play the circular frame drum (*ṭār*) to accompany the *madīḥ*, singing in a giusto syllabic style. Sometimes they perform at weddings, as do the *akhdām* from Tihama. In Ta'iz rural songs have been modernized by musicians such as Ayyūb Ṭārish.

Yaḥyā 'Umar, the 18th-century poet from Yafi', emigrated to India. His poetry is sung in popular urban music throughout the Arabian peninsula. In Yafi', a genre of improvised poetry called *marjūza* is also performed.

(vi) Mahra and Socotra. In these isolated regions, traditional vocal styles have been preserved (as well as archaic Semitic languages). They are akin to those of Hadhramaut and Dhofar (Ẓufār) in Oman but retain many specific features. In Socotra the most characteristic instrument is a pierced shell (*wad'a*) producing a single note used for calling. There are many types of calls to animals. Work-songs include a women's song for heating the stone to cook a meal.

In Mahra men perform a magical therapeutic ceremony, the *rābūt* (*see also* OMAN, fig.4). A soloist and chorus gather around the sick person, chanting incantations in a simple tune consisting of two or three notes. They use ritual and vocal 'spitting' to expel the illness. As the long ritual progresses, the vocal pitch rises and tempo and volume increase until the incantations are literally shouted.

2. MUSICAL CONTEXTS.

(i) The 'zār' ceremony. The ZĀR spirit possession cult is found in three main areas: the Red Sea coastal region (Tihama), the southern region (Aden and Lahej) and the south-east coast (Mukalla). Its purpose is to cure sickness through establishing a personal relationship between the person possessed and a specific spirit (*jinn*. The ritual and music are differentiated according to their origins in *zār* cults in Africa (*see* SUDAN, §1). The leading instrument is the large lyre (*ṭanbūra*), which has symbolic value as a living being and receptacle of the spirits. It is accompanied by drums and the goat-hoof belt rattle (*manjūr*). The music of the *zār* is mainly the *līwā*, a genre of African origin widespread in the Gulf.

(ii) Sufi music. The practice of Sufism in Yemen is poorly documented. It was successively forbidden by Shi'a Zaydists in Sana'a and communist officials in Aden, but it remains widespread over the coastal plains dominated by the Shāfi'ī branch of Sunni Islam. Some Sufi brotherhoods originate outside Yemen (e.g. Qādiriyya and Mirghāniyya), while others are associated with local saints such as al-Saqqāf in Tarim. In Hadhramaut the most famous Sufi songs are the *tahwīda* genre, performed during the pilgrimage of the prophet Hūd. The voice is often accompanied by the frame drum (*ṭār*) and flute (*shabbāba*). The *madīḥ nabawī* (Prophet's panegyric) is described in §1(v) above.

II. Urban music

Yemen has a very ancient tradition of urban music, with recent modern developments. Its music and poetry have been spreading throughout the Arabian peninsula and Gulf for some time, especially recently, through star singers such as Abū Bakr Bal-Faqīh.

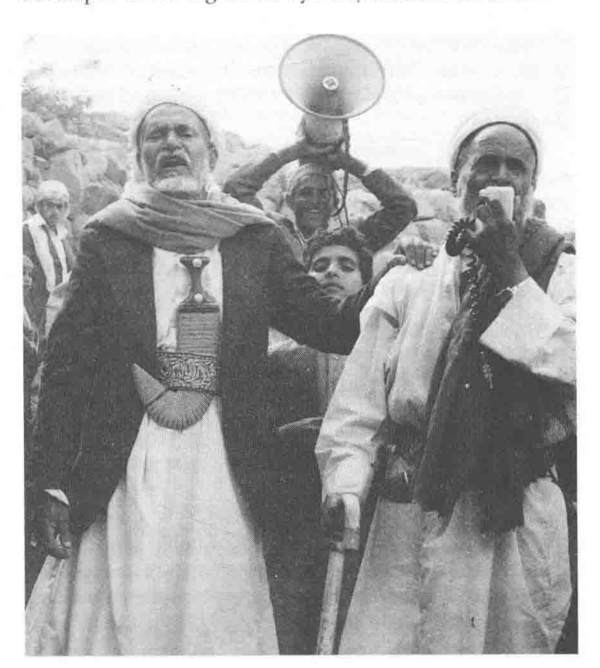
1. SANA'A. The capital city is the centre of Zaydism, a moderate Shi'a sect that has influenced both religious and secular music.

(i) Religious chanting. Sana'a is famous for its chants (*tasbīḥ*) sung from the minarets before the morning call to prayer. The style is only slightly melodic, with long drawn-out notes and glissandi. Qur'anic chanting is not musically greatly developed.

Professional hymn-singers (*nashshād*) enliven social occasions (fig.4) and life-cycle ceremonies with hymns (*mashrab*). During eclipses of the moon, *mashrab*s are sung for the remission of sins. At weddings the hymn-singers also perform non-religious poems in an unmetred religious vocal style but use melodies that are akin to profane music.

(ii) The song of Sana'a (al-ghinā' al-ṣan'ānī). This is the most ancient song tradition in Yemen and the Arabian peninsula. The singer accompanies himself on a short-necked lute. Nowadays the *'ūd* has almost replaced the ancient local instrument, *qanbūs* (for illustration *see* QANBŪS. A gong (*ṣaḥn mīmiye*) is also played, held horizontally with the two thumbs.

Al-ghinā' al-ṣan'ānī emerged alongside the *ḥumaynī*, a form of lyric poetry originating from Zabid and Ta'iz and developed in the highlands by Muḥammad Sharaf al-Dīn



4. Two nashshād singers with microphone and loudspeaker, highland region, 1990s

(*d* 1607). Influenced by Muslim Spain, *ḥumaynī* employs the following verse forms: *qaṣīda* (ode), *mubayyit* (quatrain) and MUWASHSHAḤ (three-part stanza). This poetry and music migrated from the luxurious Rasuli palaces to the simple dwellings of the Zaydi *imāms*. Puritanical rulers often forbade performance of this music, which is poorly documented prior to the period of great 20th-century exponents: Bā-Sharāḥīl (*d* 1952), al-Mās (*d c*1951), Aḥmad Fāyi' (*d c*1964) and ṢĀLIḤ 'ABDALLAH AL-'ANTARĪ (*d* 1965).

Ṣan'ānī melodies are related to the Middle Eastern *maqām*, but do not carry specific names. The main scale combines three-quarter and whole tones, rarely semitones. The melody has a basic structure (*qā'ida*) and an improvised variation (*kharsha*) articulated by a short coda (*lāzima*) underlining the rhythm and mode. The lute provides rhythmic and melodic support and ornamentation. Right-hand techniques are: *fard* ('one by one'), *sils* ('chain', ostinato) and *ẓafāra* ('plaiting'). Most rhythmic cycles have names: *das'a* (7 and 11 beats), *wasṭā* (binary), *sāri'* (like *wasṭā* but faster), *wasṭā muṭawwala* and *kawkabāniyya* (slow 12-beat variants) and *saj'* (a fast march).

The *qawma* is a fixed succession of pieces linked to dance. It contains at least three different pieces: *das'a*, *wasṭā* and *sāri'*. Other forms can be included at the beginning: these include the *saj'*, an instrumental prelude called *fartash* ('search'), and a fixed unmetred form, *muṭawwal* ('stretched'). No empty space must be left between the melodies; the transition between two movements (*nagla*) is characteristic to each musician. The performance entails a search for intimate union between poetry and music. The 'monodic unison' of voice and instruments resembles a symbolic dialogue in which both the musicians and listeners invest much emotion.

2. HADHRAMAUT. The *'awādī* is an urban Hadhramaut style especially practised on the coast (Mukalla and Shihr). It draws on other genres: the *dān* (see §I, 1(ii) above), Sufi songs, and the Gulf *sawt*. Its most famous representative, MUḤAMMAD JUM'A KHĀN (*d* 1963), recorded hundreds of songs.

The voice is accompanied by the *'ūd* (from which the word *'awādī* derives), violin, *ḥājir* and *mirwās*. Melodies are often in *Sikāh* mode or diatonic modes (*Ḥijāz*, *Kurd*, *Nihāwand*). Rhythms are mostly binary or polyrhythmic, with some use of seven-beat cycles. Influence from post-1930s Indian film tunes is evident.

3. ADEN. The *laḥjī* style was created by composer and poet Prince Aḥmad Faḍl 'Komandān' (*d* 1942), modelled on popular tunes from the town of Lahej. His lyric and political songs are interpreted by FAḌL AL-LAḤJĪ and Aḥmad al-Zabīdī. In the 1980s *laḥjī* spread throughout Yemen due to the popularity of its light polyrhythmic dance (*sharḥ*).

Aden music (*'al-ughniya al-'adaniyya'*) was born in the late 1940s, with the creation of Khalīl Muḥammad Khalīl's Aden Club, and it grew into a nationalist movement. Like *laḥjī*, the accompanying instruments are *'ūd* and violin. Since independence (1967), urban style has drawn on traditional tunes as well as Arabic and Western music. The most important representative of modern urban music is Muḥammad Murshid Nājī.

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JEAN LAMBERT

Yepes, Narciso (García) (*b* Lorca, 14 Nov 1927; *d* Lorca, 3 May 1997). Spanish guitarist. At the age of 13 he began studying at the Valencia Conservatory under the composer and pianist Vicente Asencio, who although not a guitarist prompted him to develop his technique. Ataulfo Argenta, director of the Spanish National Orchestra, encouraged him to move to Madrid, where he made his début in 1947 playing Rodrigo's *Concierto de Aranjuez*, a work of which he later made a highly acclaimed recording. Yepes toured Europe with Argenta soon afterwards and spent a season (1950) studying interpretation with Gieseking and Enescu in Paris. Further tours followed and between 1960 and 1970 he visited eastern and western Europe, North and South America and East Asia. His compositions and arrangements include scores for the films *Jeux interdits* (1952) and *La fille aux yeux d'or* (1961). His research on neglected music of the 17th and 18th centuries has resulted in many transcriptions for the guitar. Composers who dedicated works to him include Leo Brouwer, Bruno Maderna, Maurice Ohana and Rodrigo. His prolific recordings include all Bach's lute music (which he also recorded on guitar) and many contemporary works, among them concertos by Rodrigo and Ernesto Halffter. After 1963 Yepes performed on a ten-string guitar for which he claimed an enhanced resonance, the ability to play more accurate transcriptions and a greater attraction for composers because of its extended range.

By the 1950s Yepes had an international reputation second only to Segovia. His approach to technique and interpretation was often controversially different from Segovia and other leading recitalists. He continued to develop his own characteristic (and extensive) repertory, forging ahead into many hitherto uncharted areas of guitar culture, at the same time maintaining a wide-ranging interest in Baroque music. His early advocacy of Rodrigo's *Concierto de Aranjuez* can now be seen as a significant landmark in mid-20th-century guitar history. His overall contribution to the expansion of the repertory and the establishment of the guitar as a recital instrument has been immense.

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PETER SENSIER/GRAHAM WADE

Yerkanian, Yervand Vahani (*b* Leninakan [now Gyumri], 15 Nov 1951). Armenian composer. From 1966 to 1970 he studied at the Leninakan Music College, and then attended the Yerevan Conservatory where he studied composition with Grigor Eghiazarian and the violin with Hakob Vardanian, took a postgraduate course (1975–7) and later taught composition and counterpoint (1975–94). He was the head of the music department of Armenian Television and Radio (1982–4) and has directed an early music ensemble 'Tagharan' (1987–94), and, in the Lebanon, a choir and a chamber orchestra. His works have been performed in festivals in Buenos Aires, Jbail, Moscow, Paris, Tbilisi, Yerevan and Zagreb. His first works displayed his interest in early music as well as his leanings towards post-Webern serialism; the refined language of the early, largely instrumental compositions was later combined with a more expressive tone in programmatic and scenic works such as *Orestes* and *Edip arka* ('Oedipus rex'). The rhythmic vitality of his own writing and his intellectual compositional approach have allowed him to individualize various stylistic influences from the works of Stravinsky, Messiaen and Xenakis. In the second stage of his creative development (1977–87), the rhythmic ornamentation and melodic formulae of medieval Armenian monodies exerted an influence on his style, particularly in the stage and large-scale choral compositions, which are notable for their suppleness of construction. During this period, he honed his instrumental technique by writing a series of string quartets and concertos. The most recent works have a sacred orientation and make use of material from Armenian Orthodox music.

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(*selective list*)

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SVETLANA SARKISYAN

Yermolenko-Yuzhina [Ermolenko-Yushina; Plugovskaya], **Nataliya (Stepanovna)** (*b* Kiev, 1881; *d* after 1924). Russian soprano. She studied in Kiev and Paris and made her début under the name of Yermolenko as Lisa in *The Queen of Spades* at Kiev in 1900. She went to St Petersburg in 1901 and to the Bol'shoy in 1905. There she met the tenor David Yuzhin, whom she married, adding his name to her own professional name. For two seasons both singers joined Sergey Zimin's Private Opera in Moscow. Yermolenko was also among the most admired members of the distinguished company from Russia that performed in Paris in 1908, introducing *Boris Godunov* to the West. From 1915 to 1917 she was with the Mariinsky Theatre opera company, and in 1924 emigrated to Paris, where all traces of her appear to have been lost. She was considered the leading Russian lyric-dramatic soprano of her time, with a repertory that included Brünnhilde, Norma, Violetta and Carmen as well as many Russian operas; among these, one of her greatest successes was in Serov's *Judith*. Her rare recordings show clearly the impressive volume and quality of her voice and the authority of her style and technique.

J.B. STEANE

Yes. English rock group. Formed in London by Jon Anderson (*b* Accrington, 25 Oct 1944; vocals) and Chris Squire (*b* Wembley, 4 March 1948; bass) in 1968, Yes became one of the most commercially successful of the British progressive rock bands between 1970 and 1977. The group is known for its complicated arrangements, instrumental virtuosity and the ambitious scope of its music. *The Yes Album* (Atlantic 1971) was its first successful album and saw the addition of Steve Howe (guitar). Keyboard player Rick Wakeman joined the group for *Fragile* (Atlantic 1971), which featured the U.S. hit single *Roundabout*. In the years that followed, Yes released an impressive string of studio albums: *Close to the Edge* (Atl. 1972), *Tales from Topographic Oceans* (Atl. 1973) and *Relayer* (Atl. 1974) each contain complex and extended tracks, many lasting up to 20 minutes. Critics often dismissed Yes' 1970s music as self-indulgent and pretentious, due to the group's eagerness to adopt classical music styles and practices; but fans, especially in the USA, celebrated these very same tendencies. With the rise of punk and new-wave rock at the end of the 1970s, the group faced waning popularity and disbanded in 1980. It later reformed with South African Trevor Rabin on guitar and released *90125* (Atl. 1983), which returned to a more mainstream rock style, and whose track *Owner of a Lonely Heart* became the group's biggest hit single. The group remained active in the 1990s. While Yes' commercial success in the 1980s exceeds that of the 70s, the innovative and eclectic earlier music was more influential, playing a central role in the development of progressive rock.

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JOHN COVACH

Yesipova, Anna [Annette] **Nikolayevna** (*b* St Petersburg, 12 Feb 1851; *d* St Petersburg, 18 Aug 1914). Russian pianist and teacher. Daughter of a high official, she studied at the St Petersburg Conservatory with Leschetizky, to whom she was married from 1880 until 1892. From 1871 to 1892 she lived mainly in western Europe, undertaking several very successful concert tours. She made her London début in 1874; her lightness of touch and singing tone were highly praised, but some critics took exception to her often exaggerated interpretations of Classical pieces. In 1875 she appeared in Paris and in the following year went to the USA. In 1885 she was appointed pianist to the Russian court. She taught the piano at the St Petersburg Conservatory (1893–1908), where her pupils included Prokofiev and Borovsky.

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JENNIFER SPENCER

Yeston, Maury (*b* Jersey City, NJ, 23 Oct 1945). American composer, lyricist and theorist. A composer since the age of six, he attended Yale University (1963–7), where he studied with the musicologist William G. Waite and the theorist Allen Forte, earned the PhD in theory in 1974, became a professor of theory for the next six years, and occasionally returned as a guest professor. As a theorist he produced a monograph on Schenkerian analysis and a provocative new theory on rhythmic stratification. The year before receiving the doctorate he conceived a musical based on Federico Fellini's autobiographical film *8½* and, after launching the project for Lehman Engel's BMI Music Theatre Workshop, continued to develop it over the next nine years. The result, coincidentally named *Nine* (1982), was an unusual musical with one male character (the great film director, Guido Contini (Fellini), as an adult and as a nine-year-old) and 21 women occupying the director's real and imagined worlds. In the popular and critically acclaimed staging by the director, Tommy Tune, *Nine* received Tony Awards for Best Score and Best Musical and ran for 739 performances. Its score was notable for its successful adaptation and personalization of traditional and popular Italian, and in one case French, musical idioms.

Yeston's only significant earlier professional theatrical credit was the title song and incidental music to a 1981 off-Broadway production of Caryl Churchill's farce about sexual confusion, *Cloud 9*, directed by Tune. At the end

of the 1980s Tune called upon Yeston to contribute seven new songs for the surprisingly successful *Grand Hotel* (1989), a considerably reconceived revival of Wright and Forrest's *At the Grand*, which had closed in Los Angeles in 1958. By the time Yeston completed *Phantom*, begun in 1983 with *Nine*'s librettist Arthur Kopit, Andrew Lloyd Webber had already mounted his phenomenally successful *The Phantom of the Opera* in London and New York. Despite this obstacle, Yeston's *Phantom*, a work that explores dramatic areas untapped by the novel or any stage or filmed realization and contains music that imaginatively evokes Verdi and 19th-century French opera, has been produced by numerous distinguished American companies since its première in 1991. In 1997 *Titanic*, a musical about the famous luxury liner that sank in 1912, became Yeston's second musical to receive the Tony Award for Best Score and Best Musical. For further reference, see M. Gottfried: *More Broadway Musicals Since 1980* (New York, 1976).

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(*selective list*)

Musicals (writers shown as lyricist; book author): Nine (A. Kopit; M. Yeston, after F. Fellini: *8½*), orchd J. Tunick, New York, 46th Street, 9 May 1982; Phantom (Kopit; M. Yeston, after G. Leroux), orchd Tunick, Houston, Theatre under the Stars, 29 Jan 1991; Titanic (P. Stone; Yeston), orchd Tunick, New York, Lunt-Fontanne, 23 April 1997

Contribs. to: Cloud 9 (play, C. Churchill), New York, Theater de Lys, 18 May 1981 [title song and incid. music]; Grand Hotel (musical, Davis), orchd P. Matz, New York, Martin Beck, 12 Nov 1989 [collab. G. Forrest and R. Wright; rev. of At the Grand, 1958]

Other works: Vc concerto (1977); Goya, a Life in Song (1987); December Songs (1991) [incl. 'Till I Loved You']

WRITINGS

Readings in Schenker Analysis (New Haven, CT, 1975)
The Stratification of Musical Rhythm (New Haven, CT, 1976)

GEOFFREY BLOCK

Yevdokimova, Yuliya Konstantinova (*b* Moscow, 10 Oct 1939). Russian musicologist. She studied at the Moscow Conservatory under Lev Mazel', graduating in 1966, and undertook postgraduate study with Vladimir Protopopov. In 1969 she was made a lecturer at the Gnesin Academy of Music in Moscow, becoming senior lecturer in the department of polyphony in 1975, professor in 1987 and head of the department the following year. At the Academy, she organized a new department of research into music education and psychology, developing a concept of general and special music education. Since 1987 she has been a member of the Georg-Friedrich-Händel Gesellschaft in Halle and has co-written, with Albert Scheibler, two books on the composer.

The main subject of Yevdokimova's research is polyphony. In her work she strives to ascertain the connections between different kinds of polyphony, in which either melody or complementary counterpoint is predominant. Her original views on the history and theory of polyphonic music are elucidated in her *Manual of Polyphony*, a textbook based on historical principles of study through the method of style-shaping. Since 1992 Yevdokimova has been involved with research into old Russian church music, its connection with the church music of other Slavonic nations and its typological similarities to Western medieval polyphony, and has prepared some editions of old Russian liturgical music.

WRITINGS

'Stanovleniye sonatnoy formï v predklassicheskuyu ėpokhu' [The formation of sonata form in the pre-Classical era], *Voprosï muzïkal'noy formï*, ed. V.V. Protopopov, ii (Moscow, 1972), 98–138
Stanovleniye sonatnoy formï v predklassicheskuyu ėpokhu (diss., Moscow Conservatory, 1973)
with N.A. Simakova: *Muzïka ėpokhi Vozrozhdeniia: cantus prius factus i rabota s nim* [The music of the Renaissance: cantus prius factus and its usage in history] (Moscow, 1982)
Mnogogolosiye srednevekov'ya X–XIV veka [The polyphony of the Middle Ages, 10th–14th centuries] (Moscow, 1983)
'Organnie khoral'nïe obrabotki Bakha' [The Choral Preludes by J.S. Bach], *Russkaya kniga o Bakhe*, ed. T.N. Livanova and V.V. Protopopov (Moscow, 1985), 222–48
'Händel auf dem Wege zur Wiener Klassik', *Georg Friedrich Händel: Halle 1985*, 189–94
'Merkmale der frühdeutschen Oper in Händels Opernschaffen', *HJb 1988*, 135–44
with A. Scheibler: *Georg Friedrich Händel: Philosophie und Beredsamkeit seiner Musik* (Graz, 1991)
with A. Scheibler: *Georg Friedrich Händel: Oratorien Führer* (Cologne, 1993)
The Great Martyr Saint Paraskeva (Moscow, 1999)
The Manual of Polyphony (Moscow, 2000)

NATAL'YA ZABOLOTNAYA

Yevlakhov, Orest Aleksandrovich (*b* Warsaw, 17 Jan 1912; *d* Leningrad, 15 Dec 1973). Russian composer and teacher. He graduated from the Leningrad Music Technical School in 1936 as a pupil of Ryazanov, and from the Leningrad Conservatory in 1941 as a pupil of Shostakovich. In May 1941 he made his début as a composer with the Piano Concerto, performed by Khal'fin and the Leningrad PO. He was appointed in 1947 to teach composition and instrumentation at the Leningrad Conservatory, where he was later made professor (1959) and given a chair in composition (1960–69, 1971–3); his pupils included Sergey Slonimsky and Boris Tishchenko. He contributed numerous articles for *Izvestiya*, *Pravda*, *Sovetskaya muzïka*, *Sovetskaya kul'tura* and *Vecherniy Leningrad*; he also wrote a book entitled *Problemï vospitaniya kompozitora* ('The problems of educating the composer'). In 1972 he received the title Honoured Artist of the RSFSR.

WORKS
(*selective list*)

Ballets: Den' chudes' [Day of Miracles] (A. Shnirman, K. Shneyder), 1946, collab. M. Matveyev; Ivovaya Vetochka (Ivushka) (L. Brausevich), 1953–5, Leningrad, 1957
3 syms: 1946, 1963, 1968
Other orch: Pf Conc., 1939; Pioneer Suite, 1949; 2 suites from Ivovaya Vetochka, 1953, 1955; Bronzovaya syuita, ballet suite, perf. 1971; Conc.-poem, vn, orch
Vocal: Nochnoy patrul' [Night Patrol] (G. Trifonov), 1v, orch, perf, 1943; Iz ikri [Of Caviare] (cant.), 1950; songs (A. Grashi, H. Heine, M. Lermontov, N. Yazïkov)
Chbr: Sonata, vn, pf, 1948; Pf Trio, 1959; Pf Qnt, perf. 1965; Ballade, vc, pf, perf. 1966
Pf: 10 Preludes, 1939; Leningradskiy bloknot [Leningrad Notepad], 1943; Sonata, perf. 1969
Other works: incid music, film scores, arrs.

Principal publishers: Muzfond, Sovetskiy Kompozitor

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I. Gusin: *Orest Yevlakhov* (Leningrad, 1964)

DETLEF GOJOWY

Ye Xiaogang (*b* Shanghai, 23 Sept 1955). Chinese composer. He studied at the Central Conservatory of Music, Beijing (1978–83), where he attended Alexander Goehr's masterclass. His early works hover between overt Western Romanticism and the tranquillity of Chinese elite

traditions. With *Xi jiang yue* ('The Moon over the West River', 1984), a subdued, contemplative work for chamber orchestra, he became one of the first Chinese avant-garde composers to attract international attention. Elements of meditation and quietness became increasingly important to his style as he continued his studies at the Eastman School of Music (MA 1991). Among his first works written in America are the introspective *Threnody* for piano quintet (1988) and a ballet evoking Tibetan ritual music. *The Ruin of the Himalaya* (1989), for which he was awarded the Howard Hanson prize (1990), again shows the influence of Western Romanticism.

In 1989, Ye became a PhD candidate at SUNY, Buffalo, where he studied for a few months with Louis Andriessen. His music gradually developed greater clarity and became more economical. *The Mask of Sakya*, a reflective and mystical piece for *shakuhachi* and Chinese orchestra (1990) reflects this new style. In 1994, after working as a freelance composer in Pittsburgh, he joined the composition department at the Central Conservatory in Beijing. His many honours include the Alexander Tcherepnin Prize (1982), the Grand Prize of the First Orchestral Composition Competition, Taiwan (1991), the Masterpiece Award from the China Cultural Promotion Society (1993) and a Meet the Composer Award (1996).

WORKS

Juzi shoule [Oranges Ripening] (Bei Dao), 1981; Vn Conc., 1983; Xi jiang yue [The Moon over the West River], op.16, chbr orch, 1984; Eight Horses, 12 Chin. insts, chbr orch, 1985; Horizon, sym., S, Bar, orch, 1985; Ballade, pf, 1986; Threnody, pf qnt, 1988; The Ruin of the Himalaya, orch, 1989; The Silence of Sakyamuni, op.29, shakuhachi, Chin. orch, 1990; other works incl.: Purple Fog and White Poppy, op.10, S, orch; The Scent of Black Mango, op.11, pf, orch; Strophe, op.12, 16 players; The Old Man's Story, op.15, orch; Enchanted Bamboo, op.18, pf qnt; Nine Horses, op.19, 10 players; The Last Paradise, op.24, vn, orch; Winter, op.28, orch

Principal publisher: Schott

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FRANK KOUWENHOVEN

Yiddish music. *See* JEWISH MUSIC, especially §§III, 3 and IV, 2(iv) and 3(ii).

Yim, Jay Alan (*b* St Louis, 24 April 1958). American composer. He studied at Harvard (PhD 1989), where his teachers included Donald Martino and Maxwell Davies, and at the Dartington Summer School (1985) with Birtwistle. In 1989 he joined the composition department at Northwestern University. His music is often inspired by extra-musical sources: *Moments of Rising Mist* (1986) derives from a Chinese scroll, while *Geometry and Delirium* (1989) is based on a poem by Octavio Paz. His style fuses traditional compositional techniques with elements from popular and non-Western music. In the early 1980s he began to use a harmonic vocabulary based on a set of 12-note, all-interval chords; most pieces use a subset of this chromatic field. *Rough Magic* (1996–7) for large orchestra, like several other works, exhibits two opposing processes, one generating perceptible continuity, the other diversity. Many abrupt shifts between relatively simple and chaotically polyphonic textures partition the surface. These texturally defined segments return clearly enough to establish a complex rondo form. A repeating set of chords, along with the repetition of chordal structures nested within this set, creates a 'chaconne of chaconnes' that provides continuity.

WORKS

Orch: Askesis, 1980–81, rev. 1987; Karénas, double str orch, hp, perc, 1986; Geometry and Delirium, amp chbr orch, 1989; Rain Palace, ob, eng hn, orch, 1993; Rough Magic, 1996–7

Vocal: Canción de atardecer (P. Neruda), Bar, str qt, 1990; LHOOQ (S. Olds, M. Swenson), S, fl, cl, perc, pf, hp, vn, vc, 1990

Chbr: Pìak, 2 ob, 2 hn, 2 bn, dbn, 1981; Autumn Rhythm, str qt, 1985; Mille grâces, fl, pf, 1986; Moments of Rising Mist, fl + a fl, cl, perc, pf + cel, hp, vn, vc, 1986; Vitres de son, amp fl, hn, tpt, trbn, perc, pf, hp, str qt, db, 1988; Zazanza, fl, ob, cl, pf, hp, str qt, db, 1989; The Blue Voice of Air, str qt, 1990; Radiant Shadows, perc ens, 1991; Jam Karet 1, 2 prep vib, 1994; Broken Prisms, fl + pic, cl + b cl, 2 perc, pf + cel, vn + va, vc, 1995; Soku, fl, vc, perc, 1995; :dreamin/gField, a fl, cl, hn, perc, pf, str, 1997; Zero Crossings, fl, b cl, pf

Solo inst: Timescreen no.1, pf, 1982–4; Timescreen no.2, pf, 1983; Furiosamente, pic, 1985; Escape Velocity 1.1a, a sax, 1995; Escape Velocity 1.1b, bar sax, 1995; Escape Velocity 1.1s, s sax, 1995; Escape Velocity 1.2, cl, 1995; Escape Velocity 1.3, b cl, 1995; Escape Velocity 2.1, fl, prep mar, 1997

El-ac: Shiosai, cptr, 1984; Dreams Wide Awake, fl, ob, cl + b cl, pf, hp, gui, mand, str, live elec, 1991; Song in Memory of a Circle, a fl, elec, 1992; Orenda, vc, live elec, 1995–7

Arr.: Rachmaninoff: Vocalise, S, 2 vn, 2 vc, pf four hands, orch, 1997

Principal publisher: Shinkyoku Edition

STEVEN JOHNSON

Yin Falu (*b* Feicheng county, Shandong, 25 July 1915). Chinese musicologist. He graduated from the Department of Chinese Language and Literature, Beijing University, in 1939 and gained an advanced degree from the Graduate School for Humanities, also Beijing University, in 1942. He taught at the Huazhong University in Dali, Yunnan province (1942–6), Beijing University (1946–51), Beijing College for Political Science and Law (1952–4), and Beijing University from 1960 until his retirement. He also worked as a correspondent research fellow at the Research Institute for National Music (1952–66) and vice research fellow at the Institute of History, Chinese Academy of Sciences (1954–60). In 1982–3 he was invited for a six-month residency at Columbia University, New York, under the auspices of the Luce Fund for Chinese Studies.

Yin is a specialist in the history and music of the Tang and Song dynasties, the role of music in ancient China's relation with her neighbours, particularly with Central Asia and India, and the interrelationship of poetry, literature, dance and music in ancient Chinese culture. His extensive articles have appeared in scholarly journals as well as newspapers.

WRITINGS

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with Yang Yinliu: *Song Jiang Baishi chuangzuo gequ yanjiu* [Study of the songs created by Jiang Baishi in the Song dynasty] (Beijing, 1957)

'Gudai Zhongwai yinyue wenhua jiaoliu wenti tantao' [Investigation of the question of ancient music culture exchange between China and foreign countries], *Zhongguo yinyuexue* (1985), no.1, pp.39–48

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HAN KUO-HUANG

Yi Sung-chun (*b* North Hamgyŏng Province, Korea, 28 May 1936). Korean composer and scholar. Trained as a composer of Western music, he has risen to become the major spokesman and apologist for new Korean music using traditional instruments. He has been a professor at Seoul National University for much of his academic life, and between 1995 and 1997 served as director of the National Centre for Korean Traditional Performing Arts, the successor to a long line of court institutes. His first composition to achieve success, and some notoriety, was *Norit'ŏ*, a prize-winning suite originally written in 1965 for piano, but adapted for *kayagŭm*. Yi sought to find a way to match the versatility of the piano on a Korean instrument. He created a grammar far removed from either the court or folk traditions, full of new techniques alien to *kayagŭm* music of the time such as glissandi, arpeggios, chords and ostinati. Criticized for not understanding Korean musical language, Yi spent the next 15 years securing his position as a scholar of music history and theory, publishing many books and articles in Korean periodicals.

In the 1980s, a mature style was firmly established in orchestral works such as *Kwanhyŏn shigok: Naŭi choguk* (1981–5) and the lyric song *Sasŭm* (1986). As he turned his attention to the development of Korean music, he recovered lost techniques for playing the three Korean lutes (*tang pip'a*, *hyang pip'a* and *wŏlgŭm*) and encouraged the composition of children's songs utilizing traditional instruments, modes and melodic contours. He also developed new versions of old instruments, notably a small *kayagŭm* for children and a larger version with 21 strings, which increased the range towards that of the piano. *Pada* (1986) shows how he applied his repertory of new techniques. The first three movements develop melodies that explore the four-octave range, while quasi-orchestral textures and solid triadic harmony beneath sustained melodies emerge in the last three. While later works have programmatic titles, Yi seeks less to depict scenery with any realism than to take his inspiration from his surroundings, as with poets in Korea's past.

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Chbr: Mixed Qnt, 1964; Piece, Korean str ens, 1969; Chbr Piece, Korean wind ens, 1969; Chbr Variations, wind ens, 1970; Shinawi [Fantastic Dance Suite], cl, pf, 1971; Fantasy, Korean ens, 1975; Ohyŏn'gŭm [Five-string Lute], hyang-pip'a, kayagŭm, 1975; Pyŏllak, lyric song, arr. ens, 1987; Hahyŏn ŭi pyŏnyŏng [Variations of Hahyŏn], Korean ens, 1989; Pyŏllo shimgakhajido annŭn iyagi [Not all that Serious Story], 2 haegŭm, 1993; Ch'ŏlsae, sach'ŏl namu mit'unge tungjidŭl [Migrating Birds nesting at the Base of the Evergreen Tree], haegŭm, changgo, 1995; Ch'owŏn ŭi chip [House of the Greenfield], haegŭm, changgo, 1996; Sŏng Kŭmyŏn kayagŭm sanjo [Sanjo, Sŏng Kŭmyŏn School], arr. Korean ens, 1996; Wŏn kwa chiksŏn sai [Circle and Straight Line], ens, 1996; Sedae ŭi haegŭmŭl wihan sanjo [New Sanjo for Haegŭm], haegŭm, ens, 1997; Hamgyŏngdo p'unggu sori [Song of the Bellows], 21-str kayagŭm, cl, fl, 1997; Ppalgan ŭmak [Thorough Music], 3 kayagŭm, 1997; Ŏrŭnidwin agikoyangi [Childhood Birthplace of the Elders], 2 haegŭm, 1997; Ch'osudaeyŏp, lyric song, arr. taegŭm, kayagŭm, 1997; P'yŏnsudaeyŏp, lyric song, arr. taegŭm, kayagŭm, 1997

Solo inst: Norit'ŏ [The Playground], pf, rev. kayagŭm, 1965; Salgoji tari [Live and Die], kayagŭm, 1968; Supsok ŭi iyagi [Talking of the Forest], kayagŭm, 1974; 2 Studies, pf, 1975; Yŏŭl [Whirlpool], kayagŭm, 1979; Shigol p'unggyŏng [Village Landscapes], perc, 1981; Pada [Sea], 21-str kayagŭm, 1986; Owŏl ui norae [May Song], kayagŭm, 1989; P'yŏnsudaeyŏp, lyric song, arr. pip'a, 1989; Matpoegi [Taste], kŏmun'go, 1990; Shisang [Poetic Sentiment], 3 movts, 21-str kayagŭm, 1991 [based on Song of April, anon. student song]; Ch'am arŭmdawŏra [Really Beautiful], 21-str kayagŭm, 1992; Kaebŏlt'ŏ ŭi pangge kumŏngjiptŭl [Crabholes in the Black Mudfields], 21-str kayagŭm, 1992; Makkuraji nondurŏnge ppajida [Mudfish falling into a Rice Paddy], 21-str kayagŭm, 1993; Ch'ilgae ŭi moŭmgok 'Pŏlgŏbŏkkin Sŏul' [Play of Vowels 'Naked Seoul'], suite, 21-str kayagŭm, 1994; Koyangi suyŏm [The Cat's Beard], haegŭm, 1994; P'ulp'iri, p'iri, 1994; Sasŭmŭn noraehanda [The Deer Sings], kŏmun'go, 1996; Pomi onŭn sori [Song of the coming Spring], taegŭm, 1996; Urinŭn hana 2 [We are One 2], haegŭm, 1996; Na hana [I, One], 21-str kayagŭm, 1998; Kangmuri hŭrŭnŭn p'unggyŏng [Scenery of the Flowing River], haegŭm, 1998

Vocal: Iyagi [Talking], 1v, ens, 1975; Samogok, 1v, ens, 1976; Elli, Elli [Eli, Eli], female chorus, ens, 1980; Kyrie, female chorus, ens, 1981; Sasŭm [The Deer], Bar, pf/ens, 1986; Sagye [Four Seasons], 2vv, ens, 1988; Ŏmmaya nunaya [Mother, Older Sister], 1v, ens, 1990, arr. taegŭm, kayagŭm, 1997; Chŏnyŏk [Evening], 1v, pf, 1994; over 40 children's songs, vv, ens, 1990–97

Dramatic: Hodong wangja [Prince Hodong] (music for dance), 1973; P'ansori inhyŏnggŭk Hŏsaengjŏn [Husaeng's Story] (puppet show), 1975

Arrs. for kayagŭm, incl. 3 collections: Norit'ŏ (1977), Supsok ŭi iyagi (1977), Pada (1987);

Principal publisher: Sumundang

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Shich'anggwa ch'ŏngŭm yŏnsŭp [Ear training and sight singing] (Seoul, 1972–3)

Ŭmak mihak [The aesthetics of music] (Seoul, 1974)

Kugasha [History of Korean music] (Seoul, 1976)

Ŭmak hyonshikkava punsŏk [The analysis of musical form] (Seoul 1976)

Ŭmak ŭi kibon yŏnsŭp [Fundamental musical exercises] (Seoul, 1979)

Han'guk, Han'gugin han'guk ŭmak [Koreans, Korean music] (Seoul, 1997)

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Sŏn Kwangju: 'The 21-String Zither', *Ŭmak tonga*, no.33 (1986)

KEITH HOWARD

Ylario. *See* ILLARIO.

Yodel. To sing or call using a rapid alternation of vocal register.

1. Terminology. 2. Definition and technique. 3. Yodelling melody, forms and polyphony. 4. Distribution of yodelling in non-Alpine contexts: (i) Cowboy yodellers (ii) Yodel-like singing.

1. TERMINOLOGY. The older designation for the contemporary German verb *jodeln* (to yodel) is without doubt the Middle High German verb *jôlen*, which appears in numerous sources from 1540 with the meaning 'to call' or 'cry' and 'to sing'; *jôlen* remains in use in Alpine dialects to the present. According to Grimm and Grimm (1877), the verb *jo(h)len* or *jola* is derived from the interjection *jo* and may have gained the additional 'd' for vocal-physiological reasons. *Jo(h)ha*, *jodle(n)*, *jodeln* and *jödele* are all forms that evolved from so-called *jo* and *ju(c)hui* calls and they are closely related in meaning to other regional expressions such as *juchzen*, *jutzen*, *ju(u)zä*,

juizä in Switzerland; *lud(e)ln, dud(e)ln, jorlen, jaudeln, hegitzen* in Austria; *johla* in the Allgäu region of Germany; and *jola, zor(r)en, zauren, rug(g)us(s)en, länderen* in the Appenzell region of Switzerland. Other languages have created their own derivations from the German *jodeln* as borrowed translations: in French, *jodler* (*iouler*) or *chanter à la manière tyrolienne*; in Swedish, *joddla*; in Japanese, *yōderu* etc. The Italian *gorgheggiare* and the Spanish *gargantear* refer to the throat (*garga*), that is, to the actual larynx technique with glottal stop.

2. DEFINITION AND TECHNIQUE. In most definitions, the following features are generally understood under 'yodelling': 1) singing without text or words, in which the play of timbres and harmonics is emphasized in the succession of individual, nonsensical vocal-consonant connections (such as 'jo-hol-di-o-u-ri-a'), which are also 2) connected in a creative way with the technique of continuous change of register between the chest voice and the (supported or non-supported) falsetto (or head) voice. 3) The tones, often performed in relatively large intervallic leaps, are either connected to one another in a legato fashion during the continuous change of register (register break), or are additionally broken up in traditional styles with the use of glottal stops. Well-trained yodellers have available to them a vocal range of three octaves. Through the change of different yodelling syllables, but also through the change of vocal register, a continuous transformation of timbre emerges which is a result of the shifting number of overtones and stress of fundamental tone and overtones. According to Graf (1975) the falsetto voice that alternates with the chest voice has in almost all cases fewer partials; the partial row of the chest voice is as a rule richer. Colton's evidence (1972, p.339) shows that the chest voice usually has a continuous row of (15–20) overtones of relatively strong intensity. However, the inconsistencies that emerge from sonographic and acoustic-phonetic investigations of yodelling sounds can be traced, according to Frank and Sparber (1972, p.165), to a differentiation in yodelling that should be made between a supported and an unsupported falsetto voice. Of particular significance for the timbral spectrum of individual tones in yodelling are the relationships between open (bright) vowels and deep registers as well as between closed (dark) vowels and high registers.

When yodelling, air is not discharged in spurts, as a rule, but rather gradually released through abdominal (or diaphragm) breathing, whereby the yodelled tone uses a deeply positioned larynx ('yawning position') and expanded resonance space. There are many different concepts of 'register'. Many authors differentiate between not only the falsetto and chest register but also the middle register of the head voice (as hybridization of chest and falsetto voice), since both kinds are available in a voice of mature quality. The differences in quality are often not easy to determine.

3. YODELLING MELODY, FORMS AND POLYPHONY. In contemporary Alpine yodelling practice, intervallic leaps are usually performed legato. This involves above all leaps of a 4th, 6th or a 7th, and more unusually of a 9th or 12th. Also chords from dominant 7ths to dominant 9ths are broken up in relation to a change of register. In the Alpine region, the yodeller is predominantly major scale-orientated, building upon the Western tone system and very rarely yodelling in minor. In the Muotathal and Appenzell regions of Switzerland, the fourth level of the major scale is still sung as a 'natural f' (*Alphorn-fa*) and is jokingly called the 'Alpine blue note' (with reference to the C major scale, this tone lies at the fourth level between F and F♯).

In his film *Jodel und Jüüzli aus dem Muotathal* (1987), Zemp examines the issue of yodelling melody in relation to the neutral third and seventh levels and in his analysis contrasts the fundamentally different aesthetic interpretations of the traditional regional yodellers with those of the trained, transregionally active yodelling associations.

Formally, traditional yodel melodies have two to six sections or even more, quite often with parallel repetitions of phrase (*AABB*), or else a repeated two-part yodel (*ABAB*). But *AAB* and *BAA*, as well as *AABA* forms can be encountered, in addition to other melodic forms. The slow natural yodel is often metrically free, but it can also be performed more quickly with a regular or irregular beat.

In the Alpine region one- to five-voice yodels can be heard. The Muotathal *Jüüzli* has two- to three-voices. The *Zwoarer* is a two-voice yodel in the Austrian district of Scheibbs; by adding a bass voice, a *Dreier* (three-voice yodel) is created. Canon-like voice-leading or crossing of voices often occurs. In Austria, a secondary *Überschlag* (an upper voice) is added to the main voice and a third voice sings below in harmonic steps to the evolving melody (*Drüber-* and *Druntersingen*).

4. DISTRIBUTION OF YODELLING IN NON-ALPINE CONTEXTS. By the beginning of the 19th century, the yodel had gained popularity and had been introduced to the cities by travelling 'natural' and 'Alpine' singers and by national singing societies and singer families from the Tyrol (Zillertal), Styria and Carinthia. Travelling entertainers spread the 'yodelling style' in presenting a combination of songs and yodels in popular Viennese theatrical plays. Owing to international cultural contact, the presence of enthusiasts in different cultures and especially the influence of various forms of disseminating media, Alpine-like yodelling can be found in the most diverse countries, including Japan and Korea. In Tokyo the Japanese Jodler-Alpen-Kameraden enthusiastically cultivate this special vocal technique. In Seoul the first yodelling club was established in 1969, and the Korean Yodel Association was founded in 1979.

(i) Cowboy yodellers. In America groups of immigrants and their descendents yodel in Bavarian, Austrian or Swiss fashion. Numerous traditional cowboy songs of the 19th century end with a yodel refrain, such as the well-known song *The Old Chisholm Trail*, sung by cowboys as they drove herds on the trail between Texas and Kansas. The image of the yodelling cowboy was spread by musical events at rodeos, radio shows (such as 'Melody Ranch' featuring the Oklahoma Yodelling Cowboy, Gene Autry), records and Hollywood westerns. Among these yodelling cowboys, JIMMIE RODGERS (1897–1933) became an important figure. Known as 'Mississippi Railroad Man', 'Yodeling Ranger' and the 'Blue Yodeler', he developed (more than any other) the fine points of the yodel song: the change of timbre according to register, abrupt glottal stops and gentle slurring. Accompanying himself on his 'round-up guitar', Rodgers became known as the 'Father of Country Music' and his influence stretched from the West to the East Coast of the United States. Yodelin' Slim Clark (*b* 1917), who was born in Massachusetts and lives

today in Maine, regards himself as a direct successor to the tradition of Rodgers (and Wilf Carter) and calls himself the 'last real singing cowboy'.

(ii) Yodel-like singing. This can be found not only in Central European Alpine regions, but also in many mountainous and forest regions of other geographic areas. In the polyphonic songs of the Tosks of Albania, two yodel-like voices are accompanied by a sung drone. In Georgia, vocal polyphony as a harmonic basis to a higher 'yodelling' voice is known as *krimanchuli* (*see* GEORGIA, §II, 1(ii)).

Related vocal techniques can also be found in different African countries such as Ethiopia, Rwanda, Zaïre, Angola, Burundi, Gabon and others. Among the Khoisan and the ¡Kung, hunters and gatherers of southern Angola, for example, a canon-like technique of imitation using one to four yodelling voices is used during which the relative positions of the voices vary and contrapuntal-like effects are produced. The Aka yodellers stand out in that they produce four to six or even 13 overtones in the 'high register'. In the 'deep register', on the other hand, the tones display a sound spectrum of homogeneous overtones with greater intensity; however the fundamental tone is hardly existent or only very weak (Fürniss, 1992, pp.79–83)

Yodel-like melodies and songs can also be found in Asiatic countries and in the boundary region between Melanesia and Polynesia. In the southern highlands of Papua New Guinea, the Huli have two kinds of yodel-like songs: the soloistic and alternating falsetto song (*u*) of the men and the repetitive and yodel-like singing with fixed timbre (*iwa*) performed during work. On Savo in the Solomon Islands, in reference to the solo voice it is said that one takes the song deep (*neo laua*) when singing with chest voice and one uses a high voice (*taga laua*) when changing register and singing with falsetto. In addition to three-voice polyphony, the sudden register change of two solo voices is quite characteristic. These are also supported by a vocal drone (*see* MELANESIA, §5(ii)).

Falsetto and calls, screams and ululation that alternate between the normal register and falsetto are important among most Indian groups found in North and South America. Among the Bororo in Brazil, the 'o-ie o-ie i-go' vocalization found in hunting songs is characterized by additional elements of a yodel-like larynx technique. With additional comparative research in the future, perhaps the concept of yodelling will be extended in its details. It has already been established that yodel-like singing need not necessarily be tied to large intervals. As sonographic research has shown, two 'different' pitches (one in chest register and the other in falsetto register) can have a common fundamental tone and still belong to different registers (Fürniss, 1992, p.90).

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MAX PETER BAUMANN

Yoder, Paul V(an Buskirk) (*b* Tacoma, WA, 8 Oct 1908; *d* Hendersonville, NC, 4 April 1990). American composer and arranger. Raised in Grand Forks, North Dakota, he attended the University of North Dakota (BA 1930). From 1930 to 1936 he taught music in the public schools of Aurora, Illinois and Evansville, Indiana. He received the master's degree in music from Northwestern University in 1941. In 1964 he became president of the American Bandmasters Association (ABA), and founded the *Journal of Band Research* and the ABA Research Center at the University of Maryland. He appeared frequently as a band conductor in Japan, and made 12 recordings of Japanese and American folksongs and marches. His over 1400 compositions and arrangements include *Alpha and Omega*, *Relax*, *Hurricane!* and (with H. Walters) *Bands*

around the World. He also published theory books, including methods for band, drum, marimba and vibraphone, and (with C.S. Peters) a six-volume guide to band arranging; several of these have been translated into German, Dutch, Japanese, Korean and Indonesian. Some of his works appear under the pseudonyms Max Thomas and James A. Scott.

WORKS
(*selective list*)
all for band

Alpha and Omega; American Pioneer; Anacapri; Arabian Nights; Avalanche!; Bands around the World [collab. H. Walters]; Drumbeat Jamboree; Elbow Room; Glass Slipper; Gypsy Princess; Harvest Home; Hurricane!; La Fonda; Mantilla; Midnight Sun; Mountain Majesty; Pachinko; Relax; Rumbalita; Rush Street Tarantella; Southern Cross; Swing Bolero; Westward Ho!; *c*176 marches; *c*340 arrs., 31 medleys

Principal publishers: Belwin-Mills, Chappell, Kjos, Rubank

RAOUL F. CAMUS

Yokomichi, Mario (*b* Tokyo, 12 Oct 1916). Japanese musicologist. After studying Japanese literature at the Imperial University of Tokyo (BA 1941) and completing military service, he began research on *nō* music. He joined the Tokyo National Research Institute of Cultural Properties (1953), becoming research director of the music and dance section (1963) and director general of the performing arts department (1964). He worked at the Tokyo National University of Fine Arts and Music as professor (1976–84) and was appointed director of the Research Institute of the Okinawa Prefectural University of Fine Arts and Music (1986). There he founded a music faculty and established it as the centre of research on Okinawan performing arts. He has pursued a wide range of research interests on Japanese traditional performing arts. He clarified the multi-layered structure of *nō* theatre in terms of dramatic, melodic and rhythmic aspects; undertook research on *shōmyō* (Buddhist ritual music) at the temple of the Great Buddha of Todaiji, Nara, for which his research (1971) remains the comprehensive model for the genre; and worked on relationships between music and dance. He published a new notation system for the traditional dance of mainland Japan in 1960.

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YOSIHIKO TOKUMARU

Yon, Pietro Alessandro (*b* Settimo Vittone, nr Turin, 8 Aug 1886; *d* Huntington, NY, 22 Nov 1943). American organist and composer of Italian birth. He received his early musical training in Ivrea, Milan, Turin and Rome. Having graduated with honours from the Accademia di S Cecilia in Rome in 1905, he stayed in the city to become assistant to Remigio Renzi at S Pietro. In 1907 he went to New York, where his elder brother, S. Constantino Yon, had a position at the Church of St Vincent Ferrer. Pietro Yon became the organist and choir director of St Francis Xavier Church and remained there until his appointment in 1927 as organist (later also choir director) at St Patrick's Cathedral on Fifth Avenue; he held that post until his death. He became an American citizen in 1921. A virtuoso player, Yon is credited with being the first organist in New York to play complete programmes from memory, and the first to charge money for admission to his recitals. His long list of compositions includes *The Triumph of St Patrick* (an oratorio), 21 masses, various motets, a *Concerto gregoriano* for organ and orchestra, chamber music, many organ pieces, piano pieces and songs. His best-known works are the Christmas song *Gesù bambino* (1917) and the organ piece *Natale in Sicilia* (1912). Yon was a conservative composer who concentrated on traditional forms. The most important figure in American Catholic church music for many years, he was known also as a teacher. He wrote an instruction book, *Organ Pedal Technic*, published posthumously in 1944.

VERNON GOTWALS/R

Yonge [Young, Younge], **Nicholas** (*b* ?Lewes, E. Sussex; *d* London, bur. 23 Oct 1619). English music editor and singer. He married about 1586. Between 1594 and 1618 he is mentioned in St Paul's Cathedral records as singing in the choir. He made his will on 19 October 1619, and was buried in St Michael Cornhill, in which parish he had spent most of his life.

Yonge was the editor of two anthologies of Italian madrigals published, with English texts, as *Musica transalpina* in 1588 and 1597. The first contains 57 pieces (including an English version of *La verginella* by Byrd with a new second part, and four settings of French texts) by 18 composers, of whom the most liberally represented are the elder Ferrabosco and Marenzio. In 1583 and 1585 Pierre Phalèse of Antwerp had issued three madrigal anthologies which not only provided the model for Yonge's venture, but also afforded him a quantity of Italian madrigals by minor Flemish composers (19 pieces came from these three sources). Yonge's 1588 collection was a direct result of the growing English enthusiasm during the 1580s for Italian madrigals. He explained that most of the English translations had been made in 1583 by 'a Gentleman for his private delight'.

Yonge's 1588 volume was the most influential of the five volumes of Italian madrigals in translation to appear in England between 1588 and 1598; it was reprinted, probably in its year of issue. His volume of 1597 contained only 24 works by 11 composers. Nine lyrics from his first volume and six from his second were subsequently reset by English madrigalists.

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DAVID BROWN

York. Cathedral city in England. The Minster was founded in the 7th century and there has been a building on its present site since 1079. From the mid-1200s the music was regulated by a precentor and performed by the vicars choral, who were assisted from about 1500 by lay singing-men; in 1425 the number of choristers was increased from seven to twelve. Polyphonic music was first performed at the end of the 15th century. There was an organ in 1236, and there is evidence of organ building and repairs from 1338 onwards.

At the Reformation most of the Minster services were abolished, and polyphonic music was banned, although it was reintroduced by the 1610s when services by Byrd, Morley, Mundy, the older Robert Parsons and Sheppard were sung. The number of male voices was raised to 20 in 1552, and in the 1600s ranged between 12 and 14; there were 12 choristers between the Reformation and the English Civil War. From the mid-1660s until about 1800 the choir consisted of five vicars choral, seven singing-men and six choristers. James Nares, organist from 1735 until 1756, was succeeded by three generations of the Camidge family. The standard of choral singing declined towards the end of the 1700s, but later the influence of the Oxford Movement improved the musical establishment and in the 20th century, under Noble and Bairstow, the choir reached a very high standard. An organ built in 1833 by Elliott & Hill to John Camidge's rather curious design was reconstructed in 1859 by Hill and in 1903 by Walker, with further work by Harrison & Harrison in 1916 and 1931, and by Walker again in 1960. A major rebuild by Geoffrey M. Coffin followed in 1992.

Part of the plainsong practice of the Benedictine community of St Mary is reflected in an Ordinal and Customary copied about 1400. Five of the many parish churches in York had organs before 1600, but in the period between the Restoration and around 1800 there was only one (St Michael-le-Belfrey). The number of churches with organs and then choirs grew during the 19th century and declined in the 20th.

The York Waits were civic employees from around 1400 to 1836; they sounded the watch and performed on ceremonial and festive occasions. Numbers ranged from three to six. In 1561 the city bought for the waits 'a noyse of iiij Shalmes', and in the 1660s they were playing sackbuts and cornetts; oboes and bassoons were in use by 1739. Some waits also possessed string instruments. Having first played in York Minster in 1600, they were frequent performers there in the 1660s and 70s. During the 1700s they regularly performed at the Assembly Rooms concerts and at the Theatre Royal.

The first known public concert in York was held in 1709. In 1730 the Assembly Rooms were built, and concerts organized by the 'Music Assembly' or the 'Music Society' (probably synonymous) were held there every year until 1825, weekly between October and April, in addition to concerts given during the annual August race-week. Performers comprised the five York waits and other musicians engaged for the season. John Hebden played between 1733 and 1742, while Nares was a frequent performer between 1746 and 1756. In the mid-1700s the race-week concerts attracted virtuoso musicians: Giardini, Noferi and Thomas Pinto among the violinists, and Curioni, Frasi and Galli among the singers. The weekly concerts were taken over by Thomas Shaw in 1778, and then until 1842 were run successively by William Hudson, John Erskine, the younger John Camidge with Philip Knapton, and then by Camidge alone.

In 1825 the Festival Concert Rooms were built adjacent to the Assembly Rooms and most of the larger concerts in York were given there until about 1900. Visiting soloists during the first half of the 1800s included Catalani, Chopin, Liszt, Moscheles, Paganini and Thalberg. Between 1844 and 1852 concerts were given by the York Philharmonic Society. York did not again have regular orchestral concerts until 1898 when Noble founded the York SO. Professional chamber music concerts were sponsored by the York Musical Union, formed by Canon Thomas Percy Hudson, between 1888 and 1902, and from 1921 by the British Music Society. The University of York promotes a wide range of concerts.

The York Choral Society, active from 1833 to 1869, frequently attracted audiences of 1500 and above during the 1850s. Programmes usually included choral and orchestral music; only after 1857 were large oratorios performed without cuts. The York Musical Society, founded in 1876, is still active; the University of York also has a large choral society. Three smaller choirs are noteworthy: the Micklegate Singers (founded 1962), the Chapter House Choir (1965) and the Yorkshire Bach Choir (1979), which has broadcast and recorded widely.

The city's first music festival, promoted by Matthew Camidge and John Ashley, took place in August 1791; the four Yorkshire Grand Musical Festivals, held in York in 1823, 1825, 1828 and 1835, were much larger. Morning concerts were given in York Minster, mostly made up of 'grand selections'; *Messiah* was the only work to be given complete. They were conducted by Thomas Greatorex in the first three festivals and William Knyvett in 1835. The chorus was the largest of any provincial festival: 273 in 1823 and 350 thereafter. The orchestras were correspondingly large with 180 performers in 1823 and later about 250. A notable addition to the band in 1835 was the Hibernicon. Among the vocal soloists were Catalani, Malibran and Grisi. The evening concerts, all led by Nicolas Mori, were given in the Assembly Rooms in 1823 and afterwards in the specially built and adjoining Festival Concert Rooms. They included orchestral music and solos, duets, terzettos and glees performed by the vocal soloists. The next festival of any importance, the York Musical Festival, took place on two days in July 1910 when Bantock, Elgar and Noble (who also organized the festival) conducted their own works. The York Festival was first held in 1951 and was most important musically during the 1950s and 1960s when premières were given of works by Blake, Alexander Goehr, Richard Hall, Joubert and Sherlaw Johnson.

The York Early Music Festival, Britain's most important festival in the field of historically informed performance, was founded in 1977 by a group of York musicians, notably John Bryan, Alan Hacker and Peter Seymour, working with Anthony Rooley, the London-based director of the Consort of Musicke. In association with the BBC

and overseas radio networks, particularly WDR, the festival, held in the city's medieval churches, guildhalls and historic houses, has presented first modern performances of many outstanding works. The festival has led to the establishment of the Early Music Network International Young Artists Competition.

York had many organ builders before the Restoration but their activities are obscure. The Preston family was active immediately thereafter. Thomas Haxby built and repaired organs in the 18th century, John Donaldson, John Ward and Robert Postill in the 19th, and Summers & Barnes and Principal Pipe Organs in the 20th. In the 1860s William Waddington's piano factory employed some 160 people. Samuel Knapton (and Knapton, White & Knapton) published keyboard music and songs during the early 19th century; music publishing by Banks & Son was begun in the 1880s and pursued on a large scale until 1972, when that side of the business was sold to Ramsay Silver who retained the name 'Banks Music Publications' in his imprint.

York was the first of the 1960s 'new universities' to support research and teaching in music. In 1964 the composer and writer Wilfrid Mellers was appointed Professor; he chose the composers David Blake, Peter Aston and Robert Sherlaw Johnson as his first members of staff. In the mid-1960s the Amadeus Quartet initiated a resident ensemble scheme. Subsequent residencies have been held by the Fitzwilliam, Medici, Mistry, Sorrel and Medea quartets, and by the Capricorn ensemble. In addition to its encouragement of young composers and new music, the department has gained wide recognition for innovative work in music technology, music education, ethnomusicology and early music performing practice. Opened in 1969, the Sir Jack Lyons Concert Hall (with its notable organ by Grant, Degens & Bradbeer) is at the heart of a music building that includes seminar and rehearsal rooms, offices and electronic music studios. An extension (1992) contains a recital hall and a specially designed location for the Javanese gamelan. Others who have worked at the university include the composers Nicola LeFanu, John Paynter and Bernard Rands, the conductor Graham Treacher, the conductor and clarinettist Alan Hacker, and the ethnomusicologist Neil Sorrell.

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DAVID GRIFFITHS, JOHN PAYNTER

York Buildings. London concert room built in 1676. *See* LONDON (i), §V, 2.

Yorke, Peter (*b* London, 4 Dec 1902; *d* England, 2 Feb 1966). English arranger, composer and conductor. Like many of his contemporaries who later achieved recognition for their work in light music, Yorke began his prewar career with Britain's leading dance bands, notably Percival Mackey, Jack Hylton and Louis Levy. In particular his distinctive scores of popular film songs in the pseudo-symphonic style required by Levy for recordings and broadcasts became a trademark that would distinguish Yorke for the remainder of his career. After the war light orchestras were a main element of BBC radio, and he became associated with a rich, full orchestral sound, often augmented with a strong saxophone section led by Freddy Gardner (1911–50). Yorke used Gardner in many of his commercial recordings for EMI's Columbia, notably pieces such as *I'm in the Mood for Love* and *These Foolish Things*, which have become minor classics of their genre. Yorke contributed many original compositions to the recorded music libraries of leading London publishers (Chappells, Francis Day & Hunter, Paxton etc.) and for ten years from 1957 his *Silks and Satins* used to close the popular ITV series 'Emergency – Ward Ten'. He broadcast regularly until his death.

WORKS
(*selective list*)

all works for orchestra

Highdays and Holidays, 1946; Sapphires and Sables, 1947; Melody of the Stars, 1948; Quiet Countryside, 1948; In the News, 1950; Silks and Satins, 1952; Oriental Bazaar, 1953; Miss in Mink, 1956; Ladies Night, 1966

DAVID ADES

Yorke Trotter, Thomas Henry (*b* London, 6 Nov 1854; *d* London, 11 March 1934). English teacher and writer. He was educated at Durham School and at New College, Oxford (MA, DMus). In 1905 he became principal of the Incorporated London Academy of Music, where he put into practice a successful system for the musical education of children. This system was based on rhythmic movement and led to extemporization at a very early stage, the practical application of what he considered the two main factors in education – reception and creation. In *The Making of Musicians* (1914) he formulated a number of principles, six of which adequately summarize his thinking: education must aim to cultivate artistic instincts, feeling should be encouraged before intellect, individual personality must be considered, each thing learnt must lead to the next, all exercises must have musical meaning, and original work should be encouraged. He also conducted first performances in England of Schumann's *Manfred* and Mendelssohn's *Athalie*.

WRITINGS

with K. Bird: *The Rhythmic Gradus* (London, 1909, 3/1915)
Constructive Harmony, together with a Book on Form (London, 1911, enlarged 2/1915)
The Making of Musicians (London, 1914, 2/1930)
The Rhythmic Method of Music Teaching (London,1921)
Music and Mind (London, 1924)

with S. Chapple: *Yorke Trotter Principles of Musicianship for Teachers and Students* (London, 1933)

FRANK DAWES

York plays. One of the four principal cycles of medieval English religious plays. The York cycle survives in the city's official copy (*GB-Lbl* Add.35290). The manuscript was copied some time in the period 1463–77, and additions and annotations were made up to the mid-16th century; it apparently represents a mid-15th-century revision of the cycle's 47 plays (a further three were never entered). The plays were enacted on wagons in the city streets up until the final performance some time in the period 1569–75.

Vocal music is required by 30 or more cues spread rather unevenly through the plays. Its main purpose is to represent heaven and, by extension, God's heavenly messengers and earthly agents. A second function of the music is structural, marking entrances, exits and the transition from one scene to another. Where text incipits occur, they can usually be identified as liturgical items, presumably intended to be sung to chant.

In play 45, the Weavers' pageant of *The Assumption of the Blessed Virgin*, a heavenly concert defines the beginning and end of the Assumption itself (achieved with lifting machinery) and enhances the sumptuous visual effect. This play, unusually, includes polyphonic settings of three Marian texts, and a second, alternative group of settings of the same texts at the end of the play. One text, 'Veni electa mea', is liturgical, but as the settings are not chant-based they seem to have been composed specially for the drama. Both sets are for two boys' voices, but a *divisi* chord shows that at least four singers were involved; the 12 speaking angels were probably also the singers. The music is apparently the work of one composer and probably dates from the 1440s. Modern-day productions in the streets of York (1992, 1994) have shown the effectiveness of both sets of pieces.

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RICHARD RASTALL

Yoruba music. The Yoruba people live predominantly in the western state of NIGERIA, but there is also a considerable Yoruba population in the central and southern areas of neighbouring BENIN, and a lesser population in Togo. The Yoruba of the western state, who acknowledge Ile-Ife as their ancestral and cultural home, are grouped into the subcultures of Oyo, Egba, Egbado, Ijesha, Ife, Ijebu, Ekiti, Ondo and Akoko. At the height of the Oyo empire in the 18th century, most of these groups owed allegiance to the Oyo, a unity that was broken with the collapse of the empire in the 19th century. A more comprehensive and lasting unity developed under British administration and the term 'Yoruba', originally used to refer only to the Oyo, became the name for all Yoruba-speaking peoples.

1. TRADITIONAL MUSIC. Yoruba traditional music is marked by an impressive variety of genres, forms, styles and instruments. While this variety is partly a result of the diverse subcultures, much of it is common to Yoruba culture as a whole. The dominant music today is that known as *dundun*, its title being taken from the name of the set of double-headed hourglass tension drums used for its performance. Other important instruments and ensembles are the *bata*, a set of double-headed conical drums; the *koso*, a single-headed hourglass tension drum, similar to the Hausa *kotso*; the *bembe*, a double-headed cylindrical drum, similar to the Hausa *ganga* (*gàngáá*); the *sakara* or *orunsa*, a set of circular frame drums with earthenware bodies; the *sekere* or *aje oba*, a set of gourd vessel rattles covered with cowrie nets; the *agogo*, an externally struck iron bell, which may also be used in sets; the *agidigbo*, a box-resonated lamellophone; and the *goje*, a single-string bowed lute, similar to the Hausa *goge* (*gòògè*).

Drums are principally used for instrumental performances, but other instruments in addition to those already mentioned are of fair importance. Yoruba is a tonal language, and, as instrumental music has a very strong textual basis, almost every instrumental performance, regardless of the kinds of instruments involved, is based on the tonal patterns of an unverbalized text.

Vocal music distinguishes between *orin* (song) and *oriki* (praise-chant). *Orin* is characterized by its use of discrete pitches, balanced melodic lines, and a preponderance of responsorial forms. *Oriki* is characterized by its use of a speech-song style of performance, and its division into *ijala*, *iyere*, *iwi* and *rara*, four types of praise-chant, each identified with a particular voice quality and literary style. *Ijala* is used by hunters, *iyere* by Ifa priests concerned with divination, *iwi* by *egungun* masqueraders, while *rara* is a more general type of chant appropriate to a variety of social occasions.

2. MODERN DEVELOPMENTS. Since 1900 several new types of music have developed from traditional models, among them *apala*, *sakara* and *waka*, in which traditional instruments, styles and forms are used. *Apala* and *sakara* are essentially praise-songs, with instrumental accompaniments that are suitable for dancing. *Waka* takes its name from 'wak'a', the Hausa word for song, and was originally a type of semi-religious Muslim song, but it is now a more general song type used increasingly for entertainment. In another prominent new type of music, JÙJÚ, the guitar and Western harmonic and melodic patterns are combined with traditional Yoruba instruments and rhythmic idioms. *Jùjú* is popular in nightclubs, and at marriages and on other social occasions among westernized Yoruba.

Music dramas or 'folk operas' first appeared in the 1940s and are an important part of Yoruba musical life. Their style is modelled on that of traditional music, and their dramatic content is often based on historical traditions. The major innovators and exponents of this form have been Hubert Ogunde with *Yoruba Ronu*, the late Kola Ogunmola with *The Palmwine Drunkard* and Duro Ladipo with *Oba Koso*.

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Yoruba Drums from Benin, West Africa, Smithsonian Folkways CD SF 40440 (1996)

AKIN EUBA

Yoshida, Hidekazu (*b* Tokyo, 23 Sep 1913). Japanese music critic. He studied French literature at Tokyo University, graduating in 1936. During World War I he published translations of Schumann's writings (Tokyo, 1942) and of Richard Benz's *Ewiger Musikers* (Tokyo, 1943). He founded a 'Music Classroom for Children' in collaboration with the conductor Hideo Saito and the pianist Motonari Iguchi in 1948, which eventually led to the foundation of Tōhō Gakuen School of Music in 1961. He also co-founded the Institute of 20th-Century Music with Minao Shibata, Yoshirō Irino and others in 1957, which sponsored a series of summer festivals of contemporary music. Meanwhile he began to write actively for journals and newspapers, particularly for the Asahi newspaper. He has published nearly 60 books and translated many others, including Rostand's *La musique française contemporaine* (Tokyo, 1953), Arthur Honnegger's *Je suis compositeur* (Tokyo, 1953, 2/1970), Bernstein's *The Joy of Music* (Tokyo, 1966) and Stuckenschmidt's *Twentieth Century Music* (Tokyo, 1971). He has been awarded a number of prizes for his writing, and the Yoshida Hidekazu Prize was inaugurated in 1991 to commend distinguished journalistic activities in the fields of music, arts and the theatre.

WRITINGS

Yoshida Hidekazu Zenshū [The complete works of Yoshida Hidekazu] (Tokyo, 1975–86)
Sekai no ongaku [Music in the World] (Tokyo, 1950; 2/1953 as *Ongakuka no sekai* [World of Musicians])
Shudai to hensō [Theme and variations] (Tokyo, 1953)
Nijusseiki no ongaku [Music in the 20th century] (Tokyo, 1957)
Kagaku gijutsu no jidai to ongaku [Period of scientific technology and music] (Tokyo, 1964)
Hihyō Sōshi [A book of criticism] (Tokyo, 1965)
Gendai no ensō [Performances today] (Tokyo, 1967)
Mozart (Tokyo, 1970)
Sekai no shikisha [Conductors of the world] (1973/R)
Ongaku o kataru [Talks on music] (Tokyo, 1974–5)
Gendai ongaku o kataru [Talks on contemporary music] (Tokyo, 1975)
Sekai no pianisuto [Pianists of the world] (Tokyo, 1976)
Ongaku tenbō [Musical views] (Tokyo, 1978–85)
Hihyō no komichi [A path of criticism] (Tokyo, 1979)
Ongaku no hikari to kage [Light and shadow of music] (Tokyo, 1980)
Chōwa no gensō [Fantasy of harmony] (Tokyo, 1981)
Bētōven o motomete [In search of Beethoven] (Tokyo, 1984)
Ongaku: tenbō to hihyō [Music: views and criticism] (Tokyo, 1986)
Opera nōto [Opera notes] (Tokyo, 1991)
Shin ongaku tenbō [New musical views] (Tokyo, 1991)

MASAKATA KANAZAWA

Yoshino, Naoko (*b* London, 10 Dec 1967). Japanese harpist. Her family was living in Los Angeles when, at the age of six, she began harp lessons with Susann McDonald, who has been her only teacher. She launched her international career by winning the Israel Harp Contest in 1985, and made her New York début in 1987 and her London début in 1990, when she performed the Mozart Flute and Harp Concerto with James Galway. She was awarded the Tokyo Arts Festival prize in 1988, the year in which she began her recording career. On disc, the cool elegance of her interpretation of the classical harp repertory has been balanced by her vividly dramatic performance of contemporary Japanese works by Takemitsu, Toyama and Takahishi.

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ANN GRIFFITHS

Yosifov, Aleksandar (*b* Sofia, 12 Aug 1940). Bulgarian composer. At the Sofia Conservatory he studied composition with V.P. Vladigerov and conducting with K. Iliyev. From 1969 to 1987 Yosifov was director of the Balkanton recording company. As an active functionary in communist Bulgaria, he became a representative of the school of socialist realism. His writing, which was generously supported by the state, is typical of the populist mass art of the 1970s and 80s. His endeavours to strike a popular tone are expressed through politicization and a musical language in which song, dance and marching

rhythms assume the appearance of extended, through-composed and lavishly orchestrated forms. Yosifov's best-known opera, *Han Krum Yuvigi* (1981), is based on an historical subject celebrating the centenary of Bulgarian liberation from Turkish rule and the 1300th anniversary of the founding of the nation. Dominated by pathos and a romantic sublimity, the opera is full of striking dramatic effects and has an abundance of scenic contrasts.

WORKS
(*selective list*)

Stage: Han Krum Yuvigi (op, after B. Banov), perf. 1981
Orch: 3 syms., 1968, 1971, 1973; Conc. for Orch, 1972; Pf Conc., 1972; Conc., 2 pf, perc, str, 1973; Prabulgarskr tanz [Ancient Bulgarian Dance], 1995; Ratchenitsa [Folkdance], 1996
Choral orch: 5 cants., 1964, 1966, 1967, 1971, 1972; Golemiyat byal pat [The Great White Way], orat, 1969; Requiem, 1973; songs and children's songs
Solo songs

MARIYA KOSTAKEVA

Yost, Michel (*b* Paris, 1754; *d* Paris, 5 July 1786). French clarinettist, composer and teacher. He studied the clarinet with Joseph Beer and made his first public appearance in 1777 at the Concert Spirituel. One of the earliest French solo clarinettists, Yost was admired for the beauty of his sound and the precision of his execution. He performed on 38 different occasions at the Concert Spirituel in 1781 and between 1783 and 1786, often playing his own concertos. Although he had no formal training in composition, he had a facility for finding agreeable melodies and brilliant flourishes, which were edited and scored by his friend J.C. Vogel. At least three of his 14 concertos, his Duos op.10 and all his quartets were signed 'Michel et Vogel'. Although his writing emphasized a fluent technique it was criticized by Gradenwitz as 'virtuosoship [which] has degenerated into a series of empty roulades'. However, the melody from one concerto was incorporated into one of Cyrille Rose's *32 Etudes*. A clarinet and a flute method by 'V. Michel' published in about 1802 were written not by Michel Yost but probably by François-Louis Michel, although the duos in these methods may have been by Yost. His pupils included the influential performer Xavier Lefèvre.

WORKS

Orch: 14 concs, incl. no.9, ed. C. Stevens (Provo, 1963), J. Michaels (Hamburg, 1976); no.10, ed. I. Chai (Baton Rouge, 1984); no.11, ed. P. West (Lincoln, 1991)
Chbr: 48 duos, 2 cl, incl. nos.2 and 4, ed. J. Michaels (Hamburg, 1967), 6 duos, op.5, ed. H. Voxman (London, 1979), 12 kleine Duos, ed. F.G. Holy (Lottstetten, 1992); 12 duos, cl, vn; 12 airs variés, 2 cl; 12 airs variés, cl, va; 3 trios, 2 cl, bn, incl. no.1, ed. H. Voxman (Chicago, 1966); Trio, ed. K. Schultz-Hauser (Mainz, 1968); 27 trios: 3 for 2 cl, vc, 3 for 2 cl, va, 3 for fl, cl, bn, 3 for fl, cl, va, 3 for fl, cl, vc, 3 for cl, hn, bn, 3 for cl, vn, bn, 3 for cl, hn, vc, 3 for cl, vn, vc; 18 qts, cl, vn, va, b; Rondo, 3 cl, bass cl, ed. J. Lancelot (Paris, 1989); op.1, ed. J. Lancelot (Paris, 1994); 12 airs variés, cl, vn, va, b

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P. Weston: *Clarinet Virtuosi of the Past* (London, 1971)

ALBERT R. RICE

Youll, Henry (*b* Diss, bap. ? 27 Dec 1573; *fl* 1608). English composer. Though it is not impossible that he was the son of a musician, Ezekiel Youel of Newark, Canon George Youell has more plausibly suggested that he was the Henry Youll who graduated from Magdalene College, Cambridge, in 1593 and who, on his marriage, became a schoolmaster at Eye, near Diss. Before this he may have been tutor in the house of Edward Bacon of Coddenham, near Ipswich, to four of whose sons he dedicated his single publication, *Canzonets to Three Voyces* (London, 1608, ed. in EM, xxviii, 1923, 2/1968). A Henry Youll 'Scholar' was buried at St Benet's, Cambridge, in 1661.

Youll had severe limitations as a composer, having no aptitude for sad or pathetic expression. His models were clearly Morley's three-voice canzonets (1593), although no piece in the volume is structurally a true canzonet, and the last six pieces are balletts. Despite its pallid charm his music lacks the wit and inventiveness of Morley's.

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DAVID BROWN

Youmans, Vincent (Millie) (*b* New York, 27 Sept 1898; *d* Denver, 5 April 1946). American composer. He worked as a piano salesman and music-roll maker at Aeolian, where he came under the tutelage of Felix Arndt, and later worked as a song plugger for Remick and Harms. He began composing while in the navy during World War I; Sousa admired one of his marches and orchestrated it for the Marine Corps band. In 1920, when his first song was published (*The Country Cousin*), he was working as a rehearsal pianist for Victor Herbert. He composed his first Broadway score, *Two Little Girls in Blue*, in collaboration with Paul Lannin in 1921. The success of this and his next work, *The Wildflower* (1923), established his fame. *No, No, Nanette*, also of 1923, and including 'Tea for Two' and 'I want to be happy', was the biggest musical-comedy success of the 1920s in both Europe and the USA. From 1927 Youmans also produced his own shows. He had another major success with *Hit the Deck!* (1927; including 'Hallelujah'), but his subsequent productions were failures, though many of their songs remain popular. His last contributions to Broadway were some songs for *Take a Chance* (1932).

Youmans's early songs are remarkable for their economy of melodic material: two-, three- or four-note phrases are constantly repeated and varied by subtle harmonic or rhythmic changes. In later years, however, apparently influenced by Kern, he turned to longer musical sentences and more free-flowing melodic lines. Youmans was forced to retire in 1934, owing to tuberculosis, after a professional career of only 13 years. More than any of his contemporaries he made constant re-use of a limited number of melodies; he published fewer than 100 songs, but 18 of these were considered standards by ASCAP.

WORKS
(*selective list*)

STAGE
all are musicals and, unless otherwise stated, dates are those of first New York performance; where different, writers shown as (lyricist; book author)

Two Little Girls in Blue (A. Francis [I. Gershwin]), George M. Cohan, 3 May 1921; collab. P. Lannin [incl. Oh me! Oh my!, Dolly]
The Wildflower (O. Harbach and O. Hammerstein), Casino, 7 Feb 1923; collab. H. Stothart [incl. Bambalina, Wildflower]

Mary Jane McKane (W.C. Duncan and Hammerstein), Imperial, 25 Dec 1923; collab. Stothart
Lollipop (Z. Sears), Knickerbocker, 21 Jan 1924 [incl. Tie a little string around your finger, Take a little one step]
A Night Out (C. Grey and I. Caesar; G. Grossmith and A. Miller), Philadelphia, Garrick, 7 Sept 1925
No, No, Nanette (Caesar and Harbach; Harbach and F. Mandel), Globe, 16 Sept 1925 [incl. Tea for Two, I want to be happy]
Oh, Please! (Harbach and A. Caldwell), Fulton, 17 Dec 1926 [incl. I know that you know]
Hit the Deck! (L. Robin and Grey; H. Fields), Belasco, 25 April 1927 [incl. Hallelujah, Sometimes I'm happy]
Rainbow (L. Stallings and Hammerstein), Gallo, 21 Nov 1928
Great Day (E. Eliscu and W. Rose; Duncan and J. Wells), Cosmopolitan, 17 Oct 1929 [incl. More Than You Know, Without a Song, Great Day]
Smiles (Grey, H. Adamson and R. Lardner; W.A. McGuire), Ziegfeld, 18 Nov 1930 [incl. Time on My Hands]
Through the Years (E. Heyman; B. Hooker), Manhattan, 28 Jan 1932 [incl. Through the Years, Drums in my Heart]
Take a Chance (B.G. DeSylva and L. Schwab), Apollo, 26 Nov 1932; collab. R. Whiting, N.H. Brown [incl. Rise 'n' Shine]

OTHER WORKS

Film scores: What a Widow!, 1930; Flying Down to Rio, 1933 [incl. Carioca, Orchids in the Moonlight, Flying Down to Rio]
Songs: Who's who with you, in From Piccadilly to Broadway, 1918; The Country Cousin (1920); That Forgotten Melody (W.D. Furber) (1924)

Principal publisher: Harms

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GERALD BORDMAN

Young. English family of musicians. Six singers known as 'Miss Young' ((3)–(8) below) sang professionally under their maiden names until their marriages and sometimes afterwards.

(1) **Anthony Young** (*b c*1685; *d* London, bur. 8 May 1747). Organist and composer. He was organist at St Clement Danes, London, from 1707 and was probably the Anthony Young who was a chorister at the Chapel Royal until March 1700, but he was never organist at St Katherine Cree, as Burney believed. Seven of his songs appeared in *The Monthly Mask of Vocal Music* between 1705 and 1709, he published *A New Collection of Songs* (1707), and in 1719 Walsh and Hare brought out his *Suits of Lessons for the Harpsichord or Spinnet*. In 1739 he was a founder member of the Society of Musicians.

(2) **Charles Young** (*b* London, bap. 11 Feb 1683; *d* London, 12 Dec 1758). Organist, brother of (1) Anthony Young. He may have been a chorister at St Paul's Cathedral in the late 1690s and was organist of All Hallows, Barking-by-the-Tower, from 1713 until his death. He composed a few songs. He was the father of (3) Cecilia, (4) Isabella (i), (5) Esther and of Charles, a clerk at the Treasury, whose daughters were (6) Isabella (ii), (7) Elizabeth and (8) Mary (Polly).

(3) **Cecilia Young** [Mrs Arne] (*b* London, bap. 7 Feb 1712; *d* London, 6 Oct 1789). Soprano, daughter of (2) Charles Young. A pupil of Geminiani, she sang in concerts from March 1730 and first appeared on stage in English operas by Lampe and Smith in 1732–3. According to Burney, she had 'a good natural voice and a fine shake [and] had been so well taught, that her style of singing was infinitely superior to that of any other English woman of her time'. Handel chose her for the premières of his *Ariodante* and *Alcina* (both 1735), *Alexander's Feast* (1736) and *Saul* (1739), and for the first London performance of *Athalia*. After marrying Thomas Arne in 1737 she appeared in his stage works (notably *Comus*, *Rosamond* and *Alfred*) in London and for two seasons in Dublin (1742–4) and performed his songs at Vauxhall Gardens. The marriage proved unhappy and she was often ill, making only occasional appearances after 1746; her last new Arne role was in *Eliza* (1754). In 1748 she went to Dublin with her sister and brother-in-law, the Lampes, to sing in the winter concert season and returned there with Arne in 1755 to perform in his works at Smock Alley Theatre. Here their marriage broke down and Arne went back to London, leaving her in Ireland with her young niece Polly, and in 1758 Mrs Delany found her employed as a singing teacher by a charitable Irish family. She returned to London with Polly in 1762 and seems to have made only one more public appearance, at a benefit concert for Polly and her husband, F.H. Barthélemon, in 1774. She was reconciled with Arne shortly before his death in 1778, after which she lived with the Barthélemons. There were suggestions that she could be unreliable and that she drank too much, but Burney, a pupil of Arne's, remembered her with affection, and Charles Dibdin wrote: 'Mrs Arne was deliciously captivating. She knew nothing in singing or in nature but sweetness and simplicity'.

(4) **Isabella Young (i)** [Mrs Lampe] (*b* London, ?bap. 3 Jan 1716; *d* London, 5 Jan 1795). Soprano, sister of (3) Cecilia Young. She had small singing roles at Drury Lane in 1733–4 but otherwise appeared only in concerts until she sang the heroine Margery in John Frederick Lampe's burlesque opera *The Dragon of Wantley* in 1737. In the middle of its long run she married the composer and subsequently created roles in all his stage works, including Thisbe in *Pyramus and Thisbe* (1745). The Lampes went to Dublin in 1748 and she appeared for two seasons at the Smock Alley Theatre, and sang in concerts and at the Marlborough Green pleasure gardens. In November 1750 they went to Edinburgh and, according to Burney, were soon 'settled very much to the satisfaction of the patrons of Music in that city'. However, Lampe died there of a fever in July 1751 and she returned to Covent Garden to sing her old roles and some new ones in musical afterpieces. She remained in the company until the 1775–6 season, often singing with her sister Esther, although in the later years they were only members of the chorus. Her son Charles John Frederick Lampe took over as organist at All Hallows, Barking-by-the-Tower, after the death of his grandfather (1) Charles Young, and her daughter-in-law sang for a time as Mrs Lampe at the pleasure gardens and Sadler's Wells Theatre.

(5) **Esther** [Hester] **Young** [Mrs Jones] (*b* London, 14 Feb 1717; *d* London, bur. 6 June 1795). Contralto, sister of (3) Cecilia Young. She appeared in concerts from 1736 and created the role of Mauxalinda in Lampe's *The Dragon of Wantley*. She had other Lampe roles, played Lucy in John Gay's *The Beggar's Opera* for many years and in 1744 sang Juno and Ino in the première of Handel's *Semele*. It is sometimes stated that she went to Ireland with the Arnes in 1755, but in fact she sang at Covent

Garden throughout the 1755–6 season and in every year after that until her retirement in 1776. She married the music seller and publisher Charles Jones on 8 April 1762; by December 1785, a few years after his death, impoverished and seriously ill, she was being cared for with 'unremitting Tenderness' by her sister Mrs Lampe.

(6) **Isabella Young** (ii) [Mrs Scott] (*d* London, 17 Aug 1791). Mezzo-soprano, niece of (3) Cecilia Young. She studied with the bass Gustavus Waltz, first appearing in a concert with him on 18 March 1751, and sang in Arne's *Alfred*, *Rosamond* and *Eliza* in 1754. She became a distinguished concert and oratorio singer in London and the provincial festivals. She sang for Handel in the last few years of the composer's life and was Counsel (Truth) in the first performance of *The Triumph of Time and Truth* in March 1757. She was a soloist in the *Messiah* performances at the Foundling Hospital on a number of occasions. After appearing at Drury Lane as Titania in J.C. Smith's opera *The Fairies* (February 1755), she performed there regularly until 1777, singing between the acts, in musical interludes and afterpieces. She created roles in George Rush's English operas *The Royal Shepherd* and *The Capricious Lovers*. After her marriage to the Hon. John Scott (December 1757) she usually sang in concerts and oratorios as Mrs Scott, but on stage she continued to describe herself as Miss Young until 1769.

(7) **Elizabeth Young** [Mrs Dorman] (*d* London, 12 April 1773). Contralto, sister of (6) Isabella Young (ii). She went to Dublin with the Arnes in 1755, singing Grideline in his *Rosamond* at the Smock Alley Theatre. She returned to England with Arne in 1756, and was a shepherdess in his *Eliza* that December. After playing Lucy in *The Beggar's Opera* in June 1758 (billed as making her first appearance on any stage) she sang regularly at Drury Lane until 1772 and in some seasons at Finch's Grotto Gardens. Her lower voice meant she was given male or older women's parts. She created the roles of Agenor in Rush's *The Royal Shepherd* (1764) and the duenna Ursula in Dibdin's *The Padlock* (1768). She married the violinist Ridley Dorman in 1762.

(8) **Polly** [Mary, Maria] **Young** [Mrs Barthélemon] (*b* London, 7 July 1749; *d* London, 20 Sept 1799). Soprano, composer and keyboard player, sister of (6) Isabella Young (ii). She went with the Arnes to Ireland and impressed audiences in Dublin by singing 'perfectly in Time and Tune' in Arne's *Eliza* at the age of six. She remained in Ireland with Mrs Arne and in 1758, after hearing her play the harpsichord, Mrs Delany wrote: 'the race of Youngs are *born* songsters and musicians'. She appeared on stage in Dublin, where O'Keeffe admired her 'charming face and small figure' as Ariel in *The Tempest*. She returned to London to make her Covent Garden début in September 1762, singing and playing between the acts; the *Theatrical Review* commented on the agreeable innocence of her appearance: 'Her performance on the harpsichord, is equal to her excellence in singing'. After two seasons she moved to sing minor roles with the Italian opera company at the King's Theatre, where the violinist and composer François Hippolyte Barthélemon was leader of the orchestra. She married him in December 1766 and afterwards appeared mainly with him, in occasional seasons at the Italian opera, in oratorios and at the pleasure gardens. There were visits to Ireland, and a highly successful tour of the Continent in 1776–7. She sang in her husband's oratorio *Jefte* in Florence and gave concerts before the Queen of Naples and Marie Antoinette, at which their young daughter Cecilia Maria also sang. However, their careers did not flourish after this; in an injudicious letter (*Morning Post*, 2 November 1784) she complained of being refused engagements, styling herself 'an English Woman, of an unblemished reputation'. Haydn visited the Barthélemons when he was in England and at a concert in May 1792 he accompanied her in airs by Handel and Sacchini.

Maria Barthélemon published six sonatas for harpsichord or piano and violin (1776) and a set of six English and Italian songs op.2 (1786). The Barthélemons lived in Vauxhall and attended the Chapel at the Asylum for Female Orphans, where they came under the influence of the Swedenborgian preacher, Duché. She composed three hymns and three anthems op.3 (1795) for use at the Asylum and Magdalen Chapels, *The Weaver's Prayer* for a concert in aid of unemployed weavers and an ode on the preservation of the king op.5 (1795), with words by another Swedenborgian, Baroness Nolcken.

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OLIVE BALDWIN/THELMA WILSON

Young [Youngs], **(Basil) Alexander** (*b* London, 18 Oct 1920; *d* Macclesfield, 2 March 2000). English tenor. He studied at the RCM with Steffan Pollmann and made his début as Scaramuccio (*Ariadne auf Naxos*) at the 1950 Edinburgh Festival. In 1953 he sang Tom Rakewell in the English première of *The Rake's Progress*, a BBC studio production; he recorded his classic reading of this role in 1964 under Stravinsky's direction. He created Charles Darnay in Benjamin's *A Tale of Two Cities* (1953, BBC) and Philippe in Berkeley's *A Dinner Engagement* (1954, Aldeburgh), and sang in the British premières of Searle's *The Diary of a Madman* (1960, Sadler's Wells) as Poprichin and Henze's *The Bassarids* (1968, BBC) as Dionysus. He appeared at Covent Garden (1955–70), notably as Matteo (*Arabella*) and Britten's Lysander; at Sadler's Wells, where his roles included a highly amusing Count Ory, Almaviva, Gluck's and Monteverdi's Orpheus, Belmonte and Handel's Jupiter and Xerxes; and with the WNO and Scottish Opera, creating Cicero in Hamilton's *The Catiline Conspiracy* (1974, Stirling). He also sang extensively in concert and oratorio, and from 1973 to 1986 was director of singing at the RNCM. Young was a stylish singer with a silvery tenor which he

used with innate musicianship, as can be heard in his many recordings of operas and oratorios by Handel.

HAROLD ROSENTHAL/ALAN BLYTH

Young, Douglas (*b* London, 18 June 1947). British composer. He won the composition scholarship to the Royal College of Music, London (1966–70) and continued postgraduate studies with Milner and Pousseur. He won the Karl Rankl Prize for orchestral composition in 1970, by which time he was working professionally as a freelance composer. In 1974 he founded the ensemble Dreamtiger.

His early work *The Listeners* (1967) holds the key to his later development. It interleaves two contrasting poems by Walter de la Mare – one set to magical gamelan sonorities, the other to dynamic music redolent of Stravinsky and Berg. The implicit conflict between East and West was explored further in *Canticle* (1970), with its sinuous melodies and Messiaen-like rhythmic structure. Throughout the 1970s Young aimed to absorb and transcend the influence of the postwar avant garde. Increasing interest in non-European culture and popular music (from Irish folk music to rap) progressively transformed his work, and the driving rhythms and pure melodic energy of *Slieve League* (1979) announced a decisive change. His scores for the Royal Ballet led to a commission from the Bayerische Staatsoper in Munich for a full-length ballet. The result, *Ludwig* (1986), with its kaleidoscopic fusion of musical languages, was hailed by the German press as a perfect exemplar of postmodernism, although it was only later that Young became acquainted with the work of writers such as Queneau, Calvino and Kundera who then influenced his artistic outlook. During the 1990s Young concentrated almost exclusively on chamber music. The string quartet *Mr Klee Visits the Botanical Gardens* (1990–93) is the first in a series of works inspired by Klee and other 20th-century painters (in whose work Young finds a freedom of invention lacking in music). In his collection of piano pieces *Herr Schoenberg Plays Ping-Pong* (1992–9) Young widened his scope to encompass jazz, popular dance music, film scores and even advertising jingles – transformed into a personal musical universe that has the same sense of fun and daring as Calvino's *Cosmicomics*.

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(*selective list*)

Stage: Ludwig 'Fragments from a Mystery' (ballet, 2), DAT tape, Munich, 1986; The Tailor of Gloucester (op, 4, Young, after B. Potter), London, 1989; The Lost Puzzle of Gondwana (children's adventure story, M. Blackman), London, 1999

Orch: Departure, 1970; Aubade, small orch, 1972–3; Circus Band & Other Pieces (after Ives), 1977–80; Virages, vc, large orch, 1978; Night Journey under the Sea, large orch, 1980–82; Lament, sitar, orch, 1984

Chorus and orch: Railway Fugue (R.L. Stevenson), spoken chorus, perc ens, 1965; The Listeners (dramatic cant., W. de la Mare), S, female chorus, perc ens, chbr ens, 1967; The Hunting of the Shark (dramatic cant., L. Carroll), nar, chorus, pf, small orch, 1982; Actualité (Current Affairs) (cabaret cant., various texts), chorus, str, pf, perc, 1997–9

Choral unacc.: Canticle (W.H. Auden: New Year Letter), SATB/SSATBB, 1970; Lullaby of the Nativity (medieval anon.), SSA, 1978

Other vocal: 4 Nature Songs (R. Herrick, W. Shakespeare, W.B. Yeats), S, pf, 1964–77; Chbr Music (J. Joyce), S, gui, 1976–82; 2 Cabaret Songs (A. Brownjohn), S, ens, 1987; Cada canción (F. García Lorca), v, pf, 1987

Inst: Columba, in memoriam Luigi Dallapiccola, pf, 1977; Trajet/inter/lignes, a fl/fl/pic, perc, 1978; Slieve League, vn, va, 1979; Dreamlandscapes 'Portrait of Apollinaire', pf, 1979–85; Symbols of Longevity (on Korean Paintings), cl, 1983–99; Lines Written on a Sleepless Night, str trio, 1985–99; Mr Klee Visits the Botanical Gardens, str qt, 1990–93; Wolferl at Berggasse 19, vc, pf, 1991–9; Sir Edward at Garmisch, vn, 1992–6; Herr Schoenberg Plays Ping-Pong, pf, 1992–9; The Excursions of Monsieur Jannequin, pf, 1997–; '. . . if, on a Winter's night, Schubert . . . ', vc, pf, 1997–9; The Eternal Waterfall (Microcosmicomics), vc, pf, 1998

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PETER HILL

Young, John (*b* ?London, *c*1672; *d* London, *c*1732). English music printer, publisher and instrument maker. The researches of Dawe, together with those of Ashbee, have helped clarify the identification of members of this family. Young's father was also John, but since he was still alive in 1693, he was evidently not, as earlier surmised, the John Young who was appointed musician-in-ordinary to the king as a viol player on 23 May 1673 and who had died by 1680 (according to the Lord Chamberlain's records). Young junior was apprenticed to the music seller and publisher John Clarke, and was established on his own by 1695. His publications included *A Choice Collection of Ayres for the Harpsichord or Spinett* by Blow and others (1700), William Gorton's *A Choice Collection of New Ayres, Compos'd and Contriv'd for Two Bass-Viols* (1701), *The Flute-Master Compleat Improv'd* (1706), the fifth and sixth editions of Christopher Simpson's *Compendium* (1714) and other works. Some were issued in conjunction with other publishers, including Henry Playford, Thomas Cross, John Cullen, John Walsh and John Hare, so that such works as Jeremiah Clarke's *Choice Lessons for the Harpsichord or Spinett* (1711), and editions of *The Dancing Master*, *Wit and Mirth, or Pills to Purge Melancholy* and Purcell's *Orpheus britannicus* include his imprint. A number of interesting works known to have been published by Young are now lost, including John Banister's *The Compleat Tutor to the Violin* (1699), Philip Hart's *A Choice Set of Lessons for the Harpsichord or Spinet* (1702) and Alex Roathwell's *The Compleat Instructor to the Flute* (1699). Young also had a high reputation as a violin maker. His violin-playing sons, John (*b* London, 23 Aug 1694) and Talbot (*b* London, 25 June 1699; *d* London, bur. 24 Feb 1758), both joined the business. John in turn had a son, yet another John Young (*b* London, 1 March 1718; *d* London, 30 April 1767), who was a violinist and organist. Talbot Young became the best-known violinist of the family and was a member of the King's Music from 1717. With his father, Maurice Greene and others, he established a series of weekly music meetings from about 1715. Held initially at the Youngs' premises, they eventually moved to nearby taverns, and from the mid-1720s became known as the Castle Society concerts. Talbot was also organist of All Saints, Bread Street (1729–58), and a Gentleman of the Chapel Royal from 1719. About 1741 the Youngs' business passed into the hands of Peter Thompson, who had probably had an association with the firm since about 1731.

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PETER WARD JONES

Young, La Monte (Thornton) (*b* Bern, ID, 14 Oct 1935). American composer and performer. As a child he learned the guitar and cowboy songs from his aunt Norma before taking up the saxophone at the age of seven. He studied first with his father Dennis, a sheep-herder, then with his great-uncle Thornton, a bandleader, and from 1951 to 1954 at the Los Angeles Conservatory with William Green, who also taught him the clarinet. Young played extensively in blues and jazz bands in Los Angeles throughout the mid-1950s, as well as in the orchestra, dance band and jazz combo at Los Angeles City College (1953–6), while studying counterpoint privately with Leonard Stein (1955–6). He took undergraduate courses at Los Angeles State College (1956–7) and at UCLA (BA 1958), where he studied with Robert Stevenson, and did postgraduate work at the University of California in Berkeley (1958–60). Early in his first term he showed the Trio for Strings (1958) to his composition teacher Seymour Shifrin, who organized its first performance at his home in an unsuccessful attempt to show Young the error of his ways. The Trio – composed entirely of long tones and rests, some lasting a minute or more – is now generally recognized as a defining work in the minimalist movement, and Young as its founder.

The spaciousness of the piece, which remains a model for Young's output as a whole, is on one level a reflection of the spaciousness of his upbringing until his teens and, on another, of his fascination with variegated environmental drones – from the wind blowing through the logs of the cabin where he was born, to the transformer he would listen to beside his grandfather's gas station, to the motors he would sing along with in the machine-shop where he worked after school. Young himself cites gagaku and the static elements of Webern – which he 'telescoped' by extending them exponentially – as the principal musical influences on the Trio. He encountered another major influence at Stockhausen's (1959) Darmstadt summer course seminar, which featured the music of Cage, much of it performed live by David Tudor. Back in Berkeley, Young's performances of Cage-inspired scores drew ridicule on campus but found a sympathetic ear in the choreographer Ann Halprin, who invited Young and his fellow student Terry Riley to accompany her troupe with *outré* friction sounds, such as tin cans scraped across glass for the duration of a performance.

In 1960 Young went to New York on a Hertz travelling fellowship to study electronic music with Richard Maxfield at the New School for Social Research. He organized the first loft-concert series in the city at Yoko Ono's studio shortly after his arrival and edited the proto-Fluxus *An Anthology* of avant-garde art (published after numerous delays in 1963), including his own *Compositions 1960*. Termed 'concept art' by the writer Henry Flynt, these pieces ranged from the purely abstract (e.g. no.15 'This piece is little whirlpools in the middle of the ocean') to those with a minimal aural component (e.g. no.2 'Build a fire in front of the audience'). In 1963 Young founded the Theatre of Eternal Music, playing virtuoso sopranino saxophone with the viol player John Cale, the violinist Tony Conrad, the percussionist Angus MacLise, and the vocal drone of the calligrapher and light artist Marian Zazeela, whom he married that year.

It was Riley's *In C* (1964) which inaugurated the style of modular repetition adapted by other minimalists. Nonetheless, although Riley's innovation grew out of his own early tape-loop compositions, Young had himself experimented with radical repetition as early as *arabic numeral (any integer)* in 1960, the integer in question being the number of times a note, chord or sound (in '923' a gong struck with a mallet, in '1698' a forearm piano cluster) was repeated in a given realization. However, his more profound influence on minimalism, new age music and rock was in his gradual extension of durations, beginning with the radical sustenance of the Trio, moving on to the even longer tones of *Four Dreams of China* and reaching the fully fledged drones of *The Tortoise, his Dreams and Journeys* in 1964. With the departure of MacLise for India, the rhythmic element was removed and the Theatre, singing and playing over the drone of, first, the aquarium motor of the eponymous tortoise, and later of sine wave oscillators which could theoretically extend tones *ad infinitum*, more closely approximated the 'eternal music' of its title. In the same vein Young and Zazeela began creating Dream Houses – long term installations comprised of the otherworldly beauty of Zazeela's light art uncannily complementing that of Young's drones. (A six-storey Dia Art Foundation environment in Tribeca operated from 1979 to 1985; the most recent Dream House, projected to last seven years, opened nearby in 1993.) By 1964 those drones were tuned in just intonation, and Young's revival of this tuning rivals in importance that of his extended durations.

His research bore fruit in *The Well-Tuned Piano*, a riposte to *The Well-Tempered Clavier* in its rejection of equal temperament and its compromises. Beginning as a 45-minute tape piece in 1964, the work has now extended to 384 minutes in performance, developing from an intriguing experiment to an epic masterpiece. The work explores often exotically named chordal areas, alternating slow single-note sections with 'clouds', in which the keys are struck in such rapid succession as to create the illusion of a sustained chord with their haze of harmonics. The slower sections evoke the *alap* of classical Indian music, which Young studied with master Kirana vocalist Pandit Pran Nath from 1970 until his death in 1996. Those studies have also borne fruit in Young's return to his blues roots in the 1990s with the Forever Bad Blues Band. While his early improvisational performances with the band were, by Young's standards, short (under an hour) explorations of a standard 12-bar blues progression in just intonation, more recent performances, prefaced with a slow mode-establishing section again reminiscent of *alap*, have extended to nearly three hours. As with *The Well-Tuned Piano*, the elaboration has been qualitative as well as quantitative, a visionary exfoliation of the spirituality of the visceral blues form in a manner hitherto unimagined.

After several rescorings of the *Trio*, Young returned to long-tone string writing in *Chronos Kristalla*, commissioned by the Kronos Quartet. A constant in all these varied efforts has been his desire, as he has put it, to 'get inside a sound' – whether a set of computerized harmonics held for the duration of an installation or the I, IV or V chords of the blues explored over a pedal for 15 minutes.

The same desire to confront the listener on a neurological level led him earlier in his career to extreme dynamic levels, causing him, in 1964, to withdraw his soundtracks for Andy Warhol films when the management of the Lincoln Center insisted on lowering the volume. More recently, Young has achieved his aim more subtly with electronic equipment capable of generating bass frequencies that are felt as much as heard.

His uncompromising perfectionism has unfortunately restricted recordings and thus, despite international touring, Young is perhaps more widely heard of than heard. He withdrew from a Columbia Records contract in 1968 rather than accept an overdub, and remained relatively obscure while later exponents of minimalism gained notoriety. However, his work has appeared on Edition X, Shandar, Disques Montaigne, Bridge and most notably Gramavison, which released a five-disc *The Well-Tuned Piano* (18-8701-2, 1987), *The Second Dream of the High-Tension Line Stepdown Transformer* (R279467, 1991), and a two-disc recording of the Forever Bad Blues Band entitled *Just Stompin'* (R279487, 1993).

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ELECTRONIC, MIXED-MEDIA, AND SOUND ENVIRONMENTS

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[untitled], sopranino sax, vocal drones, various insts, 1962–4; realizations incl.: B♭ Dorian Blues, 1963, The Overday, 1963, Early Tuesday Morning Blues, 1963; Sunday Morning Blues, 1964

Pre-Tortoise Dream Music, sopranino sax, s sax, vocal drone, vn, va, sine waves, 1964

The Tortoise, His Dreams and Journeys, vv, various insts, elec drones, 1964–; realizations incl.: Prelude to The Tortoise, 1964; The Tortoise Droning Selected Pitches from The Holy Numbers for The Two Black Tigers, The Green Tiger and The Hermit, 1964; The Tortoise Recalling The Drone of The Holy Numbers as They Were Revealed in the Dreams of The Whirlwind and The Obsidian Gong and Illuminated by The Sawmill, The Green Sawtooth Ocelot and The High-Tension Line Stepdown Transformer, 1964

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FOR CONVENTIONAL FORCES

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EDWARD STRICKLAND

Young, Lester (Willis) [Pres, Prez] (*b* Woodville, MS, 27 Aug 1909; *d* New York, 15 March 1959). American jazz tenor saxophonist.

1. LIFE. Young grew up in the vicinity of New Orleans and later Minneapolis. His father, Willis Handy Young, taught all his children instruments and eventually formed a family band that toured with carnivals and other shows. Young learnt the violin, trumpet and drums, and settled on the alto saxophone by about the age of 13. After one of many disputes with his father, he left the family band at the end of 1927 and spent the following years performing with various groups, including Art Bronson's Bostonians, with whom he took up the tenor saxophone, and Walter Page's Blue Devils. Early in 1932 Young joined the Thirteen Original Blue Devils, and while on tour in Oklahoma City met Charlie Christian. He then made Kansas City his base, and played with the Bennie Moten–George E. Lee Band, Clarence Love, King Oliver and, on one night in December 1933, Fletcher Henderson, then on tour with his star saxophonist, Coleman Hawkins.

In 1934 Young joined Count Basie, beginning an association that eventually led to national recognition. He left Basie at the end of March as a provisional replacement for Hawkins in Henderson's band. Henderson's musicians rejected Young's very different approach to the saxophone, however, and he left after a few months. For the next year he performed mostly around Kansas City and Minnesota on a freelance basis. By 1936 Young had resumed his association with Basie. In November of that year, with a unit from Basie's band, he made his first recordings. His solos on *Lady be Good* and *Shoe Shine Boy* (Voc.) were immediately regarded by musicians, many of whom learnt them note for note. During the next few years, as Basie's band became more famous, Young was prominently featured on its recordings (for example, *Jumpin' at the Woodside*, 1938, Decca, and *Clap hands, here comes Charlie*, 1939, Voc.) and broadcasts. Although he received mixed reviews from the critical establishment, the younger generation of musicians, including Dexter Gordon, Illinois Jacquet and others, were enthusiastic about his music. His small-group performances, particularly *Lester leaps in* (1939, Voc.) and his many recordings with Billie Holiday (notably *All of me*, 1941, OK), were especially influential.

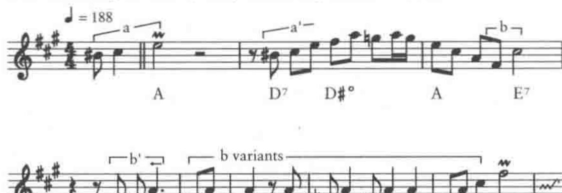
Young left Basie in December 1940 to form his own small band, which performed in New York. In May 1942 he led a band with his brother Lee (drums), which performed in Los Angeles and New York. When he rejoined Basie in December 1943 Young came to the notice of the general public and also a new generation of jazz musicians, among them John Coltrane, Sonny Rollins and Stan Getz. In 1944 he won first place in the *Down Beat* poll for tenor saxophonists, the first of many such honours.

On 30 September 1944 Young was drafted into the army but was court-martialled the following February for drug abuse. After serving several months in detention barracks in Georgia, he was released at the end of 1945 and resumed recording and performing in Los Angeles. At his first recording session he produced a masterpiece, *These Foolish Things* (Phil/Ala.).

Beginning in 1946 Young spent part of almost every year playing with Jazz at the Philharmonic, touring the rest of the time with his own small groups. From 1947 he developed and modified his approach successfully – his use of double time and the choice of repertory showing the influence of bop. However his health was becoming increasingly affected by an addiction to alcohol, and from about 1953 until his death his recordings were noticeably less consistent. Still, he was able to produce some of his best work on concert recordings such as *Prez in Europe* (1956, Onyx). He made guest appearances with Basie's band in 1952–4 and again at the Newport Jazz Festival in 1957 and in early 1959 he began an engagement at the Blue Note club in Paris. He made his last recordings there in March, shortly before his death.

2. MUSIC. Young was one of the most influential musicians in jazz. His style was viewed as revolutionary when he was first recorded during the late 1930s, and it was a primary force in the development of modern jazz in general and the music of Charlie Parker in particular. The only influences to which Young ever admitted were two white saxophonists of the 1920s, Jimmy Dorsey and Frankie Trumbauer, especially the latter. Both possessed exceptional technique and a light, dry sound. Dorsey was fond of timbral effects achieved through low honks and alternative fingerings, and Young carried these further. From Trumbauer, Young adopted a strong sense of musical form, which was apparent even in his earliest recordings, such as *Lady be Good* (ex.1) with its short motivic and rhythmic constructions, each building upon its predecessor. Young's beautiful and delicate sound must be heard in order to appreciate fully the impact of this solo.

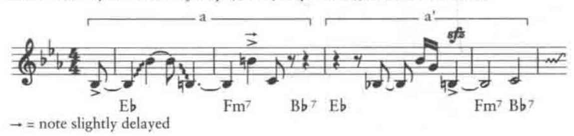
Ex.1 From *Lady be Good* (1936, Voc. 3459); transcr. L. Porter



← = note slightly anticipated
⁂ = pronounced vibrato

Young's work of the 1940s and 50s was different in style from that of his early years, but not necessarily inferior, as many critics have claimed. His tone was much heavier and his vibrato wider. He was more overtly emotional and filled his solos with wails, honks and blue notes. He drew more heavily on a small repertory of formulas, especially simple ones such as the arpeggiation of the tonic triad in first inversion at phrase endings. His solos also contained astonishing leaps and bold contrasts (ex.2), relying more on the alternation of repetition and surprise than on motivic development. Significantly, musicians have praised his recordings of the 1940s alongside his early ones, indicating a clear appreciation of their musical value.

Ex.2 From *After Theatre Jump* (1944, Key. 1302); transcr. L. Porter



→ = note slightly delayed

Young's impact on the course of jazz was profound. His superb melodic gift and logical phrasing were the envy of musicians on all instruments, and his long, flowing lines set the standard for all modern jazz. His personal formulas are now the common property of all jazz musicians, and recur in countless jazz compositions and improvisations. Sadly, the public, while familiar with Young's name, has little awareness of his music and its role in jazz history. The feature film *Round Midnight* (1986), which was dedicated to Young and Bud Powell, was largely based on Young's life story.

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LEWIS PORTER

Young, Neil (*b* Toronto, 12 Nov 1945). Canadian singer-songwriter and guitarist. He emerged in the late 1960s as a member of the critically acclaimed, Los Angeles-based rock band Buffalo Springfield. He subsequently gained mass exposure in the 'supergroup' Crosby, Stills, Nash and Young. This widespread fame co-existed in the late 1960s and early 70s with his growing reputation as a singer-songwriter and collaborator with bands such as Crazy Horse and the Stray Gators. His early solo work with Crazy Horse – including the albums *Everybody knows this is Nowhere* (1969) and *After the Gold Rush* (1970) – has proved particularly enduring. On these albums his fragile, expressive tenor, and jagged, lyrical lead guitar grace an eclectic mixture of styles, including acoustic ballads, driving rock and lighter country-rock. He coupled these gifts with a melodic songwriting style and with pessimistic and occasionally enigmatic lyrics in such early songs as *Broken Arrow* and *Expecting to Fly* (both with Buffalo Springfield), and *Cowgirl in the Sand*

(1969) and *Only love can break your Heart* (1970) from the early solo albums. Songs such as *Cowgirl in the Sand* and *Southern Man* (1970) provided ample solo space for his guitar playing, but the ecstatic one-note solo in *Cinnamon Girl* (1969) best exemplifies his minimalist tendencies. The epic narrative *Cortez the Killer* (from *Zuma*, 1975) broke new ground for Young in terms of subject matter and displayed an intense lyricism in the extended guitar solo. *Harvest* (1972), featuring predominantly folk and country-styled material, was his most successful album in commercial terms, but drew mixed critical notices.

Young remained highly productive and commercially successful throughout the 1970s and continued his occasional collaborations with Stephen Stills (*Long May You Run*, 1976) and Crazy Horse (*Rust Never Sleeps*, 1979). During the 1980s his eclecticism became even more extreme, ranging through acoustic rock, hard rock, techno-pop, rockabilly, country and rhythm and blues. The title song from the rhythm and blues album *This Note's for You* (1987) criticized pop artists who made TV commercials; the video of the title song was initially banned by MTV before eventually winning an award for Best Video of the Year. By the end of the decade Young showed signs of abandoning the almost wilful eclecticism of the preceding years. *Freedom* (1989), followed by *Ragged Glory* (1990) with Crazy Horse, were both critical successes and his most commercially successful work for a decade. He was recognized as a predecessor to the grunge bands of the 1990s by many of the younger musicians, principally for his guitar style (which since the late 1960s has been characterized by heavy distortion and ringing, open chords) and for his highly individualistic, anti-commercial stance. This recognition resulted in *Mirror Ball* (1995), a collaboration with Pearl Jam.

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DAVID BRACKETT

Young [Younge], **Nicholas.** *See* YONGE, NICHOLAS.

Young, Percy M(arshall) (*b* Northwich, Cheshire, 17 May 1912). English writer on music and music educationist. He was educated at Christ's Hospital (1924–30) and read English, music and history as an organ scholar at Selwyn College, Cambridge (1930–34; MusB 1933). He was director of music at Stranmillis Teachers Training College, Belfast, from 1934 until 1937, when he took the MusD at Trinity College, Dublin. From 1937 to 1944 he was music adviser to the city of Stoke on Trent. In 1944 he became director of music at Wolverhampton College of Technology; there he also formed a choir which gave many performances, particularly of lesser-known works by Handel. Since 1970 he has been a visiting scholar and lecturer at numerous colleges in the USA.

Young is an exceptionally fluent and prolific writer. His books include short popular biographies and several volumes for younger readers. Many of his more substantial writings are based on a lively, fresh and industrious, if not always highly discriminating, examination of source material; these include original research on Elgar and useful surveys of the British choral tradition and British music generally. As a composer Young has been equally prolific: his works include a Fugal Concerto for two pianos and strings (1954), a *Festival Te Deum* for massed voices, semichorus and organ (1961) and much unpublished music for brass ensembles. He has edited Handel's *Saul* for the Hallische Händel-Ausgabe (Leipzig, 1972), Arne's cantata *The Lover's Recantation* (Leipzig, 1988), and Elgar's *The Spanish Lady*, for the Elgar complete edition (London, 1991).

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DAVID SCOTT/R

Young, Simone (*b* Sydney, 21 March 1961). Australian conductor. She studied composition and piano at the NSW Conservatorium and made her conducting début at the Sydney Opera House in 1985. In 1987 she was engaged as an assistant conductor at the Cologne Opera, and in 1993 was appointed Kapellmeister at the Berlin Staatsoper. Young has been the first woman to conduct at the Vienna Volksoper (1992) and Staatsoper (1993), the Opéra-Bastille (1993) and the Staatsoper in Munich (1995). Other important débuts have included Covent Garden (1993), the Metropolitan Opera (1995), both in *La bohème*, and the Munich PO (1996). Her repertory extends from Mozart to contemporary music, with special emphasis on Wagner and Strauss, and her performances have been acclaimed for their exciting theatricality. In 1997 Young embarked on a *Ring* cycle at the Vienna Staatsoper.

CAROL NEULS-BATES

Young, Victor (*b* Chicago, 8 Aug 1900; *d* Palm Springs, CA, 10 Nov 1956). American composer, conductor and violinist. He began to play the violin at the age of six, and four years later went to live with his grandfather in Warsaw, where he studied at the conservatory. He made

his début as a soloist with the Warsaw PO in 1917. In 1920 he returned to the USA, and the following year made his American début at Orchestra Hall in Chicago. Between 1922 and 1929 he was a leader in movie theatres, a musical supervisor of vaudeville productions, a violinist and arranger for Ted Fiorito's orchestra, and the assistant musical director of the Balaban and Katz theatre chain.

He first worked for radio in 1929, and in 1931 became musical director for Brunswick Records, where in 1932 he arranged and conducted several selections from *Show Boat* with soloists, chorus and orchestra; released on four discs, it was the first American album ever made from the score of a Broadway musical. In 1935 he moved to Hollywood, where he formed his own orchestra and joined the staff of Paramount Pictures.

During the next 20 years Young composed and conducted music for many television and radio shows and record albums, and wrote scores (some with collaborators) for over 225 films. He also composed instrumental pieces (some of which originated in film scores), two Broadway shows and a number of popular songs. He had a gift for writing pleasing melodies but his music for the most part is conventional. His film scores are often overwrought and incorporate excessively sentimental string writing, but they are dramatically adequate and occasionally even eloquent. He won an Academy Award (posthumously) for his score to *Around the World in 80 Days*.

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(*selective list*)

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SONGS

Sweet Sue (W.J. Harris), 1928; 9 songs, incl. A Hundred Years from Today, in Blackbirds of 1933 (revue); Sweet Madness, in Murder at the Vanities (musical play), 1933; Stella by Starlight (N. Washington; from the film: The Uninvited, 1944); Love Letters (E. Heyman; from the film, 1945); The Searching Wind (Heyman; from the film, 1946); Golden Earrings (J. Livingston and R. Evans; from the film, 1947); My Foolish Heart (Washington; from the film, 1949); Our Very Own (J. Elliot; from the film, 1949); Alone at Last (B. Hilliard; from the film: Something to Live For, 1952); When I Fall in Love (Heyman; from the film: One Minute to Zero, 1952); Wintertime of Love (Heyman; from the film: Thunderbirds, 1952)
Bon Soir (Heyman; from the film: A Perilous Journey, 1953); Call of the Faraway Hills (M. David; from the film: Shane, 1953); Change of Heart (Heyman; from the film: Forever Female, 1953); The world is mine (S. Adams; from the film: Strategic Air Command, 1955); Around the World in 80 Days (H. Adamson; from the film, 1956); I only live to love you (M. Gordon; from the film: The Proud and Profane, 1956); Written on the Wind (S. Cahn; from the film, 1956)

INSTRUMENTAL

for orchestra unless otherwise indicated – most composed 1935–52

Arizona Sketches; Columbia Square; Elegy to F. D. R.; For Whom the Bell Tolls; Hollywood Panorama; In a November Garden; Leaves of Grass (after W. Whitman); Overnight; Travelin' Light; Manhattan Concerto, pf, orch [based on the film scores]; Pearls on Velvet, pf, orch; Stella by Starlight, pf, orch [based on the film score The Uninvited]; Stephen Foster, str qt

Principal publishers: Famous, Joy, Northern, Paramount

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CLIFFORD McCARTY

Young [Joungh], **William** (*d* Innsbruck, 23 April 1662). English composer and viol player. He was among the 17th-century English musicians who served at continental courts and carried to them a knowledge of the then much admired English manner of performance on the viol. Jean Rousseau, in his *Traité de la viole* (Paris, 1687/*R*), referred to the European reputations of some of these players and mentioned three in particular, among them 'Joung auprès du Comte d'Insbruck'. Nothing is known of Young's early life, though the presence of five-part dances in a manuscript associated with Worcester in the 1640s (*GB-Ob* Mus.Sch.E.415–18) suggests that he was already an established composer before he left England, and possibly that he came from the West Country.

The spelling 'Joungh' found in some sources of his music suggests that he may already have been with Ferdinand Karl when the latter was Governor of the Netherlands before becoming archduke of Innsbruck in 1646. He had certainly entered the archduke's service by 1652. Between February and May of that year Ferdinand Karl and his wife Anna de' Medici undertook an Italian journey on which Young accompanied them as one of their valets to Mantua, Parma, Modena, Florence and Ferrara. Subsequently he was one of those who accompanied the court from Innsbruck to Milan and in 1654 was probably the English musician referred to in the court records as having received 100 ducats from the Emperor Ferdinand III when Ferdinand Karl's musicians, among whom was Antonio Cesti, visited Regensburg.

In 1655, after her abdication from the Swedish throne, Queen Christina was received into the Catholic Church at Innsbruck. She was entertained there for ten days and recorded the great pleasure Young's viol playing gave her. At this time he was regarded as one of the finest viol players in Europe, a judgment echoed by other guests on that occasion. A year later the English merchant Robert Bargrave visited Innsbruck and heard Young, whom he described as 'groom of the bedchamber and chief violist to the archduke'. On 26 August 1660 Young travelled to England but soon returned to Innsbruck, where his death was recorded in the register of St Jakob. The William Young who served in London from 1660 to 1670 as a violinist in the royal music of Charles II has often been confused with the composer, but does not seem to have been related to him; he came from Ripon.

Young's compositions for the viol played lyra-way are important; a few were published, but many others remain in manuscript. He continued to employ the technique in Innsbruck, for Bargrave stated that he had developed there an eight-string viol to be played lyra-way. The

fantasias for viols represent Young working in the mid-century style of consort music akin to that of Locke. The sonatas, on the other hand, show strong Italian and German influences. The journey through Italy in 1652 must have brought Young into direct contact with the developing sonata style there, a contact reinforced by the presence of Italian musicians working in Innsbruck. The pattern of his 1653 collection is similar to that of many Italian publications of the time, and such features as the use of the title 'canzona' for imitative movements and, on occasion, of the rhythmic metamorphosis of themes reflect the same influence. The disposition of instruments, however, such as the preference for three or four violins in the published sonatas and the combination of violin, bass viol and continuo that occurs in several unpublished sonatas, is more in line with Germanic usage. Young's 1653 collection is the earliest set of works entitled 'sonata' by an English composer, and his use of the term canzona was a precedent followed by Purcell. A copy of the collection was in Thomas Britton's library, and items from it are in a Restoration manuscript in Oxford.

WORKS

[11] Sonate à 3, 4, 5 con alcune [19] allemand, correnti e balletti à 3 (Innsbruck, 1653/*R*); 3 sonatas, 19 dances, 2 vn, b, bc, 7 sonatas, 3 vn, b, bc, 1 sonata, 4 vn, b, bc; ed. in DTÖ, cxxxv (1983)
3 sonatas (d, C, D), vn, b viol, bc, *GB-DRc*; 2 (d, C) ed. D. Beecher and B. Gillingham (Ottawa, 1983); 1 (D) ed. P. Evans (London, 1956)
9 fantasias, tr, t, b, bc, *Lbl*, *Lgc*; ed. R. Morey (London, 1984–6) [possibly the 'Fantasias for viols of three parts' announced in 1669[5]]

39 pieces, lyra viol, 1651[6], *A-ETgoëss*, *D-Kl*, *F-Pc*, *GB-Cu*, Cheshire County Record Office, Chester, *Lbl*, *Mp*, *Ob*, *US-LAuc*
23 pieces, 2 b viols, *A-ETgoëss*, *GB-DRc*, *Ob*
3 pieces, b viol, bc, *A-ETgoëss*, *GB-DRc*, *Lcm*
30 pieces, b viol; *A-ETgoëss*, *HAdolmetsch*, *Ob*, *PL-Wtm*; 29 ed. U. Rappen (Hannacroix, nr Ravena, NY, 1989)

5 dances, a 5, *GB-Ob* (inc.)
6 dances, 2 tr, b, *Ob*; ed. W.G. Whittaker (London, 1930)
2 dances, tr, t, b, *US-NH*
Mr Young's [8] Sharp Airs, tr, b, bc, *GB-Ob*
Mr Younges [11 dances] for two Lyra Viols, tr, b, bc [? 2 lyra viol pts missing], *Ob*
2 dances, tr, b, *US-NH*
Almain, vn, *GB-Ob*

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MICHAEL TILMOUTH/PETER HOLMAN

Young Chang. South Korean firm of instrument makers. Founded in 1956 to assemble upright pianos from imported components, the company began its own manufacture in 1968 and profited from the country's booming economy. Though pianos imported to the USA in early years were reported as having insufficiently seasoned lumber, improved methods have overcome these difficulties. Manufacturing and shipping systems are sophisticated and automated, and in 1996 the company opened a huge factory in Tianjin, China. The quality of recent instruments is high. The concert grand has attracted favourable notice, and the uprights are sturdy and sonorous. The company has subsidiaries in Canada, the USA and Europe. In 1985 Young Chang purchased the Weber name at the dissolution of the Aeolian Corporation and in 1990 bought Kurzweil Musical Systems, which produces very sophisticated electronic pianos and MIDI controllers. Production in the mid-1990s was about 120,000 annually, with the opening of the Tianjin factory expected to raise the figure substantially.

EDWIN M. GOOD

Young Poland. A group of 20th-century Polish composers, including Fitelberg, Różycki, Szymanowski and Szeluto. The term 'Young Poland' was proposed in 1898 by Artur Górski with reference to literature; his aim was to postulate the idea of rebirth in that medium. In music a similar plea was made by Feliks Jasieński in 1901. The revolutionary events that occurred in Russia in 1905 brought a heightened degree of expectation of political and artistic change in the Polish territories. It was expected that the musical spirit of Young Poland would assume an important role in concerts of contemporary music at the Warsaw Philharmonic Hall, and there, on 6 February 1906, a concert was given presenting works by all of the above named composers. The following concert reviews labelled them as '*Młoda Polska w muzyce*' ('Young Poland in music'). Although this term was later used in a much wider context, referring also to other contemporary Polish composers, generally the label became synonymous with these four composers. There were also, however, other reasons for regarding these composers as constituting a recognizable group. In the autumn of 1905 Fitelberg, Różycki, Szymanowski and Szeluto founded the *Spółka Nakładowa Młodych Kompozytorów Polskich* (Young Polish Composers' Publishing Company) under the financial patronage of Prince Władysław Lubomirski. The publishing house appointed to represent their company was Albert Stahl in Berlin. The group did not formulate mottos or aim to present a collective view regarding creative or artistic ideas. They did, however, share the same broad views on art and the role of the creative artist; they claimed the right to artistic freedom and respect towards their chosen path. The group aimed to achieve support for new Polish music through the publication of works by its members, but it was also open to other composers; concerts were organized abroad as well as in Poland. (There is a clear analogy here with Belyayev's publishing company in Russia and Koussevitsky and Rakhmaninov's joint project in Berlin.) Contrary to the views held by some, Karłowicz did not formally belong to this group; he was nevertheless a supportive observer, and gave them his permission to publish his song *Pod jaworem* ('Under the Sycamore Tree'). The publishing company lasted until about 1912 when Różycki joined Hansen, a Danish firm, and Szymanowski, the true exponent of Young Poland, signed with Universal Edition, Vienna. From this point the artistic paths of the founding members of the company diverged.

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TERESA CHYLIŃSKA

Youngs, Alexander Basil. *See* YOUNG, ALEXANDER.

Youth and Music. An organization founded in London in 1954 by Robert Mayer, after the model of the continental JEUNESSES MUSICALES (to which it is affiliated), to bridge the gap between his concerts for children and ordinary concert and opera performances particularly by organizing block attendance at performances. It is supported by a number of trusts, the Arts Council and by commercial sponsorship.

HENRY RAYNOR/R

Yradier (y Salaverri), Sebastián de. *See* IRADIER SEBASTIÁN DE.

Yriarte, Tomás de. *See* IRIARTE, TOMÁS DE.

Ysaac [Ysac], **Henricus** [Heinrich]. *See* ISAAC, HENRICUS.

Ysaÿe, Eugène(-Auguste) (*b* Liège, 16 July 1858; *d* Brussels, 12 May 1931). Belgian violinist, conductor and composer. His first music teacher was his father, a violinist (a pupil of François Prume) and conductor of amateur music societies. Ysaÿe began studying with Désiré Heynberg at the Liège Conservatory in 1865, but he was an unsettled child and his attendance irregular, so that the lessons with Heynberg were discontinued in 1869. However, he returned to the Conservatory in 1872 and joined Rodolphe Massart's class. He was unanimously adjudged co-winner with Guillaume Remy of the Conservatory's silver medal in 1874, and also won a bursary which enabled him to take lessons with Henryk Wieniawski in Brussels and then study with Henry Vieuxtemps in Paris. Four years spent attending lectures and concerts in the French capital helped him to make useful artistic contacts. In 1879 he became leader of the Bilse orchestra in Berlin and he stayed there until 1882.

At this time the patronage of Anton Rubinstein brought him his first important contracts as a soloist (in Scandinavia, Russia and Hungary). He returned to Paris in autumn 1883, and soon had many European engagements. He maintained close links both with the great French masters of the day – Saint-Saëns, Franck and Fauré – and with rising composers such as d'Indy and Chausson. His first appearances at the Concerts Colonne were triumphantly successful, and Belgium reclaimed him; on the departure of Jenő Hubay, Vieuxtemps' successor at the Brussels Conservatory, Gevaert appointed Ysaÿe to teach the prestigious violin class there. His career was flourishing: besides performing as a soloist he composed a quartet which immediately created a stir, making it a point of honour for him to participate in concerts of avant-garde chamber music in Paris and Brussels. He played in the first performances of many outstanding works which are dedicated to him: Franck's Violin Sonata (1886), Chausson's *Concert* (1889–91) and *Poème* (1896), d'Indy's First String Quartet (1890), Debussy's String Quartet (1893) and Lekeu's Violin Sonata (1892).

Ysaÿe's career was at its height from his first American tour in 1894 to the outbreak of World War I in 1914. He played in the most famous concert halls and his talent was universally acknowledged. He used his fame as a virtuoso to launch new ventures: in 1895 he and Maurice Kufferath founded the Société Symphonique des Concerts Ysaÿe, managing and conducting a large orchestra which gave concerts mainly of modern music, and which became a feature of Belgian musical life. A few months later he and Raoul Pugno formed a duo which continued until Pugno's death in 1914. Although Ysaÿe collaborated with other notable pianists such as Anton Rubinstein, Busoni, Ziloti, Nat and his own brother Théophile Ysaÿe, his partnership with Pugno was of exceptional renown. Their programmes set a new standard in that they most often consisted exclusively of sonatas, which was unusual at the time.

Having turned to orchestral conducting of his own volition, Ysaÿe was increasingly obliged to take refuge in it: his playing was being impaired by problems arising from neuritis and diabetes, and by his loss of bow control. (The last was exacerbated by his unorthodox grip, which had not, however, prevented him from developing one of the most immaculate techniques of the time.) His health had been failing since the beginning of the century, and his playing deteriorated rapidly during the war. He accepted the post of conductor of the Cincinnati SO in 1918 and remained there until 1922, giving precedence to modern French music. On returning to Belgium he resumed several of his former activities – including the Concerts Ysaÿe and the giving of private lessons – and up to 1928 he continued to perform in notable concerts in Europe. (They included all Beethovan's sonatas with



Eugène Ysaÿe

Clara Haskil and the Violin Concerto conducted by Pablo Casals, for the Beethoven centenary in 1927.) His right foot was amputated in 1929. He gave his last concert in November 1930 and finished writing an opera (on a popular Belgian subject), which was given its première at the Théâtre Royal in Liège a few weeks before his death.

Ysaÿe's playing influenced three generations of violinists. He abandoned the old style of Joachim, Wieniawski, Sarasate and Auer for one that combined rigorous technique and forceful sound with creative freedom on the part of the interpreter. To younger players such as Enescu, Flesch, Huberman, Kreisler, Szigeti and Thibaud he was an example of absolute devotion to his art, and the virtuosos of his own generation – César Thomson, Hubay and Remy – always had to suffer comparison with him. At the turn of the century, he was regarded as supreme among violinists and when he gave the first performance in Berlin of Elgar's Violin Concerto (5 January 1912) the greatest contemporary violinists (including Kreisler, Flesch, Elman and Marteau) were in the audience. As many eyewitness accounts show, they were not disappointed: the wonderful sound, his technique (including the variety of his vibrato) and his interpretation were captivating; he was also well liked for his personality, which was marked by generosity, a sense of solidarity with other musicians and an unquenchable appetite for life.

Ysaÿe was long regarded as important in the development of the modern style of violin playing. He also represented a synthesis of the qualities of Franco-Belgian violin playing before virtuosity became an end in itself. To Ysaÿe, virtuosity was indispensable (he admired Paganini and Vieuxtemps), but as a means to re-create the music, rather than mere exhibitionism (in this he agreed with Busoni, with whom he shared a liking for transcriptions). This ideal, reinforced by his choice of high quality works for his concerts (eloquently illustrated in the programmes of the Ysaÿe Quartet and the Ysaÿe-Pugno duo), was not wholly realized by the next generation: Thibaud, Kreisler, Enescu and others were influenced to some extent, but between the wars their recitals only rarely equalled those of Ysaÿe in choice of programmes and in their interpretation. Ysaÿe's recordings, most of them made in 1912 in difficult circumstances, reveal an exceptionally refined interpretative art.

From adolescence, and seemingly spontaneously, Ysaÿe joined the ranks of virtuosos who were also composers, following the tradition of his compatriots C.-A. de Bériot, Hubert Léonard and Henry Vieuxtemps. Some early salon pieces and concertos made little mark at the time, but after he became acquainted with French composers (Saint-Saëns, Fauré and the school of Franck) he abandoned decorative virtuosity for an improvisatory, passionate character; his scoring sometimes lacks subtlety, but the works are full of harmonic originality. His *Poème élégiaque* preceded and inspired Chausson's *Poème*, and expressionist anxieties can be heard in pieces such as *Exil* for string orchestra. Ysaÿe was modest about his own compositions and rarely played or conducted them. However, his witty *Caprice d'après l'Étude en forme de valse de Saint-Saëns*, a piece of sustained virtuosity, became famous. His Six Sonatas op.27 for violin solo and solo cello sonata (op.28), written after his return from the USA, bear fascinating witness to Ysaÿe's art; in their harmonic originality and virtuosity, he was composing for posterity and the younger generation of violinists. Increasing attention is paid to these pieces today, and they have entered the solo violin repertory.

Of Ysaÿe's various ideas for the organization of musical life (he had hoped to be appointed director of the Brussels Conservatory in 1912), two came into being after his death, thanks to his friendship with Queen Elisabeth of Belgium, to whom he gave violin lessons over a long period. One was the Concours Eugène Ysaÿe, a competition intended to reward virtuoso players and initiated in 1937 (after World War II it became the Concours Musical Reine Elisabeth. The other was the Queen Elisabeth Chapelle Musicale (1939), set up to give further training to graduates of the Belgian conservatories.

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(*selective list*)

for a complete list, see Ysaÿe and Ratcliffe (1947); unless otherwise stated, works published in Brussels

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Vn, pf: 2 Mazurkas, op.10 (*c*1893); Etude-poème, op. posth.; Saltarelle carnavalesque, 2 polonaises, Mazurka, Waltz, Berceuse, other works: unpubd

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MICHEL STOCKHEM

Ysaÿe, Théophile (Antoine) (*b* Verviers, 2 March 1865; *d* Nice, 24 March 1918). Belgian composer, pianist and conductor, younger brother of EUGÈNE YSAŸE. He studied at the Liège Conservatoire from 1876 to 1880, and in 1881 joined his brother in Berlin, where he studied wilh Kullak at the Neue Akademie der Tonkunst, and where he became acquainted with Laforgue. In 1885 the Ysaÿe brothers settled in Paris, and there Théophile studied

composition with Franck. His brother's accompanist, he began a career as a virtuoso in 1886 and was professor of the piano at the Geneva Académie de Musique (1889–1900). Back in Belgium he took an active part in his brother's Concerts Ysaÿe, principally as the rehearsal conductor. His own music is close to Debussy in detail and to Franck in conception. His symphonic poem *Les abeilles* was inspired by Maeterlinck's *La vie des abeilles*. Its style is Impressionist in the flowing melodic lines, the play of sonorities and the poetic atmosphere that predominates in all three movements.

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(*selective list; all dates of first performance*)

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Inst: Variations, op.10, 2 pf, *c*1910; Pf Qnt, b, op.5, 1913; Str Qt, b♭, other pf pieces

Vocal: Requiem, solo vv, chorus, orch, *c*1906, unpubd; choral works, songs with pf and with orch

MSS in *B-Bsp*

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HENRI VANHULST

Ysaÿe Quartet (i). Belgian string ensemble, founded in Brussels in 1886 by the violinist EUGÈNE YSAŸE with Mathieu Crickboom, Léon van Hout and Joseph Jacob. It gave the premières of works by Franck, Fauré, d'Indy and Debussy and all its members, in addition to their careers as soloists, made important contributions to the teaching of string playing at the Brussels Conservatory.

TULLY POTTER

Ysaÿe Quartet (ii). French string quartet, founded at the Paris Conservatoire in 1984 by Christophe Giovaninetti, Romano Tommasini, Miguel Da Silva and Carlos Dourthe. In 1985 Luc-Marie Aguera became the second violinist and in 1986 Michel Poulet became the cellist. From 1986 to 1989 the ensemble studied in Cologne with members of the Amadeus Quartet; it also worked with Walter Levin and with Hatto Beyerle – who recorded the Mozart G minor Quintet with it. In 1987 it won the second prize at the Trapani competition in Italy and in 1988 the second prize at Portsmouth and the first prize at Evian. While its beauty of tone and perfection of ensemble were much admired, both its interpretations and its platform deportment were mildly eccentric. A reorganization in 1995 saw Aguera and Da Silva joined by Guillaume Sutre as leader and Marc Coppey as cellist. This formation proved no less inspired but more orthodox in its interpretative outlook. The group has given the premières of works dedicated to it by André Boucou and Franck Krawczyk. Among its recordings are outstanding accounts of the string quartets by Debussy and Ravel and the piano quartets and quintets by Fauré, with Pascal Rogé.

TULLY POTTER

Yso, Pierre. *See* ISO, PIERRE.

Ysoré [Isoré], **Guillaume** (*b* early 16th century; *d* Paris, 11 March 1563). French composer. The records of the Ste Chapelle du Palais in Paris reveal his appointment as a singer there on 13 September 1522. Having served as church warden for several years, he took clerical vows on 19 September 1526. On 1 July 1543 he assumed the post of *distributeur* and by 29 August 1556 had become permanent chaplain of St Louis, succeeding Noel Cybot.

Eight chansons survive ascribed to Ysoré – all but two of them for four voices and all but one appearing in the 1530s. As a group, the four-voice pieces do not conform to Parisian chanson style; rather, they show a variety of stylistic techniques, including the pervasive yet flexible counterpoint of *Endurer fault, le temps*, the ubiquitous employment of a unifying motif in *En revenant de jouer*, and the indecisive harmony and phrase structure of *Ce qui me tient*. The three-voice chansons differ from these in that they are based on borrowed material. *Si j'ay eu du mal ou du bien* borrows the superius of Sermisy's setting, using it as its tenor, and *Trop dur m'est* relies on Jacotin's setting.

WORKS

Ce qui me tient en merveilleux esmoy, 4vv, 1534[11]; Endurer fault, le temps le veult ainsy, 4vv, 1534[11]; En revenant de jouer trouvay m'amye, 4vv, 1534[11]; Je languiray si de vous n'ay secours, 4vv, 1534[13]; Joye et douleur, 4vv, 1531[1], ed. A. Seay, *Thirty Chansons for Three and Four Voices from Attaingnant's Collections* (New Haven, 1960), 70; Sans vous changer, 4vv, 1530[5]; Si j'ay eu du mal, 3vv, attrib. Gosse in P. Attaingnant: Trente et une chansons musicales a troys (Paris, 1535), attrib. Janequin in 1541[13], attrib. Ysoré in 1542[18]; Trop dure m'est la longue demourée, 3vv, Trente et une chansons musicales (Paris, 1535)

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LAWRENCE F. BERNSTEIN

Yssandon [Issandon], **Jean** (*b* Lezat-sur-Lèze; *fl* Avignon, *c*1555–1582). French musician and author. He wrote a short didactic work on practical music, *Traité de la musique pratique … le tout extraict de plusieurs auteurs latins et mis en langue françoise* (Paris, 1582/*R*). He dedicated the treatise to the humanist Georges d'Armagnac, Archbishop of Avignon, his patron for 25 years or more. The layout follows that of similar treatises by Bourgeois, Martin, Guilliaud and Menehou published in the 1550s, although Yssandon admitted only to Latin models and quoted Boethius, Tinctoris, Faber Stapulensis and Listenius. Like Yssandon's more immediate predecessor, Cornelius Blockland (*Instruction*, Lyons, 1573, 2/1587/*R*), he included many musical examples.

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FRANK DOBBINS

Yu, Julian (Jing-Jun) (*b* Beijing, 2 Sept 1957). Chinese composer, active in Australia. After studying Chinese and Western composition at the Central Conservatory of Music in Beijing, Yu joined the staff there (1977–80), then studied with Jōji Yuasa at the Tokyo College of Music (1980–82). In 1985 he moved to Australia, studying and then teaching at the Queensland Conservatorium

before studying with Henze and Knussen at Tanglewood through an Australia Council Fellowship, where he received the Koussevitzky Tanglewood Prize. His awards include the Irino Prize (1989), two Paul Lowin Orchestral Prizes (1991, 1994) and the Vienna Modern Masters Recording Award for *Wu-Yu* (1992); his works have been widely performed. Yu's music is fastidiously crafted, displaying a rigorous control of complex texture and orchestration. Central to his technique is a principle derived from traditional Chinese improvisation involving building up layers of elaboration. He applies this both to traditional Chinese models and to Western works. In *Reclaimed Prefu* (1989), for example, the arpeggiated chords of the first prelude of Bach's *Das wohltemperirte Clavier* are expanded across a brilliant and massively sonorous keyboard range, while Brahms's music is reworked in the Piano Quartet (1992).

WORKS
(*selective list*)

Stage: The White Snake (puppet op), op.19, 1989; Fresh Ghosts (op, 7 scenes, G. Perry, after Lu Xun), 1997

Orch: Wu-Yu, op.14, 1987; Great Ornamented Fuga Canonica, op.17, 1988; First Australian Suite, op.22, chbr orch, 1990; Hsiang-Wen [Filigree Clouds], op.23, 1991; Ballad, op.24, zheng, str, 1991; 3 Sym. Poems, op.31, 1994; Philpentatonia, op.32, chbr orch, 1994; Oasis, 1995; Sinfonia passacaglissima, op.35, 1995; Conc., mar, small orch, 1996; Lyrical Conc., op.39, fl, orch, 1997

Chbr: 4 Pieces, op.7, wind qnt, 1981; Scintillation II, op.12, pf, 2 vib, glock, 1987; Scintillation III, op.13, fl, pf, 1987; Medium Ornamented Fuga Canonica, op.16, wind qnt, 1988; Reclaimed Prefu, 2 pf, 1989; Let me Sing Sonya's Lullaby, op.25, fl, gui, va, db, 1991; Pf Qt, op.26, 1992; Qt, op.28, 2 mar, xyl, timp, 1992; Passacaglissima, fl, cl, str qt, 1994; Pentatonicophilia, op.32, fl, db, ens, 1995; Atonos, op.36, fl, cl, str trio, 1995; Variations on a Theme by Paganini, op.37, fl, cl, str qt, 1995

Solo inst: 4 Pieces based on Tajik Folk Songs, op.4, pf, 1979; 3 Pieces based on Tartar Folk Songs, op.5, pf, 1980; Impromptu, op.9, pf, 1982, rev. 1986; Crossing, op.10, fl, 1985; Scintillation I, op.11, pf, 1987; Dovetailing, op.29, vc, 1993; The Magic Bamboo Flute, op.30, pf, 1993

Choral: In the Sunshine of Bach, SATB, 1989; 4 Haiku (Matsuo Basho), S, pf, 1992; Ode to the Plum-Blossom (Mao Tse-Tung), SATB, fl, cl perc, hp, vn, vc, db, 1995

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PETER McCALLUM

Yuasa, Jōji (*b* Kōriyama, 12 Aug 1929). Japanese composer. He studied medicine at Keio University, Tokyo (1949–51), abandoning this course for composition. From 1951 to 1957 he was active as a member of the Jikken Kōbō (Experimental Workshop), together with Takemitsu and others. In composition he is self-taught, yet his music shows an exceptional sensitivity to sonority and an intellectual approach to the handling of materials. His compositional attitude is, however, quite unconventional, which may be due in part to his medical interest in auditory physiology as well as his experience with nō music; he is particularly skilled in distributing sounds of various tone-colours in a 'space' without attempting any logical formal arrangement.

The early works Yuasa wrote for the Jikken Kōbō were mainly for small forces, such as *Three Score Set* (1953) for piano and the 12-note *Projection for Seven Performers* (1955). He was one of the first Japanese composers to take an interest in *musique concrète*, which he attempted to combine with visual performance in several examples of '*musique concrète* with auto-slides', among them *Mishiranu sekai no hanashi* ('The Story of an Unknown World', 1953). In 1964 he began to work frequently at NHK's Electronic Music Studio, producing such pieces as *Comet Ikeya* and *Ai to shura* ('Love and Asura'), both of which won Italia prizes, and *Mandala*, which won the Grand Prize at the Japanese government Arts Festival. His *Voices Coming* (1969), utilizing recorded telephone conversations and speech as its materials, provoked a dispute as to whether it is music or not; *Projection* (1970), for string quartet, makes effective use of noises as its principal texture. In *Utterance* (1971), for mixed chorus, Yuasa uses onomatopoeic sounds, with no text. *Chronoplastic* (1972), for orchestra, with its varied use of clusters, won both the Otaka and the Art Festival prizes. Constantly seeking new means of sonic expression, his experiments include a theatre piece (*Yobikawashi*, 1973), a dance piece (*Ceremony for Delphi*, 1979), recitations with action (*Observations on Weather Forecasts*, 1983) and what he calls a 'computer-controlled live theatrical performance' (*Futurity*, 1989). Further possibilities for the creation of new sonorities appeared with his first work for computer, *A Study in White I* (1987). In 1968 he received a Japan Society Fellowship, which enabled him to make a lecture tour of the USA and Europe. Since 1970 he has often been invited as a guest composer and lecturer to international festivals. In 1981 he was invited to be professor of composition at the University of California in San Diego, and in the following years became a professor at Nihon University and also a guest professor at the Tokyo College of Music.

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(*selective list*)

Orch: Projection for Koto and Orch 'Hana, tori, kaze, tsuki' [Flower, Bird, Wind, Moon], 1967; Music for Space Projection, orch, tapes, 1970; Chronoplastic, 1972; Ōkesutora no toki no toki [Time of the Time for Orch], 1976; Bashō ni yoru jōkei [Scenes from Bashō], 1980; Requiem, 1980; Toshizuhō [Perspective], 1983; Hirakareta toki [Revealed Time], va, orch, 1986; Nine Levels by Ze-ami, orch, quadraphonic tape, 1988; Bashō no jōkei II [Scenes from Bashō II], 1989; Hommage à Sibelius, 1991; Shigen eno gansa II [Eye on Genesis II], 1992; Concertino, pf, orch, 1994; Oku no hosomichi [The Narrow Road into the Deep North], suite, 1995; Vn Conc., 1996; Cosmic Solitude, 1997

Chbr: Projection for 7 Performers, fl, ob, cl, hn, tpt, pf, vc, 1955; Sō soku sō nyū [Interpenetration], 2 fl, 1963; Projection for Vc and Pf, 1967; Projection for Str Qt, 1970; Inter-posi-play-tion I, fl, pf, 2 perc, 1971; Inter-posi-play-tion II, fl, hp, perc, 1973; Ryō-iki, mar, fl, cl, perc, db, 1974; My Blue Sky no.3, str, 1977; Fuyu no hi: Bashō san [A Winter Day: Homage to Bashō], fl, cl, hp, pf, perc, 1981; Fushi Yukigumo, Jap. insts, 1988; Nai-shokkakuteki uchū III: Kokū [Cosmos Haptic III: Empty Space], nijūgen, shakuhachi, 1989; Jo, fl, vn, vc, pf, perc, 1994; Jo ha kyū, fl, vn, vc, pf, perc, 1996; Projection for Str Qt II, 1996; Solitude in Memorial T.T., vn, vc, pf, 1997

Solo inst: 2 Pastorales, pf, 1952; 3 Score Set, pf, 1953; Nai-shokkakuteki uchū [Cosmos Haptic], pf, 1957; Projection Topologic, pf, 1959; Projection Esemplastic, pf, 1961; Projection, elec gui, 1968; Triplicity, db, 1970; On the Keyboard, pf, 1972; Not I, but the Wind, a sax, 1976; Clarinet Solitude, cl, 1980; Nai-shokkakuteki uchū II: Hen'yō [Cosmos Haptic II: Transfiguration], pf, 1986; Maibataraki, nōkan/a fl, 1987; To the Genesis, sho, 1988; Terms of Temporal Detailing, b fl, 1989; Kokū: shigen e [Empty Space: Towards the Genesis], accdn, 1993; Viola locus, va, 1995

Tape and cptr: Mishiranu sekai no hanashi [The Story of an Unknown World], 1953; Projection Esemplastic with White Noise, 1964; Comet Ikeya, 1966; Ai to shura [Love and Asura], 1967; Icon on the Source of White Noise, 1967; Mandala, 1967; Voices

Coming, 1969; Music for Space Projection, 1970; The Midnight Sun, pf, tape, 1984; Studies in White, I–II, tape, cptr, 1987; A Study in White, cptr, 1989; Shigen eno gansa I [Eye on Genesis I], cptr, 1991

Vocal: Toi [Questions], chorus, 1971; Utterance, chorus, 1971; Projection on Bashō's Poems, chorus, vib, 1974; Bashō goku [Poems by Bashō], 1v, jūshichigen, koto, 1978; Giseion ni yoru Projection [Projection for Onomatopoeic Sounds], chorus, 1979; Furusato eishō [Songs for Homeland], female chorus, pf, 1982; Tenkiyohō shoken [Observations on Weather Forecasts], Bar, tpt, 1983; Natsukashii Amerika no uta [Dear Old America Songs], chorus, 1984; Shin kiyari: Kanda sanka [New Kiyari: a Praise of Kanda], male chorus, 1984; Compositions of Nine Vectors, male chorus, 1984; Giseion ni yoru uta-asobi [Play Songs on Onomatopoeia], chorus, 1985; Mutterings (R.D. Laing), S, fl + a fl, cl + b cl, vn + va, vc, amp gui, perc, pf, 1988; Phonomatopoeia, chorus, 1991; Kyōka sanka, chorus, brass ens, 1993; Responsorium, S, A, T, B, chorus, orch, 1995 [movt 13 of Requiem der Versöhnung, collab. Berio, Cerha, Dittrich and others]

Stage: Circus Variation (ballet), 1954; Aya no tsuzumi (music for nō), str qt, 1955; Carmen (ballet), band, 1956; Aoi no ue (music for nō), tape, 1961; Kiguchi Kohei wa inujini [Kohei Kiguchi Died in Vain] (music for drama), 1963; Yobikawashi [Calling Each Other] (theatre piece), vv, 1973; Derufi no tameno gishiki [Ceremony for Delphi], tape, chorus, shakuhachi, perc, dancers, 1979; Futurity (cptr-controlled theatre), 1989

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MASAKATA KANAZAWA

Yudina, Mariya (Veniaminovna) (*b* Nevel', 29 Aug/10 Sept 1899; *d* Moscow, 19/20 Nov 1970). Russian pianist. Her first teacher was Frida Teitelbaum-Levinson, with whom she had lessons for six years. In 1912 she entered the Petrograd Conservatory, where, aside from studying the piano with Yesipova, Drozdov, Blumenfeld and later Nikolayev, she also undertook a wide range of other courses. She joined the faculty of the conservatory in 1921 (and remained there until 1930), whilst the same year making her formal début with the Petrograd PO under Emil Kuper. Her first solo recital in Moscow took place in 1929. Following two years from 1932 spent teaching at the Tbilisi Conservatory, she moved permanently to the Russian capital, serving as a professor at the conservatory from 1936 to 1951, where she also gave classes in singing, and teaching concurrently at the Gnesin Institute from 1944 to 1960. She produced Taneyev's *Orestes* at the conservatory in 1939, repeating it in 1946, and gave her final recital in May 1969.

A renowned Bach player, whose ability to master and to project details of counterpoint won unanimous admiration, Yudina had a serious interest also in promoting 20th-century music, and gave several performances of works by Stravinsky, Hindemith and Shostakovich. Also noted as an effective Beethoven interpreter, among her many recordings are versions of the Fourth Concerto, the Choral Fantasy, the Hammerklavier Sonata and Diabelli Variations. All are played with a fine mastery of pianism. The eccentricities of Yudina's personality were to some extent reflected in her interpretations, most particularly in the freedom she took with regard to tempo markings.

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JAMES METHUEN-CAMPBELL

Yueqin. Short-necked lute of the Han Chinese. Literally 'moon *qin*', the name is often popularly translated as 'moon lute'. The *yueqin* is constructed of a short fingerboard inserted into a large circular resonating chamber (about 60 cm in total length). Distinguishing features include four long tuning pegs inserted laterally into the pegbox, soundboards of softwood (commonly *wutong*) covering the top and bottom of the resonating chamber, and between eight and 12 bamboo frets glued to the neck and upper part of the soundboard. On traditional lutes, four silk strings are grouped in two double courses and tuned a 5th apart.

The *yueqin* is historically related to several Han Chinese lutes, especially the *qinqin*, *shuangqing* and *ruan*. The *qinqin* ('Qin [kingdom] *qin*') has a long fretted neck, often only two or three strings (pitched about one octave lower than the *yueqin*) and a scalloped or 'plum blossom' shaped resonating chamber (about 90 cm in total length). The *shuangqing* (literally 'double clear') or *shuangqin*, a lute known since the 18th century, resembles the *qinqin* in size, though it has four strings and an octagonal resonating chamber. These instruments can all be traced back to the ancient *ruan*, a lute which was described by



Yueqin (short-necked lute)

different names in the literature of the Han dynasty (206 BCE–220 CE). During the Tang dynasty (618–907), the instrument was most commonly known as *ruanxian* after the name of a famous 3rd century CE performer. The Shōsōin repository in Japan is in possession of two beautifully decorated *ruanxian* (Jap. *genkan*) from the Tang period, each about 100 cm in length, with four evenly distributed strings (not in double courses). In the music treatise *Yueshu* (*c*1100), the same lute is described as having a round soundbox, long neck, four strings and 13 frets, but it is called *yueqin* rather than *ruanxian*. While artwork of this period shows the *ruanxian* to have been present in instrumental ensembles, its popularity faded over time and it survived but marginally into the 20th century.

The *yueqin* (essentially a *ruanxian* with short neck) and *qinqin* (a *ruanxian* with small scalloped soundbox) are both still in use. The *qinqin* is especially common in Chaozhou and Cantonese traditions of south China, and the *yueqin* is most frequently employed in Beijing opera ensembles. *Yueqin* variants are also used in accompaniment of dance-songs and other genres of the Yi and other minority peoples of south-west China.

When the modern concert-hall ensembles were formed during the mid-20th century, the *ruanxian* (popularly known as *ruan*) was revived, and it and the *yueqin* were 'improved' at the state-owned instrument factories, both given many more frets (up to 24) for increased range and chromatic capability, and repositioned to accommodate the Western ideal of equal temperament. The new *ruan* is now constructed in various sizes, tenor (*zhongruan*) and bass (*daruan*) being especially effective support instruments within large ensembles. The new *yueqin* retains its former size, but its string numbers are usually reduced from four to three, and tuned to separate pitches for an extended range. In spite of this change, the new *yueqin* has not won wide acceptance into the modern Chinese orchestra.

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ALAN R. THRASHER

Yugoslavia, Federal Republic of (Serb. Savezna Republika Jugoslavija). Country in eastern Europe. Yugoslavia consists of the republics of Serbia and Montenegro and the autonomous provinces within Serbia of Kosovo, Metohija and Vojvodina. It has a population of about 10·5 million people (2000 estimate) and was formed in April 1992 following the break up of the socialist republic, which had also included BOSNIA-HERCEGOVINA, CROATIA, MACEDONIA and SLOVENIA. The official language is Serbian, written in Cyrillic. The majority of the population is Orthodox Christian, but there are large Muslim minorities, especially in Kosovo and Metohija. Ethnically Kosovo and Metohija are 80% Albanian, and there is a large Hungarian minority in Vojvodina. Gypsies are present in almost every region of Yugoslavia.

I. Historical background

In the 5th–7th centuries CE parts of south-eastern Europe were settled by Slavonic tribes arriving from the north. Orthodox Christianity was adopted by the south Slavs in the 9th century, and the medieval Serbian state established close relations with Byzantium and its culture (manifest in liturgical music). The medieval state was destroyed by the Turks at the battle of Kosovo in 1389; there then followed five centuries of Ottoman rule. This period of Turkish domination particularly influenced urban musics, in instrumentation and melodics, and also the rural musics of Muslim populations. Following Venetian conquests in the Mediterranean, western European musical influences, especially from Italy, increased along the Montenegrin coast and in the Bay of Kotor.

At the end of the 17th century, contact was re-established with central European culture. Gradually, during the 18th century, cultural influence from the Austro-Hungarian monarchy spread among the Serbian population of Vojvodina. This influence spread southwards into the central regions of Serbia and contributed to the uprisings against the Turks and the liberation of Serbia in 1867. From then onwards urban populations became increasingly open to influence from western Europe, unlike people in the mountainous regions of Serbia and Montenegro who continued to maintain their traditional instruments and music.

II. Art music

1. BEFORE 1800. The history of art music in the region began after the arrival and Christianization of Serbs and other Slav tribes in the 9th century. Under Byzantine influence, they developed church music in their own language, and from the 12th century onwards they had an independent state, which under Emperor Stefan Dušan (1331–55) held territory from the Sava and the Danube down to the Gulf of Corinth.

Serbian chant followed the Byzantine system of eight modes and included both syllabic and melismatic settings of hirmos, troparions, kontakions and other hymns. Some were composed as text and music together (idiomela); some melodies were taken as models (automela) for settings of other texts (prosomoia). After the defeat of the Serbs by the Turks at the Battle of Kosovo in 1389, manuscripts were made to preserve Serbian chant – including compositions by Stephen the Serb, Nicholas the Serb and Isaiah the Serb – in middle Byzantine neumatic notation.

During the Turkish occupation, which lasted until the 19th century, Serbian church music had to continue largely in secret. Many manuscripts were kept at the monastery of Chilandar on Mount Athos, which had been established by Emperor Stefan Nemanjić (1166–1196), founder of the ruling dynasty. These manuscripts have late Byzantine neumes and texts in Greek, Greek Slavonic, Russian and Church Slavonic, including texts from the liturgies of Serbian saints (St Simeon, St Sava etc.). The manuscripts are from the 18th century (sticherons from the *oktōēchos*) and are akin to Greek, Bulgarian and Russian sources of the period.

Secular music was cultivated at the courts of the emperors and noblemen. Stefan Prvovenčani, the son of Nemanjić, had musicians playing the *gusle* and kettledrum in his service and Stefan Dušan's musicians were the trumpeter Dragan of Prizren, Preda and the blind Hrusa. Musicians from the courts of Serbia, Bosnia (where King Tvrtko II, *d* 1443, had a band of dancers, instrumentalists and actors), Hercegovina and Montenegro all played in Dubrovnik. Some indication of their activities may perhaps be gleaned from frescoes in Serbian churches and monasteries (Bogorodica Ljeviška, Nagoričane, Dečani), miniatures, icons in Byzantine style and reliefs (at Dečani and Kalenić).

The Great Migration of Serbs under Patriarch Arsenije III Čarnojević in 1690, and later migrations into southern Hungary, led to changes in church music. Greek and Russian chant schools were founded – Greek from 1721 in Belgrade and other towns, Russian from 1726 in Sremski Karlovci and elsewhere – and the Serbs accepted Church Slavonic in their liturgy. Also, Ukrainian teachers introduced the Baroque style of western Europe in songs and incidental music. Four songs in Russian square notation were copied into a luxury manuscript, *Pozdrav Mojseju Putniku* ('Respect to Mojsej the traveller'), whose author, the engraver Zaharije Orfelin (1726–85), may well have been their composer. During the same period, Serbian dramas and oratorio-like works were performed with music in Boka Kotorska.

2. 1800–1914. The Classical and Romantic styles had their Serbian representatives. Kornelije Stanković (1831–65) was the first to use traditional music and the first to transcribe Serbian chant into staff notation in his *Pravoslavno crkveno pojanje u srpskoga naroda* ('The Orthodox Church chant of the Serbian people', 1862–4).

From the 1880s onwards, Serbian composers, especially those living on the borders of Austria-Hungary, wrote music for Serbian plays and choral societies, employing traditional music and expressing a nationalist ideology. The most original of them was Stevan Mokranjac (1856–1914), who studied in Munich, Rome and Leipzig. His works include choral pieces (*Rukoveti*, 'Handfuls', 1883–1909), church music and editions of traditional music and chant. With the Beogradsko Pevačko Društvo (Belgrade Choral Society) he gave concerts all over Europe between 1894 and 1899. His contemporary Josif Marinković (1851–1931) studied at the Prague Conservatory, conducted the Obilić choir, and wrote songs, choral pieces and church music. Among many Czech musicians who espoused the Serbian cause, Robert Tolinger (1859–1911) was editor-in-chief of the first Serbian musical magazine, *Gudalo* ('The bow', 1886–7). The Slovenian Davorin Jenko (1835–1914) also contributed to the development of Serbian music with his choruses and incidental music.

The leaders of the next generation were Stanislav Binički (1872–1942) and Isidor Bajić (1878–1915). Binički conducted the first Belgrade performances of major choral works (*Haydn's Creation* in 1908, Beethoven's Ninth in 1910) and directed the choir of the Muzičko Društvo Stanković (Stanković Music Society) and the Muzika Kraljeve Garde (Music of the Royal Guard). His opera *Na uranku* ('At Dawn') shows the influence of *verismo*, Serbian and Asian traditional song; he also wrote songs and choral pieces. Bajić was editor of the *Srpski muzički list* ('Serbian music magazine', founded 1903), published the music of Serbian composers in his Srpska Muzička Biblioteka (Serbian Music Library, 1903–4) and founded a music school in Novi Sad in 1909. His works, showing similar influences to Binički's, include the opera *Knez Ivo od Semberije* ('Prince Ivo of Semberia', 1910), songs and piano miniatures.

3. Since 1914. Between the two world wars Belgrade's musical culture, as represented by its opera house, concert season and music magazine (*Zvuk*), was thriving and there were composers to match. Those continuing a late Romantic style included Petar Stojanović (1877–1957) and Milenko Paunović (1889–1924); among those who used traditional elements within the same tradition were Petar Krstić (1877–1957) and Kosta Manojlović (1890–1949).

Other composers of this period developed the national style in more modern directions. Petar Konjović (1883–1970) studied in Prague, and followed Janáček in the brilliant orchestration and speech-like melody of his operas. Miloje Milojević (1884–1946) studied in Munich and France as well as Prague, so that Impressionist and Expressionist tendencies emerged in his music, the former in his much loved song collection *Pred veličanstvom prirode* ('Before the Magnificence of Nature', 1982), piano and orchestral pieces. Stevan Hristić (1885–1958) was also a Romantic Impressionist in his opera *Suton* ('The Dawn', 1925) and his ballet *Ohridska legenda* ('The Legend of Ohrid', 1947) is a classic of the national school. Josip Slavenski (1896–1955), a Croat who lived in Belgrade from 1924 onwards, used Balkan (Balkanofonija, 'Balkanophy' 1927) and Asian traditional music in his best works. Younger composers who remained within the national tradition included Marko Tajčević (1900–84), Mihailo Vukdragović (1900–86), Milenko Živković (1901–64), Predrag Milošević (1904–88) and Vojislav Vučković (1910–42).

Musical life took another step forward after World War II. Certain singers, instrumentalists, ensembles and choirs began to gain a reputation outside Yugoslavia, and a new creative spirit emerged in the works of Stanojlo Rajičić (*b* 1910), Milan Ristić (1908–82), Dragutin Čolić (1907–87), Ljubica Marić (*b* 1909) and Nikola Hercigonja (*b* 1911). Ristić's much awaited nine symphonies (1941–76) broke with the national style and took on neoclassicism; Čolić more radical than his colleagues, composed quarter-tone music and used 12-note methods in combination with tonality; Marić found inspiration for her primeval expressions in the Serbian past (cantata *Pesme prostora*, 'Songs of Space'; the cycle for various settings *Muzika oktoiha*, 'The Music of Octoëhos'). But national Romanticism continued to thrive, alongside more contemporary styles (neo-classicism, serialism and later the colour-field music of the Polish school). Composers of a more conservative persuasion included Vojislav Ilić (*b* 1912–99), Dragutin Gostuški (*b* 1923–98), Kosta Babić (*b* 1927), Dušan Kostić (*b* 1925), Vasilije Mokranjac (1923–84) and Vlastimir Peričić (*b* 1927). Enriko Josif (*b* 1924), Dušan Radić (*b* 1929) and Dejan Despić (*b* 1930) embraced neo-classicism in various ways, while Vitomir Trifunović (*b* 1916) and Aleksandar Obradović (*b* 1927) moved from national Romanticism to 12-note and electronic music.

Younger composers who have similarly interested themselves in new techniques include Petar Ozgijan (1932–79), Slobodan Atanacković (*b* 1937), Zoran Hristić (*b* 1938) as well as Vuk Kulenović (*b* 1946). Rajko

Maksimović (*b* 1935) evokes ancient Serbia by means of archaic modality; Milan Mihajlović (*b* 1945) works with Skryabinesque and other modes; and Vlastimir Trajković (*b* 1947) has used modes from other traditions and from Messiaen. Vladan Raovanović (*b* 1932), Srđan Hofman (*b* 1947) and Zoran Erić (*b* 1950) made electronic music.

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III. Traditional music

1. Serbia: (i) Vocal music (ii) Musical instruments (iii) Instrumental ensembles (iv) Dance. 2. Montenegro: (i) Vocal music (ii) Instrumental traditions (iii) Dance. 3. Kosovo and related Albanian musical traditions.

1. Serbia.

(i) Vocal music. Traditionally songs are sung by girls and women without instrumental accompaniment. The playing and making of musical instruments is largely the work of men. Songs are performed in two ways: monophonically and polyphonically, the latter mostly diaphonic. Songs may be divided into three categories: traditional (or rural), 'new' and urban. The most frequently performed songs today are love songs. Religious and traditional songs are gradually dying out because of rapidly changing social and economic conditions in rural areas.

(a) Traditional song. Songs of a religious nature were usually sung to ensure the well-being of the community. They included Christmas carols (*koledarske*), songs sung on the eve of Lazar's Saturday (*lazaričke*), Pentecostal (*kraljičke*) and rain songs (*dodolske*), and they were sung to accompany simple, ritual dances. According to popular belief, these songs would ensure fertility and the renewal of the flora and fauna. They were sung in a specific order, during the first half of the year, from the winter to the summer solstice. Until recent times, these songs and dances continued to be performed in many villages, especially in the eastern and southern parts of Serbia.

During the winter, around Christmas, singers and masked dancers called *koledari* would for several days go from house to house in a village, singing Christmas (*koledarske*) songs to ensure the health and prosperity of the household. The masked dancers, with their characteristic dances and zoomorphic masks, symbolized the struggle between good and evil and the triumph of light over darkness that heralded the beginning of the new calendar year. Meanwhile groups of male singers, a shepherd and then a ploughman, would sing antiphonal lyrics. The dancers would usually perform in the house around the fireplace.
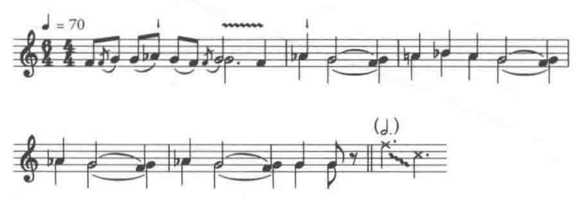
The week before Easter, on Lazar's Saturday (Willow Day), a group of village girls (singers and dancers) would visit each house, singing Easter songs (*lazaričke*) to invoke a bountiful harvest and good health for the head of the household and all its members. A similar custom of song and dance called *kraljičke* would be performed by girls of marriageable age. They would visit each village in their area during Pentecost and sing ritual songs.

If the summer has been very dry, girls gather together to summon up rain. They walk slowly through the village, stopping at each house to sing a set song. The smallest and youngest girl (called a *dodola*, 'rainmaker'), adorned in greenery, constantly dances on the spot. The villagers will pour water over the *dodola* in the belief that it will rain shortly afterwards. In return for the ritual, the woman in charge of the household usually presents the participants with food and a variety of the fruits that are in need of rain.
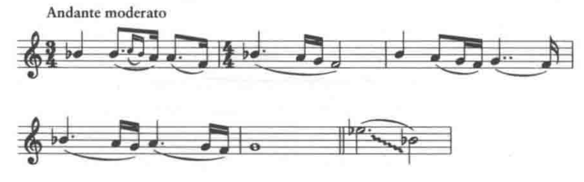
The many other kinds of songs, which were not strictly associated with any particular time of the year, were performed mainly by girls. Of these, the most well known are wedding songs, followed by those that are sung during funerals. Wedding songs (*svadbene pesme*) were usually sung in the bridegroom's and bride's houses, for a few days before, during and after the wedding. The songs would vary according to their subjects and purpose and also according to the singers, who were called *pevice*, *svadbarice* or *endje* depending on whether they were related to the bridegroom or were friends of the bride. During the wedding ceremony, songs called *svatovske* were popular. They would be sung either on the way to the bride's house or as the bride was being taken back by the bridegroom's parents to their house. Similar wedding songs were intended primarily for the newlyweds, but also for other prominent people present at the wedding

(the godfather, brother-in-law, wedding witness or the parents). The melodies were either monophonic or polyphonic and varied by region (exx.1, 2 and 3).

Ex.1 Wedding song from Donji Dubac, Dragačevo (Western Serbia); transcr. D. Dević



Ex.2 Wedding song from Gračanica, Kosovo (Southern Serbia); transcr. S. Mokranjac.



Ex.3 Wedding song from Kovilj, Šajkaška (Vojvodina); transcr. D. Dević.
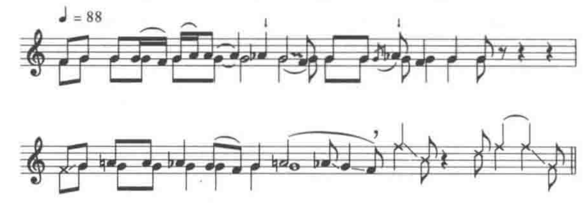


When somebody dies, it is still traditional in many parts of Serbia to 'wail' (*kukati*), 'cry' (*plakati*), 'lament' (*naricati*) or sing laments (*tužiti*) for the deceased. The mourning of the deceased is the responsibility of the women members of the family or of the closest relatives. During the funeral songs, called *tužbalice* ('laments'), a simple melody and suitable content are improvised according to an established model. In Serbia they are not called songs, they are known as 'keening' (*kukanje*) and 'crying' (*plakanje*) for the deceased.

The *strižba*, which was also known as *šišano kumstvo*, is a family celebration and ritual for a newborn child's first haircut. This is an ancient rite carried out by the child's godfather, the *šišani kum*. The *striženje* ('shearing') consists of the godfather smearing the child's locks with wax, cutting them off and presenting them to the parents for safekeeping. When he is finished, the godfather immediately places a new cap on the child's head. It is believed that in this way the child will be protected throughout its future life from evil spells and the Devil. Throughout the ritual, girls sing a shearing song (*strižbarska pesma*). Another common type of family song are lullabies (*uspavanke*), with simple melodies and improvised subject matter and form.

Girls would also sing while looking after the livestock, especially during the summer. In those parts where the population worked the soil, songs were sung during the harvest. The melody was usually sung with long drawn-out tones, and the song would unfold slowly with pauses. When two or three girls completed a verse with a cry, they would be echoed by the cries of the other girls. The songs were ballads that lasted a long time, during which the young men gathering the harvest would be allowed to rest (exx.4 and 5).

Ex.4 Harvest song from Prekonoge, Svrljig (Eastern Serbia); transcr. D. Dević.
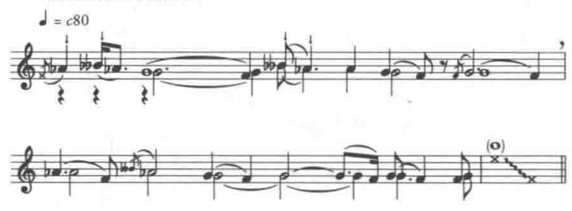


Song texts about many different subjects may be sung to a common melody or 'voice'. 'Voices' are groups of notes that combine to form a melody in a particular verse form. Voices may be manipulated to derive related melodies from the original. Different texts, performed *u glas* or *na glas* (a loud, full-voiced melody sung in the open air), of the same genre and with the same metric structure may be fitted to these melodies. Wedding songs may also be sung like this (exx.1, 2 and 3). A voice can be identified by its geographical origins (*zlatiborski*, *moravski*, *dragačevski*), and its basic type can be determined according to whether it is 'long' (*dugačak*) or 'short' (*kratak*). When long tones predominate in the individual syllables of the text (usually in diaphonic singing), the song is performed *na dugački glas* (exx.1, 4 and 5), and when the syllables of the text are sung with short note-values, then the song is sung *na kratak glas*.

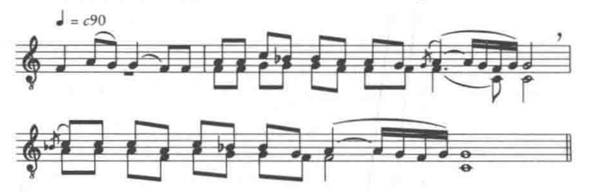
In order to start singing *u glas*, the singers assemble in pairs of the same gender and usually of the same age and height. In the western regions of Serbia, two women or two men sing together, or in groups of three. In the eastern regions of the country, only two or three women ever sing together in order to achieve a uniform timbre of voice which is especially valued, known as 'beautiful singing' (*lepo pevanje*).

Songs sung alone are called *samačke pesme* ('songs for a single person'). In Southern Pomoravlje, as well as in Kosovo and Metohija, all songs are sung monophonically, sometimes in a group (exx. 2, 8 and 9). In western and eastern regions, where diaphonic singing is more widespread (exx.2, 4 and 5), the role of the singer is
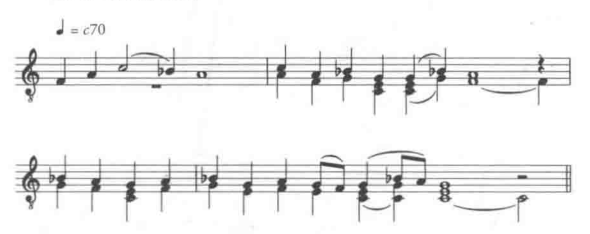
Ex.5 Harvest song from Ljutovnica, Takovo (Western Serbia); transcr. D. Golemović



Ex.6 Love song from Kušići, near Ivanjica (Western Serbia); transcr. M. Marković
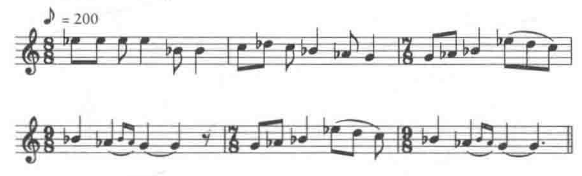


Ex.7 Love song from Donja Brezovica, Takovo (Western Serbia); transcr. D. Golemović



restricted and defined. The leading voice is defined by a special terminology. It can either 'recite' (*izgovoriti*), 'pronounce' (*izreći*), 'cut in' (*usjeći*) or 'carry' (*zanositi*). It is said that the accompaniment 'chases' (*goni*), 'interrupts' (*presjeca*) or 'deepens' (*dube*). These terms distinguish between the leading and accompanying parts in a polyphonic structure. In order to sing these songs polyphonically and in unison, the singers practise them from childhood. The posture adopted during singing differs with gender. For example, while singing, women join hands, held at chin height, and nod their heads towards each other. Men prefer to put their arms across each other's shoulders or to hook their thumbs into their waistcoats.
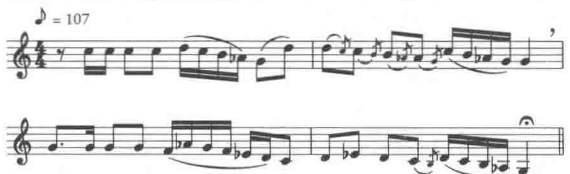
A stylistic feature of two-part singing is the dominance of the 2nd. The 2nd most frequently occurs at the intersection of voices, and is especially emphasized towards the end of the song, before the cry (exx.4 and 5) and in the cadence (ex.1). In practice a particular singing technique, exclusive to women, is used. They squeeze their throat or clench their front teeth, leaving their mouths half open, boosting the timbre, dynamism and volume of the sound. Other common characteristics of traditional singing are: heterophony, often with a drone (exx.1 and 5); an indeterminate beginning; and, in the case of wedding and harvest songs, 'shouting'.

Ex.8 Urban love song from Kosovska Mitrovica, Kosovo (Southern Serbia); transcr. M. Vasiljević



(b) 'New' songs. The main difference between traditional songs (which played an important and significant role in the rural community) and the 'new', predominantly love songs, is in the emphasis given to the individual. In keeping with this is the genre of two-part 'bass' singing. It is thought that this form of singing originated in the

Ex.9 Urban love song from Peć, Kosovo (Southern Serbia); transcr. M. Vasiljević

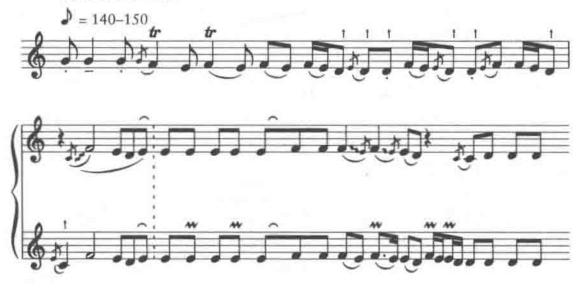


Serbian areas of Vojvodina towards the end of the 19th century, and by the beginning of the 20th century it was being heard in other Serbian regions. Although today songs are sung in the new two-part form in many villages, the form does not exist at all in Kosovo and Metohija.

Instead of the above-mentioned predominant 2nd or drone, the 'new' singing style emphasizes the bass part, introducing elements of western European harmony, and adopts the term *pevanje na bas* or 'singing in bass' (exx.3 and 6). The new stylistic feature of this form lies in the fact that the melodic and bass parts start in parallel 3rds and finish on a 5th. Because the accompanying voice is less mobile, this gives rise to transient harmonies in 2nds and 4ths. Further harmonies are formed when a middle voice is separated from the accompaniment (ex.6). The concept of 'voice' has been retained, defining a fixed melody (designated by the term 'aria'), with the rule that it can only be used with verses that possess the same metric structure. Singing 'in bass' allows the song to be started by a single singer, with the others or the accompaniment joining in after two or three bars, or one verse. The bass part, which is sung by five, six or more people, frequently overpowers the melody of the soloist, to the extent that only the bass part is heard (exx.7). Women and men separately sing 'in bass' in the same way. Antiphony between groups of men and women is also common, usually at gatherings called *sedeljke.*

(c) Urban song (gradska pesma). A characteristic of urban songs (*gradske pesme*) is that they may be sung to instrumental accompaniment. Certain songs are the work of well-known singers and composers. They are characterized by their wide melodic scope (of an octave or more) and a melody consisting of similar rhythmic-melodic models and disassembled *trozvuka* with clearly noticeable harmonic functions (tonic–subdominant–dominant–tonic). The form of the songs is more complex and is based on a melodic stanza of four verses. Some songs sung in cities of the southern regions possess elements (e.g. augmented 2nds and *aksak ifranji* rhythm) akin to the Turkish *makam* (exx.8 and 9).

Ex.10 Epic poem ('Banoviá Sekula') from Raca, near Kuršumlije; transcr. D. Dević



(d) Accompanied song. Epic poems accompanied by the *gusle* are found in Serbia and Montenegro. The singing of epic poems is traditional throughout many parts of Serbia, especially in western regions inhabited by people of Dinaric origin. The singer, also the player, called a *guslar*, plays in unison with the song. Following a short instrumental introduction the *guslar* begins to sing, reciting the melodic verses, interspacing them from time to time with short instrumental interludes (ex.10). The songs are tetrachordal and have a single melodic formula which is continuously varied. The main verse is the 'epic' or 'heroic' asymmetric decasyllable (4 – 6) with parlando rubato rhythm. At one time songs were sung by joining

non-rhyming decasyllables. However, modern singers tend to use a rhyming decasyllabic or octosyllabic distich. Equally, the old vocal technique and intonation used to have an irregularly tempered chromaticism, whereas more modern epic poetry has a more diatonic recitation. Medieval subjects and subject matter are greatly cherished by older *guslars*. The most common themes are those about the struggle for liberation from the Turks and those regarding events from the recent national past. Alongside epic poems, in certain parts of Serbia (around Kosovska Mitrovica and Ivanjica), women perform wedding songs while turning a copper pan.

(e) Structure. Rural and urban songs are based primarily on different types of verseline and rarely on text. The basic verse of Serbian traditional song has ten syllables. Its metric structure (4 – 6) is most often asymmetric (exx.1, 2, 4, 5, 6 and 7). However, songs of eight syllables also occur, usually as a symmetric octosyllable (4 – 4). Verses and stanzas are formed through the repetition of verses or their parts. Units are frequently formed by combining identical or contrasting musical sections, i.e. either *AA* or *AB*. *ABA* form is not at all common and any greater complexity depends on the way the text is repeated (exx.1, 4 and 7). Most religious and traditional songs are structured from a single verse with no rhyme (exx.2 and 3). A refrain is also common. The rhyming distich is a recent occurrence, adopted under the influence of artistic poetry. Songs of urban origin usually have a complex form (*AABBBB*), based on a rhyming quatrain.

Rhythmically, Serbian traditional song falls into two broad categories, either parlando rubato or giusto syllabic rhythm. The first is characteristic of songs in which words are freely linked to the melody (exx.1, 2, 3, 4 and 5), while the other is characteristic of songs accompanied by dance. A particular asymmetric rhythm (*aksak ifranji*) is sometimes initiated by the tempo or is a remainder of Turkish influence (ex.8).
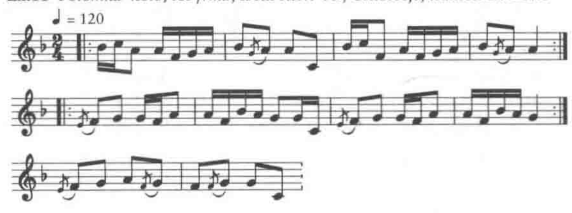
In vocal music the melodic structure of Serbian song is formed by a group of several tones, of which the tonic is usually the second degree. It is theoretically possible to define two basic tetrachords: *f–g–a♭–a* exx. 1, 4 and 5); (and *f–g–a–b* (exx.2, 3 and 7). The first is characteristic of the older type of songs with intervals that have irregular temperament. Otherwise, the majority of Serbian songs usually has a small ambitus, and they are sung in accordance with the diatonic scale.

Traditional melodies in Serbia also possess other tonal formations, 'scales', which can be found in urban songs and are considered to be of foreign origin: e.g. *g–a–b♭–b–c–d–e♭* (ex.8), *g–a–b♭–c–d–e–f♯*, *g–a♭–b♭–c–d–e♭–f* (ex.9). The majority of melodies have gradually descending intervals (*na korak* or 'in steps'), but urban songs have greater intervallic jumps, which favours their western European harmonization (ex.9). In urban areas with Muslim populations (Sandžak, Kosovo and Metohija), an augmented second is used in the melody as the nucleus of the 'oriental tetrachord' (ex.9).

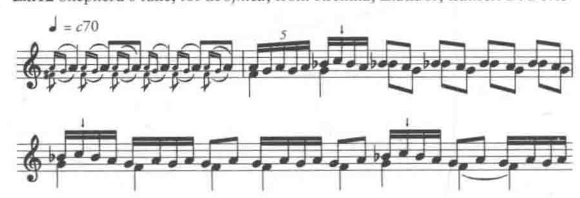
(ii) Musical instruments.

(a) Aerophones. Today the most numerous group of instruments in Serbia is that of aerophones. The *frula* is a short, cylindrical shepherd's flute (25–30 cm), with six holes and, as the most popular instrument in Serbia, it can be found in (almost) every region and even in cities. Another flute, the *duduk*, has a longer pipe (40–50 cm), six holes and is more usually found in mountainous areas. The *cevara* is similar to the *duduk* (*c*80 cm) and is well known as a shepherd's instrument. It has seven holes on the front and an eighth hole on the back. The *cevara* also has four additional holes (*glasnici*) in the lower end to amplify sound. All these single-pipe flutes are made by village craftsmen from different woods (e.g. plum, ash, dogwood). The *dvojnica* is a double flute made from a single piece of wood and can be short or long (30–45 cm). The holes are arranged with three on the left and four on the right pipe. They are played in a style similar to traditional two-part singing. The *kolo*, a traditional dance, is usually performed to the music of a *frula* or similar instrument (ex.11), while songs and improvisations are played on the *dvojnica* (ex.12). The *dvojnice*,

Ex.11 *'Polomka' kolo*, for *frula*, from Krivi Vir, Crnorečje; transcr. D. Dević



Ex.12 Shepherd's tune, for *dvojnica*, from Kremna, Zlatibor; transcr. D. Dević
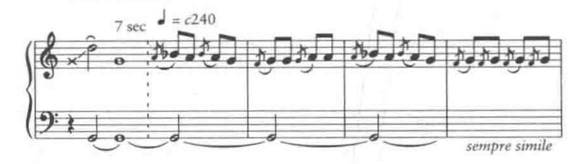


which used to be found in eastern regions of Serbia and further afield in the mountainous areas of the Balkans and Carpathians, had six holes in one pipe, while the other pipe served as a drone.

Single reed aerophones are less common. Those instruments that are handcrafted (e.g. the *karabica*, a kind of *frula* made from cane or elder wood) are used mostly by children in Serbian villages, who often make them themselves. They also make somewhat different kinds (*paljka*, *surla*, *karabe*), fashioned from elder wood or long pumpkins, with several holes on the front. These instruments are used to entertain the villagers during autumn celebrations (*sedeljke*), where the young people sing and dance.

The *gajda* is a bagpipe used to play polyphonic songs and dances (see illustration.). Two-part *gajde* have a single chanter, eight holes and a longer drone. Different types are found in different regions: the small *gajde* in eastern areas; the middle-sized *gajde* in southern areas (ex.13); and the smallest *gajde* found in the south-west. A

Ex.13 *'Vlasnika' kolo*, for two-part *gajda*, from Sremska Mrtvica, near Leskovac; transcr. D. Dević



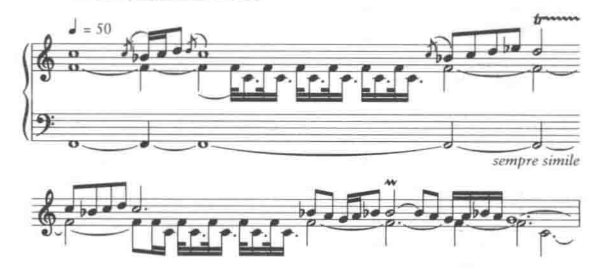


Gajde (bellows-blown bagpipes) from Pančevo, Serbia

distinguishing feature of the two-part *gajda* is that the chanter has five holes and is the same length as the drone. On three-part *gajde* the chanter consists of two pipes. There are five holes on the first pipe and a single hole on the second, which permits two-part playing; another large, long pipe produces a deep drone (ex.14). There are two types of three-part *gajde*: a middle-range *gajda* from eastern and western Serbia and a large *gajda* from Vojvodina. Large *gajde* use manual bellows to fill the wind-bag, instead of a mouth-pipe. The *gajda* player is called *gajdaš* or *gajdar*; in the Banat area they are called *svirac* ('player'). The player may also sing to the accompaniment of the *gajde*, which is often done at weddings. Today *gajde* serve as accompaniment to dances, though they were once used during wedding ceremonies in those areas where they are commonly found.

Shawms (oboes) have a double reed and conical bore. Some are made from bark spirally wound in the shape of an elongated cone and are used in Serbian villages as seasonal instruments. During spring nights shepherds play these instruments by the sheepfold, in the belief that their music will protect their flock from disease. More complex shawms, called *zurle* (similar to the Turkish *zurna*), are used by ethnic Albanians in Kosovo and Metohija.

Ex.14 *Svatovac* (Wedding song), for three-part *gajda*, from Dolovo, near Pancevo; transcr. D. Dević



The bark trumpet is also seasonal and is made by shepherds from the bark of the lime tree, forming two hollowed-out hemispheres 2·5–3·5 m long. A copper and wooden mouth-piece (*mundstuck*) is then plugged into the narrow end. Every year, on St George's Day (*Djurdjevdan*), the shepherds fashion their wooden trumpets, which they call *rikalo* or *bušen*. They then play signals and melodies in the belief that this will influence the fertility of their sheep and cattle and protect their herd from disease (ex.15).
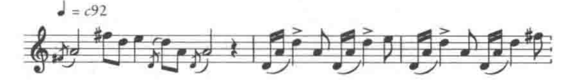
(b) Chordophones. The *gusle* is a single-stringed chordophone used to accompany epic or heroic poetry. It is thought they were used by singers of epics at the feudal courts of medieval Serbian kings. Nowadays each player, called a *guslar*, crafts his own instrument, usually from maple wood. By comparing the resonating chambers, called *varjače* (lit. 'ladles'), of different *gusle*, various types can be identified: the Serbian *gusle*, with a chamber shaped like an elongated rhombus; the Montenegrin *gusle*; and the Hercegovinian *gusle*, with a similar pear-shaped resonant chamber. The *gusle* has a skin with a number of apertures stretched across the resonant chamber. A single string runs across a wooden bridge and along the entire length of the body, which merges into the back. The string of the *gusle* is made from approximately 40 thin strands of horsehair. The headstock of the *gusle* is characteristically fashioned in the likeness of a horned animal and has a wooden peg located in the lower part. The bow is short and arched. Before beginning to play, the *guslar* tunes his instrument to his voice; he sings sitting on a chair with his legs crossed, holding the *gusle* at an angle across his knee. In the 19th century every household in Serbia possessed its own *gusle* and singer.

The *ćemane* is another chordophone similar to related instruments (e.g. the *lira*) in Bulgaria, Macedonia and Greece. The *ćemane* can be found in south-eastern parts of Serbia. The earliest representation of this instrument is portrayed on a fresco from the 14th century in the monastery of Dečani. Modern players fashion *ćemane* from a single piece of wood. They have a pear-shaped body and a short neck with a number of pegs. The resonating chamber is covered with a thin board made from the wood of a fir tree and has two semicircular holes in the middle. The bridge can accommodate three or four metal strings and is supported from below by a small column. The bow is similar to that of a doublebass. The first string is stopped with the finger-nail. *Ćemane* are used to accompany lyric songs, though more often as accompaniment to folk dances.

The violin and *tambura* are also used in Serbian traditional music. The earliest historical records show that Gypsies used the violin in the 18th century in certain places in north-western Serbia, while the *tambura* as it is today was used in Vojvodina no earlier than the 19th century. These instruments are now used mainly by urban ensembles and orchestras.

(c) Membranophones and idiophones. A number of membranophones (the snare drum, *daff*, tambourine and

Ex.15 Summoning 'signal' for shepherd's trumpet, from Klokočevac, Negotinska Krajina; transcr. D. Dević



darabukkah) are commonly found in Kosovo and Metohija. Included among the membranophones is the *ćupa*. This is a type of friction drum made from a clay cup covered on one side with a membrane. In the centre of the membrane there is a narrow opening through which passes a narrow reed or leather strap that the player rubs to generate sound. The role of this instrument was to make noise during carnivals. Idiophones of a variety of shapes and names are made and used by village children (e.g. the *ergtalka*, a button on a string).

(iii) Instrumental ensembles. Many musical instruments, especially the various types of flutes, are not absolutely tuned and their tone ranges often have an irregular temperament. However, because of a tendency to use such instruments, especially the smaller flutes (*frule*), in folk orchestras, they are now tuned alike during the manufacturing process. Many instruments such as the trumpet, clarinet, flute, saxophone, guitar and violin are used in a variety of combinations in so-called 'folk orchestras'.

Instrumental ensembles appeared at the beginning of the 20th century. Their evolution and composition depended on the number of players, the availability of different instruments and on inherited traditions. Up until the 1960s and 70s, many small village orchestras (*Šumadija*, *Pomoravlje*) existed, which were composed exclusively of stringed instruments (two or three violins, viola and doublebass). In some parts of Vojvodina, there are four-part *tambura* orchestras (of *prim*, *bas-prim*, *terc-prim* and *veliki bas*), with up to ten members. Popular village brass bands existed in a number of Serbian regions, formed from a variety of trumpets (often *Flügelhorns*) and the later addition of a drum with bells and a small drum called *doboš*. Such village orchestras in eastern, western and southern Serbia have been encouraged by the competitive Dragačev Trumpeters' Fair in Guča (Dragačevski sabor trubača u Guči). From the 1950s to the present day, numerous orchestras of a heterogeneous composition have sprung up in many urban centres, including not only amateurs but also professional musicians.

(iv) Dance. Ethnochoreographers have recorded a large number of folk dances in Serbia. These include regionally differing *kolos* with different choreography, with odd or even beats. Their names usually relate to the manner of dance, origin or region where they are to be found (e.g. *banatsko kolo*, *moravac*, *banjski čačak*, *sverkvino kolo*, *pop-Marinkovo kolo*, *leskovačka četvorka*).

Ritual dances used always to be accompanied by song. Gradually, however, songs are being replaced by instrumental accompaniment. The main function of instruments in Serbia today is to accompany traditional dances. As is the case with songs, instrumental accompaniment can be provided by a single player or by a group. Until recently, the musical accompaniment of dances was provided by flutes (*frula*, *duduk*, *cevara* and *dvojnica*) or by the *gajda*, when they were available.

2. Montenegro.
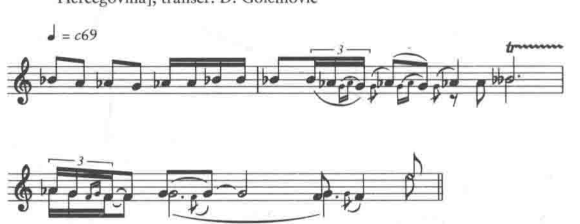
(i) Vocal music. The Montenegrin vocal tradition is based principally on single-part and polyphonic singing. Single-part forms are widespread and include laments for the deceased, called *tužilice* or *tužbarice*. These are usually the responsibility of women, although men also take part on certain occasions. The verse melody is called a *tužbalica*, through which the living address the deceased. There are many forms of laments, from the melodically ex.17 simple octosyllabic verse (4 – 4), to the ornamented 12 syllable verse (4 – 4 – 4). Basing her performance on a traditional melodic model, the *tužilica* creates a 'story' about the deceased. The deceased is mourned from the time of death until burial; also after 40 days, six months, a year and during subsequent years on the day of the person's death. Women can sing laments individually, one after the other, or as a pair taking turns. A solely male form of expressing grief is known among Montenegrins as *lelek*, a kind of condensed story recited in prose about the deceased person and their life. The remaining genres of single-part songs are lullabies, songs for *kolos*, wedding songs and love songs.

Two forms of polyphonic, mainly diaphonic, singing exist in Montenegro, which might be termed old and new. While the old form predominates across a greater area, the newer form is encountered usually in the Bay of Kotor and along the Montenegrin coast. The old style ('out of the voice' or *iza glasa*, 'vocal' or *glasački* and 'shouting' or *izvika*) is characterized by melodic elements of small ambitus with irregular temperament, and sometimes with ornamentation, which is more suited to the female voice and therefore occurs more frequently in songs performed by women (ex.16). A particular tremolo ornamentation
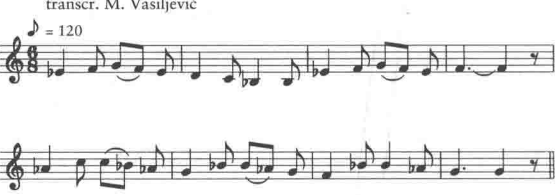
Ex.16 Love song from Bjelasnica, Brda; transcr. D. Golémović

occurs in male singing (ex.17). Most older songs use heterophony. In these the soloist and the accompaniment seem to begin both the melody and its ornamented version simultaneously, resulting in characteristic 2nds (ex.18). A large number of Montenegrin songs are similar in terms of melody and singing style to those in western Serbia. This is not surprising, since Montenegro and upper Hercegovina have supplied Serbia with new populations for centuries. Apart from melodic similarities and a method of heterophonic singing, these songs also share similar lyrics.

Ex.17 Wedding toast from Durmitor, Crnogorska Hercegovina [Montenegran Hercegovina]; transcr. D. Golemović



Ex.18 Love song from Prčanj, Boka Kotorska [Bay of Kotor]; transcr. M. Vasiljević
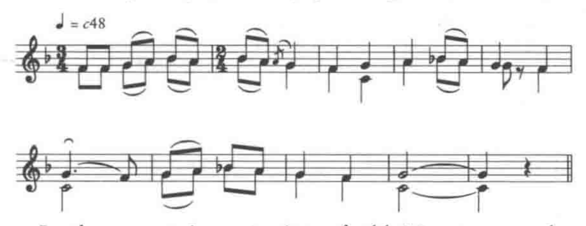


New forms of singing are found in urban areas, especially in the larger towns. These single-part songs usually have a wide ambitus (particularly love songs, *Podgorica* and *Kotor*, which differ from rural songs in their rhythm) as well as having western European harmonic characteristics. The new two-part singing style with its homophonous structure is related to songs that are sung 'in bass' in Serbia. Where the soloist and accompaniment are clearly separated, the singing is in parallel 3rds with a cadential 5th (ex.19). Three-part singing is very similar to the polyphonic singing found in coastal and island towns in Dalmatia.

Song forms in Montenegro mainly have a two-part structure (ex.18). The complex songs characteristic of urban environments have greater repetition of verse lines. The structure of Montenegrin traditional song is very similar to Serbian song.

The rhythm of a song depends on the metric complexity of the verses, which generally use (as do Serbian songs) the symmetric octosyllable (4 – 4; ex.16ex.16) or the asymmetric decasyllable (4 – 6; ex.17 and ex.18). If the melopoetic structure is restricted by a dance (*oro*, songs for *kolo*) then the giusto syllabic rhythm predominates. In songs of different genres, for example in laments, the performance is mainly parlando rubato. Traditional Montenegrin singing, especially two-part singing, has irregular temperament and is based on small tonal groupings. Intonation in a song can be stable, but more commonly individual tones are varied by up to 1/4 of a degree. Sometimes the entire ambitus of a two-part song with four tones falls into a major 3rd. The division of singers according to gender continues to be respected. If young men and women take part together, which is most frequently the case in songs for the *kolo*, then singing is antiphonal. Such songs are sung as accompaniment to dancing during communal outdoor celebrations (*sjednik*) at which village youths gather during the winter months.
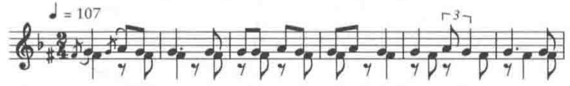
(ii) Instrumental traditions. In the mountainous parts of Montenegro, where the people's main livelihood is cattle-raising, the most common instruments are flutes that closely resemble the Serbian *frula* or *dvojnice*. The six-hole *frula* is widespread, ranging from 15–20 cm to 60 cm in length. In the northern mountainous regions of Montenegro, towards the border with Serbia, double flutes, *dvojnice*, are also in use, and although they are very similar to Serbian *dvojnice* they are considerably larger. When an improvised shepherd's tune is played on them, it is reminiscent of the old form of Montenegrin and Serbian singing, with a two-part heterophony and drone structure (ex.20).

Ex.19 Love song from Bjela, Kotorska [Bay of Kotor]; transcr. D. Golemović



In the mountainous region of old Montenegro, the *diple*, a kind of double flute, is most commonly used. The *diple* is a shepherd's instrument with a single reed and consists of a wind-bag attached to a double chanter and a set of bellows. A chanter similar to the double flute is made from a single piece of wood and has six holes in each pipe, set parallel to each other. There also exists a type of *diple* without the wind-bag, called *zumara*, made from canes fastened together with a short piece of horn at the lower end. The players, called *diplari*, play in the mountains while looking after their flocks, sometimes for two or three hours without interruption. The *diple* also served as a means of communication between shepherds in the mountains, who would send each other messages (*dojave*).

Ex.20 Shepherd's song for *dvojnica*, from Tikova, Brda; transcr. D. Golemović



Traditionally, the use of aerophones in Montenegro has been limited to the shepherds, as in Albania. The Albanians have adopted another shepherd's instrument, the *kaval*. This is a long flute without a mouthpiece, identical to the instrument of the same name used by Albanians in Kosovo and Metohija. Montenegrin children make simple single-reed instruments from pieces of straw or cane (in the vicinity of Lake Skadar). In the spring, the children make a kind of shepherd's pipe, called *svičak*, from thin twigs of willow or ash.

The only chordophone in Montenegro is the *gusle* (see §1(ii)(6) above). Nowadays they are found in every household, both in the countryside and in towns. Even today the singing of epic poems is an everyday occurrence; *guslar*s are greatly respected and frequently invited to celebrations, where they are treated as honorary guests. A *gusle* is 'struck' or 'bowed'; it is also said that one sings to a *gusle*, but plays a flute, *duduk* or *diple*.

(iii) Dance. Montenegrins have always danced the *oro* without musical accompaniment. The basic types of Old Montenegrin *kolo*s are known as: *crnogorsko* (the Montenegrin), *zetsko* (from the old name for Montenegro, Zeta) and *crmničko kolo*. They are most frequently performed with alternate parts sung in dialogue. There are also different kinds of dances, called *skoke* (without musical accompaniment), *mlado momče* (with singing) or dances from Piva, as well as 'songs for kolos'. The *kolo Bokeljske mornarice*, (lit. 'the Fleet of the Bay of Kotor') is performed every year in Kotor on the day of St Tripun, on 14 February, and is accompanied by the city orchestra.

3. Kosovo and related Albanian musical traditions. Albanians comprise approximately 6% of the population of Montenegro and roughly 90% of that of Kosovo (Albanian: Kosova), an autonomous province within Serbia. Over 90% of Yugoslav Albanians are Muslim, while the rest are Roman Catholic; virtually all are north Albanians.

In Montenegro and western Kosovo, rural communities have maintained musical practices much like those in the northernmost regions of Albania. Young girls have been among the most active vocalists in these mountain districts, singing specific songs for each stage of the wedding ceremony, as well as for seasonal holidays such as Shingjergj (St George's Day). They often accompany their singing on frame drum (*def* or *daire*). One musical genre unique to this region is the *kângë çobaneshave* ('song of the sheperdesses'), sung by girls in the Podgur and Rugovë districts of Kosovo. These songs are executed in a style known as *me gisht në fyt* ('with finger on throat'), where each girl uses her thumb to vibrate her larynx while singing. A second local style comprises the

narrow-range, two-part polyphony of girls' songs from the Opojë district of Kosovo.

Throughout Kosovo links to Ottoman musical practices are evident in newer styles of rural music, and a few songs are sung to well-known Turkish tunes. The most popular men's instruments in lowland areas have been long-necked lutes such as the two-string *çifteli* and the larger *sharki*, which generally has five to seven strings tuned in three courses. Families hosting weddings have often hired semi-professional ensembles of men who sing and play these two instruments, perhaps supplemented by violin, *fyell* (short end-blown flute) and accordion. These ensembles have customarily alternated long, formulaic historical songs with dance tunes and shorter love songs

For weddings and major religious holidays, families of Roma (Gypsy) musicians have also been contracted to perform. Roma women have sometimes been asked to sing, and perhaps also dance, for women's wedding gatherings. More frequently, Roma men have been hired to play *zurle* (double-reed pipe) and *lodër* (or *tupan*, two-headed bass drum). In addition to dance melodies, *zurle-lodër* ensembles have performed medleys of listening music called *nibet* (from Arabic *nawbah*) for male wedding guests, as well as lively melodies for Turkish wrestling and other men's athletic contests.

As in Albania, urban musicians in past decades incorporated features of Ottoman and western European music into their repertories. Songs from Kosovo as well as northern and central Albania have been performed frequently, accompanied by a small acoustic ensemble (*çallgi*) or its amplified counterpart. In the early 20th century, musicians in Gjakovë (Serbian: Đakovica) developed a distinctive repertory of songs, accompanied by an ensemble of violin, accordion, *bugari* (four-string lute), *mandoll* (mandola), 12-string *sharki* and *def*. In recent decades the most celebrated singers in this style have been Qamili i Vogël and Mazallom Mejzini.

In the decades following World War II, Albanians in newly socialist Yugoslavia gained considerable cultural autonomy. Priština, (Albanian: Prishtinë), the capital of Kosovo, became home to both an institute of Albanian studies (Instituti Albanoligjik) and the professional ensemble Shota, which showcased folk music and dance of all ethnic groups in the province. Amateur folklore ensembles participated in festivals throughout Yugoslavia, including the Gllogovc festival of village folklore held each year outside Priština. Many hours of folk music (*muzika popullore*) were broadcast by radio and television stations, while cassettes recorded in Priština were widely distributed in Albanian areas. Recordings of songs in rural style, accompanied by a large ensemble of more than one *çifteli*, *sharki* and *def*, plus other instruments, came to define a distinctive Kosovo sound that was also popular in Macedonia and Albania. As a strong sense of national identity increased among Yugoslav Albanians, singers popularized a number of highly evocative patriotic songs that served as rallying points for the expression of communal sentiments. By the mid-1980s, young Kosovo musicians were also recording albums of Western-influenced rock music.

Beginning in 1989, Kosovo's autonomous status was rescinded, leading to the closing or dissolution of schools, institutes and other cultural organizations. Recordings of folk and popular music in Albanian were no longer produced or broadcast by the state media, leading to the development of a private recording industry funded largely by the Kosovar Albanian diaspora. As a result of these events, a number of Kosovo musicians have emigrated to western Europe or North America, where they now perform for large expatriate communities. Any re-emergence of a fully public Albanian musical life in Kosovo awaits a resolution of the political situation there.

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Këndojnë Bilbila: Qamili i Vogël e Mazllom Mejzini [The nightingales sing: Qamili i Vogël and Mazllom Mejzini], EuroLiza CD-029

DRAGOSLAV DEVIĆ (I; III, 1–2), ROKSANDA PEJOVIĆ (II), JANE SUGARMAN (III, 3)

Yuhas, Dan (*b* Hungary, 16 Aug 1947). Israeli composer of Hungarian birth. He studied at the Rubin Academy of Music, Tel-Aviv (graduated 1968) with Seter, Boskovitch, Partos and others, and at the Guildhall School of Music, London (1978–9). A lecturer at the Rubin Academy, he has also directed the Israel Contemporary Players. His style can be described as atonal, saturated with sharp chromaticism and using serial and post-serial techniques that echo the European avant garde. In early orchestral works, such as Prelude (1978), textural and formal elements show an affinity with Penderecki's 'cluster' pieces; later, he adopted a more motivic and transparent style sometimes alluding to Central European early Expressionism. Works such as *Four Poems of David Vogel* (1986) and the String Quartet (1989) balance chromatic writing with the suggestion of tonal centres and strict forms. His music has been performed by leading orchestras and ensembles in Israel and Europe. *Monologue* for flute (1997) has been recorded.

WORKS
(*selective list*)

3 Pieces, pf, 1974; Prelude, orch, 1978; The Fire and the Mountains (cant.), solo vv, chorus, orch, 1979; Entities, 12 players, 1983; 4 Poems (D. Vogel), mez, chbr orch, 1986; Str Qt, 1989; Havayot, 10 players, 1992; Ov., orch, 1996; Monologue, fl, 1997; Elegy, orch, 1998; Trio, vn, cl, pf, 1998; Duo, cl, pf, 1999

ODED ASSAF

Yulchiyeva, Munadjat (*b* Andizhan, Fergana Basin, 26 Nov 1960). Uzbek singer. From 1978 to 1985 she studied Uzbek classical music at the Tashkent State Conservatory with SHAVKAT MIRZAEV, who became her spiritual teacher as well as her musical instructor. From 1980 to 1982 she performed with the *makom* ensemble at Uzbek State Radio, and in 1982 she began to work with the Uzbek State Philharmonia. She has appeared widely in concerts and festivals, but unlike many other Uzbek professional singers, she has chosen not to perform at weddings. During the last decade of the 20th century she toured the USA, Europe, Asia and Latin America. She was awarded the titles of Honoured Artist of Uzbekistan (1991) and People's Artist of Uzbekistan (1994), and gained first prize and the accolade 'Golden Nightingale' in the Samarkand International Festival in 1997.

Her repertory includes Uzbek classical music and the music of the *bastoqor* composers, who create music in the traditional Uzbek style. Her mezzo-soprano voice has a range of two and a half octaves, and she has often performed songs from the traditional male repertory as well as the female. She has specialized in Uzbek Sufi music, performing settings of the poetry of Alisher Navai (15th century), Fisuli (16th century), Mashrab (16th century) and Huvaido (18th century).

RECORDINGS

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Munadjat Yulchieva and Ensemble Shavkat Mirzaev: a Haunting Voice, World Network 38 (1997)

RAZIA SULTANOVA

Yun, Isang (*b* Duk San, San Chun Gun, Tongyong [now Chung Mu], 17 Sept 1917; *d* Berlin, 3 Nov 1995). Korean-German composer. Son of the poet Yun Ki Hyon, he began to write music at the age of 14 and went on to study at the Osaka Conservatory and in Tokyo with Ikenouchi. During World War II he participated in underground activities against the Japanese, was imprisoned (1943) and lived in hiding until the liberation. In 1945 he helped in the reconstruction of Korean cultural life. From 1946 he taught music in Tongyong (now Chung Mu), Pusan, and, after the Korean War (1953), in Seoul. As the recipient of the 1955 Seoul City Award, he travelled to Europe for further study. He was a pupil of Pierre Revel at the Paris Conservatoire (1956–7) and of Boris Blacher, Josef Rufer and Reinhard Schwarz-Schilling at the Berlin Hochschule für Musik (1958–9); he also attended several of the Darmstadt summer courses. After spending the period 1960–63 in Krefeld, Freiburg and Cologne, he returned to Berlin in 1964 at the invitation of the Ford Foundation. In 1967 he was abducted from Germany to Seoul by Chung Hee Park's regime, charged as a communist and imprisoned; after international pressure resulted in his release two years later, he was taken back to Berlin where he was granted amnesty in 1970. He taught at the Hanover Hochschule für Musik (1970–71) and the Berlin Hochschule (from 1970). His honours include the Kiel culture prize (1970), the Federal German Republic's distinguished service cross (1988), the medal of the Hamburg Academy (1992), the medal of the Goethe Institute (1994), and membership of the Hamburg and Berlin academies. The Isang Yun Music Institute opened in P'yŏngyang, North Korea, in 1984 and the International Isang Yun Society was established in Berlin in 1996.

Yun's fundamental aim as a composer was to develop Korean music through Western means, combining East Asian performing practice with European instruments, and expressing an Asian imagination in contemporary Western musical terms. His works of 1959 and 1960 reflect the 12-note serialism associated with Darmstadt. After 1961, however, a more individual style began to develop in compositions such as *Loyang* (1962), *Gasa* (1963), *Garak* (1963), *Om mani padme hum* (1964) and *Réak* (1966). In these works, glissandos, pizzicatos and vibratos provide a certain exoticism, while traditional Chinese court music ornamentation emphasizes the highly differentiated character of multiple melodic lines. In works written after 1964, Yun employed numerous melodic strands; these 'Haupttöne', as he called them, constitute centres of gravity through which the musical form is generated. Contrasting elements, derived from the Taoist concept of unity as the balance of Yin and Yang, influence instrumentation, dynamics, harmony, intensity and other musical parameters, finally uniting in a single sound stream, as suggested by Taoist philosophy. Yun's

operas draw on similar principles. The two-part work *Träume*, for example, is made up of a serious drama, *Der Traum des Liu-Tung* (1965), paired with the burlesque comedy *Die Witwe des Schmetterlings* (1968). Other scores mirror the mood of temple ceremonies (*Bara*, 1960; *Konzertante Figuren*, 1972; *Muak*, 1978; *Festlicher Tanz*, 1988) or employ programmes based on Asian fairy tales (Flute Concerto, 1977; Double Concerto for Oboe and Harp, 1977), antique mural paintings (*Images*, 1968) and Korean history (*Silla*, 1992). After 1980 Yun's works reflect his political beliefs and desires: Korean unification, democracy, peace and freedom; these include *Exemplum in memoriam kwangju* (1981), the second movement of the Violin Concerto no.2 'Dialog Schmetterling und Atombombe' (1983–6), *Engel in Flammen* (1994) and the five symphonies (1983–7), among others.

WORKS

OPERAS

Der Traum des Liu-Tung (1, H. Rudelsberger and W. Bauernfeind, after Ma Chi Yuan), 1965, Berlin, 25 Sept 1965; Die Witwe des Schmetterlings (1, H. Kunz, after Ma Chi Yuan), 1968, Nuremberg, 23 Feb 1969; Geisterliebe (2, Kunz), 1970, Kiel, 20 June, 1971; Sim Tjong (prol, 2, epilogue, Kunz), 1972, Munich, 1 Aug 1972

INSTRUMENTAL

Orch: Bara, small orch, 1960; Sym. Szene, 1960; Colloïdes sonores, str, 1961; Fluktuationen, 1964; Réak, 1966; Dimensionen, org, orch, 1971; Konzertante Figuren, small orch, 1972; Ov., 1973; Harmonia, 16 wind, hp, perc, 1974; Vc Conc., 1976; Conc., fl, chbr orch, 1977; Double Conc., ob, hp, chbr orch, 1977; Muak, 1978; Fanfare & Memorial, hp, orch, 1979; Conc., cl, small orch, 1981; Exemplum in memoriam Kwangju, 1981; Vn Conc. no.1, 1981; Sym. no.1, 1983; Vn Conc. no.2, 1983–6; Gong-Hu, hp, str, 1984; Sym. no.2, 1984; Sym. no.3, 1985; Impression, small orch, 1986; Mugung-Dong (Invocation), wind, perc, db, 1986; Sym. no.4 'Im dunkelen singen', 1986; Duetto concertante, ob + eng hn, vc, str, 1987; Kammersinfonie no.1, 2 ob, 2 hn, str, 1987; Sym. no.5 (N. Sachs), Bar, orch, 1987; Kammersinfonie no.2 'Den Opfern der Freiheit', small orch, 1989; Konturen, 1989; Conc., ob + ob d'amore, orch, 1990; Silla, 1992; Vn Conc. no.3, vn, small orch, 1992

Chbr: Musik, wind qnt, vn, vc, 1959; Str Qt no.3, 1959; Loyang, fl, ob, cl, bn, hp, 2 perc, vn, vc, 1962; Garak, fl, pf, 1963; Gasa, vn, pf, 1963; Nore, vc, pf, 1964; Images, fl, ob, vn, vc, 1968; Riul, cl, pf, 1968; Trio, vn, vc, pf, 1972–5; Trio, fl, ob, vn, 1973; Rondell, ob, cl, bn, 1975; Duo, va, pf, 1976; Pièce concertante, fl, cl, pf, perc, str qt, 1976; Octet, cl + b cl, bn, hn, str qnt, 1978; Sonata, ob + ob d'amore, hp, va/vc, 1979; Novellette, fl + a fl, vn, vc/va ad lib, hp, 1980; Concertino, accdn, str qt, 1983; Inventionen, 2 ob, 1983; Sonatina, 2 vn, 1983; Cl Qnt, 1984; Duo, vc, hp, 1984; Inventionen, 2 fl, 1984; Qnt, fl, str qt, 1986; Qt, 4 fl, 1986; Rencontre, cl, vc, hp, 1986; Tapis, str qnt/str orch, 1987; Contemplation, 2 va, 1988; Distanzen, ww qnt, str qnt, 1988; Festlicher Tanz, wind qnt, 1988; Intermezzo, vc, accdn, 1988; Pezzo fantasioso, 3 insts, 1988; Qt, fl, vn, vc, pf, 1988; Str Qt no.4, 1988; Rufe, ob, hp, 1989; Together, vn, db, 1989; Kammerkonzert no.1, large ens, 1990; Kammerkonzert no.2, large ens, 1990; Str Qt no.5, 1990; Sonata, vn, pf, 1991; Wind Qnt, 1991; Espace I, vc, pf, 1992; Qt, hn, tpt, trbn, pf, 1992; Str Qt no.6, 1992; Trio, cl, bn, hn, 1992; Espace II, ob, vc, hp, 1993; Cl Qnt no.2, 1994; Ost-West-Miniaturen, ob, vc, 1994; Qt, ob, str trio, 1994; Wind Octet, 1994

Solo: 5 Pf Pieces, 1958; Shao Yang Yin, hpd/pf, 1966; Tuyaux sonores, org, 1967; Glissées, vc, 1970; Piri, ob, 1971; 5 Etudes, fl, 1974; Frag., org, 1975; Königliches Thema, vn, 1976 [after J.S. Bach: Musikalischen Opfer]; Salomo, fl/a fl, 1978; Interludium A, pf, 1982; Monolog, b cl, 1983; Monolog, bn, 1984; Li-Na im Garten, vn, 1985; In Balance, hp, 1987; Kontraste, 1987; Sori, fl, 1988; Chinesische Bilder, rec/fl, 1993; 7 Etudes, vc, 1993

VOCAL

Choral: Om mani padme hum (orat, W.D. Rogosky, after Buddha, trans. K.E. Neumann), S, Bar, chorus, orch, 1964; Ein Schmetterlingstraum (Ma Chi Yuan), mixed chorus, perc, 1968; An der Schwelle (A. Haushofer), sonnets, Bar, female vv, org, insts, 1975; Der weise Mann (cant., P. Salomo, Laotse), Bar, mixed chorus, chbr orch, 1977; Der Herr ist mein Hirte (Ps xxiii, N. Sachs), chorus, trbn, 1981; O Licht (Sachs, Buddhist prayer), chorus, vn, perc, 1981; Naui Dang, Naui Minjokiyo! [My Land, My People] (cant., after Korean poems), S, A, T, B, chorus, orch, 1987; Engel in Flammen (Phoneme), S, female vv, 5 insts, 1994; Epilog, vocalises, S, female vv, 5 insts, 1994

Solo: Namo [Prayer] (Sanskrit), 3 S, orch, 1971 [rev. S, orch, 1975]; Gagok, 1v, gui, perc, 1972; Memory, 3vv, perc, 1974; Teile dich Nacht (Sachs), S, chbr ens, 1980

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Musiktexte, lxii–lxiii (1996) [special issue]

H. KUNZ

Yunluo. Chinese frame of small pitched gongs suspended vertically from a wooden frame. The frame is held by a handle or rested on a stand on a table, and struck with a tipped beater. An ensemble may use one frame or two, played by one player or two.

The *yunluo* (lit. 'cloud gongs') has been considered as a portable descendant of the ancient sets of bells or lithophones (*see* ZHONG, QING) and the Tang dynasty *fangxiang*. The Yuan dynastic history refers to a similar instrument called *yun'ao*, with 13 gongs. Part of temple and court ensembles since the Yuan dynasty (*see* CHINA, §II, 4), it is still common in northern ritual ensembles today.

The common form of *yunluo* has ten gongs (though frames of 7, 9, 14 are also found), each suspended by four cords in an individual cubicle within the frame. They are usually arranged in rows of three with one central gong at the top, though in the ceremonial music of Xi'an (*see also* AN LAIXU) the gongs are in a pyramid shape of 4 3 2 1. The gongs, of equal size but different thickness, are tuned to a heptatonic scale, with a range of a 10th; they belong to the melodic section of an ensemble. The



Two frames of yunluo played as part of a ritual music ensemble, Xi town, Baxian county, Hebei province, 1989

'improved' chromatic *yunluo* sometimes featured in the modern 'national music' orchestra may have over 40 gongs. A related instrument is the Korean *ulla*. The Tibetan *mkhar-rnga*, also a ceremonial instrument, seems to be borrowed from Chinese temple ensembles.

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STEPHEN JONES

Yuon, Paul. *See* JUON, PAUL.

Yupanqui, Atahualpa [Chavero, Héctor Roberto] (*b* Pergamino, Buenos Aires province, 31 Jan 1908; *d* Nîmes, France, 23 May 1992). Argentine composer, poet, guitarist and singer. He and the Chilean folklorist Violeta Parra are considered the founders of the folk music and subsequent *nueva canción* (new song) movement in Latin America, rooted in the rediscovery of rural folk music. For more than 30 years Yupanqui travelled the entire Argentine landscape collecting popular songs, sayings and poetry which later entered into his own compositions. His goal was *cantar artes olvidadas* (to sing forgotten arts): by living a very humble life among his *paisanos* (poor people from the countryside), he experienced what they experienced. He wrote his first song, *Caminito del Indio*, in 1926, the beginning of a wealth of compositions today considered classics; many of them use the poetic forms and rhythms of rural Argentina, interpreted in definitive fashion by his distinctive guitar style. At different points in his life (1932, 1949, 1967) he was forced into exile because of his political activities: his songs were considered 'protest songs' well before the term was coined in the USA: rather than 'protest' they showed a committed perspective to the life and experiences of ordinary people. In 1950 he went to Europe and captivated Edith Piaf, who encouraged his concerts and success in Paris. In 1967, owing to problems with the Argentine military dictatorship, Yupanqui moved to Paris, which became his regular residence for part of each year and from whence he toured all of Europe until his death. In France he is much admired, with some of his poems and songs becoming part of the primary school curriculum. In Latin America he is considered one of the seminal folklorists and guitarists of the century: a whole generation has followed in his footsteps.

WRITINGS

Piedra sola: poemas del cerro (Jujuy, 1941/*R*)
Aires indios (Montevideo, 1947/*R*)
Cerro Bayo: vidas y costumbres montanesas (Buenos Aires, 1953/*R*)
Guitarra: poemas y cantares Argentinas (Buenos Aires, 1954/*R*)
El canto del viento (Buenos Aires, 1965/*R*)
El payador perseguido (Buenos Aires, 1972/*R*)
La capataza (Buenos Aires, 1992)

RECORDINGS

30 ans de chansons, Le Chant du Monde LDX 274 750 (*c*1985)
Magia de Atahualpa Yupanqui, Toshiba EMI,

PABLO VILA

Yurgenson, Pyotr Ivanovich. *See* JÜRGENSON, PYOTR IVANOVICH.

Yusupov, Benjamin (*b* Tajikistan, 1962). Tajik composer. Born into a family of musicians, he attended the Dushanbe Music College (1977–81) before studying composition with Ledyonov and conducting with Kitayenko at the Moscow Conservatory (1981–90). He worked as a conductor with the Dushanbe PO (1988–90) before emigrating to Israel in 1990; he began doctoral studies in Bar-Ilan University in the late 1990s. He has explored the possibilities offered by the modern orchestra in the areas of developing the timbres and rhythms inherent in Central Asian folk music; his skilful instrumentation has allowed him to reproduce the sounds of Tajik instruments in an orchestral setting. He has won the prize of the Association of Young Soviet Composers (1989), the Clone Prize of the Israeli League of Composers (1993) and in 1999 was granted the Israel Prime Minister Award.

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Ye. Vlasova: 'Neizvestnoye pokoleniye' [The unknown generation], *SovM* (1988), no.7, pp.23–31

RAZIA SULTANOVA

Yūsuf, Zakariyyā (*b* Mosul, 1911; *d* 24 June 1977). Iraqi musicologist. He studied music in his native country and later in London. His work was first noticed at the Festival of Ibn Sīnā, Baghdad (1952), and in 1964 he was appointed general secretary of the International Conference for Arab Music held in Baghdad. He is a pioneer of musicological studies in Iraq. His speciality is manuscripts and he has published the writings of al-Kindī and has edited and annotated the treatises of Ibn Sīnā, Ibn al-Munajjim, Ibn Zayla, al-Ṭūsī and 'Alī al-Kātib.

WRITINGS

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CHRISTIAN POCHÉ

Yusupov, Prince **Nikolay Borisovich** (*b* St Petersburg, 1827; *d* Baden-Baden, 19/31 July 1891). Russian violinist, composer and writer on music. He was a pupil of Vieuxtemps. In his palace at St Petersburg he maintained an orchestra and a folk ensemble, though he spent many years away in western Europe, collecting books on music and involving himself in musical activities. In 1856 he published in Frankfurt *Luthmonographie, historique et raisonnée: essai sur l'histoire du violon et sur les ouvrages des anciens luthiers célèbres du temps de la Renaissance, par un amateur* (written in French), which, while containing some valuable full-sized drawings, is full of inaccuracies. He began to write a comprehensive history of music in Russia, but only the first volume, *Musique sacrée suivie d'une choix de morceaux de chants d'église*, appeared in print (St Petersburg, 1862). He also published *Sistematicheskiy katalog knig na russkom yazïke Imperatorskoy publichnoy biblioteki* ('A systematic catalogue of Russian books in the Imperial Public Library', St Petersburg, 1863).

Yusupov performed much of his own music with his private orchestra. His compositions include a programme symphony with violin obbligato, *Gonzalo de Córdova*, and a *Concerto symphonique* for violin and orchestra. His *Ballet d'Espagnol* achieved some popularity. The title-page of later editions of *Luthmonographie* describes him as 'Maître-compositeur de la Société Philharmonique de Bologne, et Membre Honoraire de l'Académie Philharmonique de St Cécile à Rome'.

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JENNIFER SPENCER

Yuzhak, Kiralina Iosifovna (*b* Leningrad [now St Petersburg], 3 Dec 1934). Russian musicologist. She studied musicology with A.N. Dolzhansky at the Leningrad Conservatory (graduating in 1960), and subsequently undertook postgraduate studies at the Russian Institute for the History of the Arts with M.K. Mikhaylov (1966–70). She was appointed to teach at the Petrozavodsk Conservatory in 1972, and was later made professor at the Leningrad Conservatory in 1992. She became a member of the Leipzig International Bach Society in 1987. Her chief area of interest is the theory and history of polyphony. In her doctoral dissertation (1990) she considers the historical types of polyphony as a reflection of the stages of development in European musical culture. This has led to a study of mode and the evolution of modal structures, and in particular she has examined the music of J.S. Bach, especially the structure of his fugues. She has also written on composers of the 19th and 20th centuries (Glazunov, Dargomïzhsky, Nielsen, Rautavaara, Sibelius, Shostakovich and Ustvol'skaya) and has discussed the work of various musicologists, such as Dolzhansky. She is editor of a number of collections of essays and has organized many conferences, including, from 1991, a series of Bach seminars at the Petrozavodsk Conservatory.

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'Shostakovich Dolzhanskogo: opus 87, izmenyayushchiisya vo vremeni' [Dolzhansky's Shostakovich: opus 87, changing with time], *D.D. Shostakovich: sbornik statey k 90-letiyu so dnya rozhdeniya*, ed. L. Kovnatskaya (St Petersburg, 1996), 194–227

IRINA BARANOVA

Yu Zhenfei (*b* Suzhou, 1902; *d* 1992). Chinese *Kunqu* opera performer. Undoubtedly the 20th century's most distinguished performer of *Kunqu*, Yu Zhenfei was most noted for his performance of *xiaosheng* (young scholar-lover) roles. He also performed in BEIJING OPERA, belonging to troupes headed by such notable performers as Mei Lanfang and Cheng Yanqiu, and was an accomplished player of the *dizi*, the transverse flute which is so essential to the musical accompaniment of *Kunqu*. He wrote a treatise on *Kunqu* acting and several other works.

Yu Zhenfei was the son of the *Kunqu* specialist Yu Zonghai (1847–1930). After early training, in 1923 he gained a major opportunity when the great *dan* performer Cheng Yanqiu visited Shanghai and invited him to share the stage with him in the role of the scholar-lover in the centrepiece scene of the famous 'Peony Pavilion' (*Mudan ting*) by Tang Xianzu (1550–1617). This item, entitled *Youyuan jingmeng* ('Wandering in a Garden, Startled from a Dream') became one for which Yu was particularly well regarded. In 1960 this scene was made into a film, with Yu Zhenfei and Mei Lanfang in the central roles.

Other than during the Cultural Revolution, Yu Zhenfei did well under the Chinese Communist Party, which he joined in 1959, serving the regime actively as a *Kunqu* performer, educationist and administrator. In 1958 he made a major visit to Europe, performing *Kunqu* there, and in 1980 his 60th anniversary on the stage was commemorated with much fanfare.

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COLIN MACKERRAS

Yvain, Maurice [Paul, Pierre; Sautreuil, Jean] (*b* Paris, 12 Feb 1891; *d* Suresnes, 28 July 1965). French composer. He studied at the Paris Conservatoire, and began his career as an accompanist and orchestral player, appearing in many Paris music halls. After World War I he contributed many songs to a series of revues at the Casino de Paris (*Cach' ton piano*, 1920, *Paris quie jazz*, 1920, *Avec le sourire*, 1921 and *En douce*, 1922); among them was his worldwide success *Mon homme*, first sung and danced by Mistinguett and Max Dearly, then sung in America by Fanny Brice and later by Billie Holiday as *My Man*. The lyrics were by Albert Willemetz, who provided the text for Yvain's first operetta, *Ta bouche* (1922), which proved a major success as did its successor, *Là-haut*, a vehicle for Maurice Chevalier (1923).

Yvain's music was elegant and tuneful and went against the contemporary trend to take elements from American popular dance styles. The small-scale shows he produced in the 1920s having gone out of fashion, in 1935 he had an enormous success with *Au soleil du Mexique*, a spectacular operetta with bullfights and earthquakes, that starred André Baugé and Fanély Revoil. During the 1930s he also wrote several film scores (*La belle équipe*, 1935, *Le duel*, 1938, and *Lumières de Paris*, 1938). For a while he took the pseudonym Jean Sautreuil, working with Joseph Szulc and others. Yvain's last major success was *Chanson gitane* (1946), another large-scale romantic operetta set in the 1820s.

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(*selective list*)

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Jean V (Bousquet and Falk), Daunou, 2 March 1929; Kadubec (Barde), Daunou, 25 Oct 1930; Encore cinquante centimes (H. Christiné and M. Yvain; Barde), Nouveautés, 17 Sept 1931; Oh! Papa … (Barde), Nouveautés, 2 Feb 1933; La belle histoire (H.-G. Clouzot), Madeleine, 25 April 1934; Un, deux, trois (R. Bizet and J. Barreyre), Moulin de la chanson, 1934; Vacances (H. Duvernois and Barde), Nouveautés, 20 Dec 1934; Un coup de veine (Willemetz and A. Mouëzy-Éon), Porte-St-Martin, 11 Oct 1935

Au soleil du Mexique (Mouëzy-Éon and Willemetz), Châtelet, 18 Dec 1935; [as J. Sautreuil] Le coffre-fort vivant (H. Wernert; G. Berr and L. Verneuil), Châtelet, 17 Dec 1938, collab. J. Szulc; [as Sautreuil] Le beau voyage d'un enfant de Paris (Wernert and E. Morel), Châtelet, 15 Jan 1944; Monseigneur, Daunou, 1945; Chanson gitane (Mouëzy-Éon and L. Poterat), Gaité-Lyrique, 13 Dec 1946; Le corsaire noir (J. Valmy), Marseilles, 24 Feb 1958

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PATRICK O'CONNOR

Yvò. *See* IVO BARRY and VENTO, IVO DE.

Yzac, Henricus [Heinrich]. *See* ISAAC, HENRICUS.

Yzo, Pierre. *See* ISO, PIERRE.

Z

Zabaleta, Nicanor (*b* San Sebastian, 7 Jan 1907; *d* San Juan, Puerto Rico, 31 March 1993). Basque harpist. He was the most important harpist of the 20th century, and no one player did more to promote the harp as a solo instrument. After studying in Spain with Vincenta Tormo de Calvo and Luisa Menarguez he studied privately with Marcel Tournier in Paris, where he made his European début in 1926. Thus began a solo career which spanned 66 years, during which he gave some 3000 concerts and played with some 300 different orchestras. He made his New York début on 5 July 1934, and gave his final concert in Madrid on 16 June 1992. He consistently presented a large and wide-ranging repertory, and the solo works he introduced have become an accepted part of the modern harp repertory. His playing was characterized by an impeccable clarity and brilliance of sonority, technical poise, flawless control, economy of movement and a meticulous damping technique, further enhanced by a mechanical damping device, operated by an 8th pedal which he had fixed to his harps (Obermayer-Horngacher). Although his technique was ideally suited to his preferred 18th-century and neo-classical repertory, he was an enthusiastic advocate of the music of the arch-Romantic English harpist-composer Elias Parish Alvars (1808–49), two of whose concertos he recorded. As far as possible he programmed only original works, and this led to his researches into earlier music and his many commissions to contemporary composers. Zabaleta was the dedicatee of some 25 concertos, and, apart from these, he also gave first performances of the concertos of Ginastera and Montsalvatge, and a concerto for harp and electronics by Josef Tal. It was at his request that Joaquín Rodrigo arranged the *Concierto de Aranjuez* for the harp. Zabaleta recorded much of his large repertory, his recordings winning major prizes in France, Spain, Italy and the Netherlands. In 1982 he was awarded Spain's National Music Prize, and in 1988 he was elected to the Real Academia de Bellas Artes de San Fernando. Still performing and giving masterclasses at the age of 84, he was president of honour at the first World Harp Festival held at Cardiff in June 1991.

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ANN GRIFFITHS

Zaballos, Rodrigo de. *See* CEBALLOS, RODRIGO DE.

Zabel, Albert Heinrich (*b* Berlin, 22 Feb 1834; *d* St Petersburg, 16 Feb 1910). Russian harpist and composer of German birth. Through a scholarship obtained for him by Meyerbeer, he completed his education at the Berlin Institut für die Ausbildung von Organisten und Musiklehren, where he studied the harp under Ludwig Grimm. From 1845 to 1849 he played with Josef Gung'l's band in Germany, Russia, England and the USA. Returning to Europe, he was solo harpist with the Berlin Opera until 1851, and in 1855 he moved to St Petersburg to become solo harpist with the Imperial Ballet, a post which he retained for life. When Anton Rubinstein founded the St Petersburg Conservatory in 1862, Zabel was engaged as harp teacher; he was subsequently named professor in 1879 and honorary distinguished professor in 1904. Among his pupils were his daughter I. Zabel-Raschat, K. Walter-Kühne, D. Andrev, N. Amosov, I. Polomarenko and I. Pomansanski. He published a pamphlet *Ein Wort an die Herren Komponisten über die praktische Verwendung der Harfe im Orchester* (Leipzig, 1894), a *Grosse Methode* (Leipzig, 1900), a Harp Concerto in C minor op.35 (Leipzig, 1904–5) and about 40 solos and transcriptions whose brilliance assured their success.

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ALICE LAWSON ABER-COUNT

Zacara da Teramo, Antonio [Antonius Berardi Andree de Teramo; Zacar, Zacara, Zaccara, Zacharie] (*b* ?Teramo, *c*1350–60; *d* after 19 May 1413). Italian composer, singer and scribe. The publication in 1983 of a document of 1390 confirmed him (rather than NICOLAUS ZACHARIE, or somebody else entirely) as composer of the songs headed 'M Çacherias Chantor Domini nostri pape' in the Squarcialupi Codex (*I-Fl* Pal.87), and the composer's portrait in the manuscript absolutely confirms the identity (see below). Now Zacharie can be credited with only three pieces and the rest is by Zacara da Teramo, who thereby emerges as one of the most prolific, resourceful and widely copied composers of the time.

1. Life. 2. Music (i) Evaluation and sources (ii) Songs (iii) Mass music.

1. LIFE. A contract of 5 January 1390 refers to 'magistro Antonio Berardi Andree de Teramo alias dicto vulgariter Zacchara', requiring him to teach music to the residents of the Ospedale di Santo Spirito in Sassia, Rome, and to produce an illuminated antiphoner for the adjoining church (Esposito, 1983, 1992); the words 'optimo perito et famoso camtore, scriptore et miniatore' further imply that he was not particularly young, therefore perhaps

born as early as 1360. Documents at Teramo name a notary, Giacomo di Antonio da Teramo, and a judge, Ursolino di Antonio da Teramo, in the years 1402 to 1434: if they were sons of Zacara, he would need to have been born as early as about 1350; but Antonio is too common a name for confidence.

A. Tulli's *Catalogo di uomini illustri* (Teramo, 1766) reports that a now lost Abruzzi necrology described 'Zaccarias Teramnensis' as an exceptionally successful composer and elegant scribe who was small in stature (apparently the reason for the sobriquet Zacara), with only ten digits on his hands and feet combined – details confirmed by the portrait of him in the Squarcialupi Codex (Nádas, 1986).

On 1 February 1391 a papal letter to 'magistro Antonio dicto Zacharie de Teramo', describing him as a married layman of the diocese of Abruzzo and singer in the papal chapel, appointed him a papal secretary (Ziino, 1979). He wrote surprisingly few papal letters (Ziino, 1979, lists only 30, all signed 'A. da Teramo'; all are copies, but an autograph letter survives in *GB-Lpro* SC7/41/7, noted in Di Bacco and Nádas, 1998, p.57). They suggest that he stayed in Rome until 1 June 1407, working for Boniface IX (1389–1404), Innocent VII (1404–06) and Gregory XII (1406–15), evidently following Gregory XII north in 1407. The only two surviving payment lists of papal singers from these years, in February and perhaps March 1400, record him as 'Zacchara' and 'Zacharias' (Sherr).

He may well be the 'Antonio da Teramo' who witnessed the doctorate of Simone de Lellis de Teramo in Padua on 8 December 1410 (Nádas, 1986, p.178). But he was in the chapel of the antipope John XXIII ('Magistro Antonio dicto zachara') at Bologna from 1412 to 20 May 1413 (Nádas, 1986); perhaps he, like many others, had abandoned the Roman obedience and Pope Gregory in 1408, a change possibly witnessed in the ballata *Dime, Fortuna* (attributed in Ziino, 1994). In the will of his nephew and executor Lellus Blaxii Petri, dated 1416, he is described as deceased ('quondam Magistri Anthonii Berardi Andree dicti alias Zaccharii dudum cantoris et scriptoris Romane Curie et Sedis apostolice ac avunculi dicti Lelli') and as owner of substantial property in Teramo; another document, dated 17 and 20 September 1416, concerning his house in Rome, describes him as deceased (both cited in Di Bacco and Nádas, 1998, p.58). As late as 1463, the canons of Teramo described 'Zacharum musicum' to their new bishop, remarking that 'eius inventa pro oraculis habentur' – his compositions are considered oracles (Pirrotta, 1971).

2. Music.

(i) Evaluation and sources. The evaluation of Zacara changed substantially in the 1980s as a result of several factors: the recognition that a single man composed this entire body of music; the discovery of new sources and works, additionally showing that his music was exceptionally widely distributed; the evidence that he may have been born as early as 1360; and the belief that Ciconia was born in about 1370 rather than, as previously thought, in the 1330s. On this last matter, it now seems easy to conclude, for example, that Zacara's Gloria 'Micinella' and Credo 'Cursor' actually influenced one of Ciconia's Gloria-Credo pairs (PMFC, xxiv, 1985, nos.3–4); as early as 1960 Layton (who was the first to recognize correctly the full extent of Zacara's output) noted the more consequential tonal structure of Ciconia's work, though he implied that Ciconia was the pioneer here. Similarly, it now seems almost certain that the 'parody' Gloria and Credo of Bartolomeo da Bologna were also influenced by Zacara. Fischer (1987; supported in Di Bacco and Nádas, 1998) also suggested that Zacara was the initiator of contrasting 'divisi' passages for the upper voice in mass movements, a trend continued by Ciconia and Du Fay, among others. Sadly, Zacara's theoretical treatise is brief and merely enumerates the concordant pitches above each note of the hexachord.

Several works were copied widely: two of his mass movements are known from six manuscripts, two more from five, among them manuscripts from Poland and, in one exceptional case, the otherwise resolutely English Old Hall Manuscript. Many newly discovered manuscripts and fragments contain Zacara's work, particularly the important *I-Fsl* 2211 and *I-Tn* T.III.2. In addition, Prudenzani's poem *Il saporetto* (ed. Debenedetti) cites at least seven of his songs alongside a group of songs by Ciconia. The later Abruzzo necrology added that 'he composed several songs that are still sung throughout Italy and held in the highest regard by French and German singers'.

Three main manuscripts give the basis of Zacara's work and the way it is best understood. The elegant Squarcialupi Codex devotes a section of eight openings to his songs (ff.175*v*–183), though only two and a bit were filled, containing seven apparently early works in an evidently planned sequence; all his other known songs could have been fitted into the now blank openings. (The date of completion of the Squarcialupi Codex remains uncertain, though current views favour 1410–15.) The Mancini Codex (*I-La* 184 and *I-PEc* 3065, reassembled in Nádas and Ziino; probably finished in about 1410) similarly lays out its music in groups by composer, with Zacara's music in the seventh gathering and the first half of the eighth (ff.55*v*–66); that the first four songs here were used for an apparently coherent group of four mass movements similarly suggests careful planning. For most of his mass music the main source is *I-Bc* Q15 (begun in the 1420s): here there is no specific group of Zacara pieces (apart from the four based on his Mancini songs), but the pairings, which often seem improbable, are several times confirmed by other sources and suggest that the Q15 scribe had a close knowledge of his work. There must even be a suspicion that mass movements not included here are either spurious or of lesser importance.

(ii) Songs. Apart from the caccia *Cacciando un giorno*, the Latin ballade *Sumite, karissimi* and the madrigal *Plorans ploravi*, all Zacara's secular works appear to be in ballata form – an unusual feature at a time when other Italian composers were reviving the madrigal. On the other hand, his use of figurations that are typical of the older Italian notation is characteristic of his generation.

That the question of identities occupied so many musicologists for so long is easily understood: his songs in the Squarcialupi Codex are in many ways startlingly different from those in the Mancini Codex, hence Reaney's remark (CMM, xi/6, p.ix) that 'the rather unassuming ballate of [Squarcialupi] suggest Nicolaus' authorship'. It is hard to resist thinking that the seven songs in Squarcialupi are among his earliest surviving works: there is nothing among them that matches the sheer waywardness and invention of the songs that open the Zacara group in the Mancini Codex. Indeed the only overlap between the two manuscripts is the last of the Squarcialupi

songs, *Sol mi trafigge'l cor*. The rest seem to owe much to the style of Landini and even Jacopo da Bologna; they have nothing of the angular and fragmented style found in his Mancini songs. Nor are they so extensive, apart from *Cacciando un giorno*, the longest and perhaps the last of the surviving Trecento cacce. Moreover, their texts are absolutely standard for that repertory, with none of the elaborate political or allusive manner found in the Mancini songs; and several scholars have identified traces of Roman dialect in his Squarcialupi songs. On the other hand, Ziino (1979, pp.339–43) has noticed several telling contrapuntal figures in common between the Squarcialupi songs and those in Mancini; his analysis contains the germs of an eventual characterization of Zacara's musical style.

Zacara's Mancini Codex songs include some of the strangest in the entire Trecento repertory: their texts are riddled with obscure references but seem to be politically subversive; their music abounds in odd textures, enormous apparently textless sections, hocket and imitation. It is hard to see either precedents or successors for this music. But one view could be that this was just a different approach to the 'mannerism' displayed by the Ars Subtilior composers; although he composed perhaps the most rhythmically complex piece of the entire Ars Subtilior in his *Sumite, karissimi*, he may then have wished to try a different kind of mannerism in his music.

(iii) Mass music. No motet by Zacara survives (though *Sumite, karissimi* has a Latin text in ballade form) and his mass movements is confined to Gloria and Credo settings, many of them apparently paired – a procedure in which he seems to have been both an innovator and an experimenter. His extensive use of hocket and imitation is far beyond what appears in the known mass music of the 14th century. Moreover the sheer length of some of his mass movements is remarkable. Together with a dazzling range of unusual counterpoint and formal designs, these features mark Zacara as a composer of often bizarrely ambitious invention.

The question of pairing is vastly more complex with Zacara than with most other composers of the early 15th century. The Gloria 'Micinella' and the Credo 'Cursor' plainly belong together as in *I-Bc* Q15: ranges, texture, mensural structure and cadences match. Their repeating tenor and contratenor patterns reflect the Italian motet style of the time. The next four movements are based on four consecutive ballata settings that open the Zacara section of the Mancini codex; the appearance of the Credo 'Scabroso' and the Gloria 'Fior gentil' in the Siena fragments (*I-Sas* 326–7) adds intriguingly to the evidence of grouping for these four pieces. But the musical evidence for their pairing is by no means obvious. The Gloria 'Rosetta' and Credo 'Scabroso' cadence on different pitches but have the same voice ranges, the same use of perfect time, the same unusually heavy use of 6-3 triads, and make similarly incomplete use of their models. The Gloria 'Fior gentil' and the Credo 'Deus deorum' both make fuller use of their models, though they are in most other respects far more distant from one another: in voice ranges (almost an octave apart), in design, in texture and in metrical structure. But both are in major prolation throughout, end on the pitch G, and are articulated by little riffs that recur identically to link the phrases (two-voice in 'Fior gentil', three-voice in 'Deus deorum'). While the Gloria 'Fior gentil' has the manner of a caccia, the Credo 'Deus deorum' is cast in a more sober alternation of two- and three-voice sections.

Even odder is the case of the Gloria *Gloria laus honor* and the Credo paired with it in both *I-Bc* Q15 and *I-Pu* 1225. They share voice ranges and final pitch but nothing else; and the Gloria has the added oddity of a trope found only in the contratenor line, which has none of the main text, so the work is effectively bitextual. Most perplexing of all is the pairing in *I-Bc* Q15 of a four-voice Gloria (ascribed to Zacara only in the index, and elsewhere ascribed to Bosquet and to Nicolaus de Capoa) with the four-voice Credo 'du vilage': they share only mensuration, voice ranges and the use of an alternating *cursiva* technique between the two upper voices.

If the scribe of *I-Bc* Q15 was an informed witness, the techniques of pairing used by Zacara were far more varied and indirect than those of the next generation. Apparently the use of common musical materials in the same pair or cycle was an idea that took hold only gradually. But everywhere in his music there is evidence of unpredictable procedures: the Gloria headed 'Ad ongni vento' has no musical link with Zacara's ballata *Ad ogne vento*, so perhaps its title, if correct, alludes to a common event or patron; it must in any case be among his earliest works, with its thick four-voice texture recalling Machaut's mass.

Use of the words 'perplexing', 'surprising' and 'bizarre' in the above remarks must surely reflect the amount that must still be done to establish a clear historical and aesthetic position for Zacara's music.

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Italian Sacred and Ceremonial Music, ed. K. von Fischer and F.A. Gallo, PMFC, xiii (1987) [F]

This list is ordered by manuscript and then by the order of works in the manuscripts: for the Mass music the works in *I-Bc* Q15 appear first, for reasons explained in the above article, then the Mass music in other sources; songs in the Squarcialupi Codex (*I-Fl* 87) are listed first, followed by those in the Mancini Codex (*I-La* 184; *PEc* 3065), followed by other sources.

Title	*No. of voices*	*Edition*	*Principal source*	*Other sources; comments*
		MASS MOVEMENTS		
		I-Bc Q15		
Gloria 'Micinella'; Credo 'Cursor'	4, with 2vv introduction	Gl: R31, F3; Cr: R34, F8	Gl: ff.16*v*–17, 'Z. Micinella'; Cr: ff.17*v*–19, 'Z. Cursor'	Gl: *I-AT* framm.5, *Bc* Q1, *Bu* 2216 (only 3vv with much shorter Amen), *GR* 197; perhaps associated with the Micinelli family of Rome; Cr: *D-Nst* frag.lat.9*a*

Title	*No. of voices*	*Edition*	*Principal source*	*Other sources; comments*
Gloria 'Rosetta'; Credo 'Scabroso'	3	Gl: R41, F17; Cr: R48, F97	Gl: ff.66*v*–68, 'Zacar Rosetta'; Cr: ff.68*v*–71, 'Zacar Scabroso'	Gl: based on his own song; Cr: *I-Sas* 327, *Tn* T.III.2; based on his own song D'amor languire
Gloria '[Un] fior gentil'; Credo 'Deus deorum'	3	Gl: R58, F25; Cr: R64; F109	Gl: ff.71*v*–73, 'Zacar Fior gentil'; Cr: ff.73*v*–76, 'Zacar deus deorum'	Gl: *I-Sas* 326; based on his own song; Cr: *I-Tn* T.III.2; based on his own song
Gloria 'Gloria laus honor'; Credo	3	Gl: R72, F30; Cr: R77, F118	Gl: ff.86*v*–88, 'Zacar'; Cr: ff.88*v*–90, 'Zacar'	Gl: *D-Mbs* 14274 ('Zacharie maius'), *GB-Lbl* Add.57950, *I-Pu* 1225 ('Dic. Zacharias'; paired), *Sas* 326, *PL-Wn* 378; Ct texted with trope 'Gloria laus honor'; Cr: *I-GR* 197, *MOe* α.M.5.24 ('Zacharias'; with more florid version of Discantus), *Pu* 1225 ('M. Antonius'; paired), *Tn* T.III.2, *PL-Wn* 378
Gloria; Credo 'du vilage' [or 'dominicale']	4	Gl: CMM, xi/2 (1959), p.7; Cr: R85, F129	Gl: ff.106*v*–107, 2vv only, ascribed 'Zacara' in index; Cr: ff.107*v*–108, 'Patrem du vilage Zacar'	Gl: *D-Mbs* 14274 ('Bosquet'); *I-Bu* 2216 ('Nicolaus de Capoa'; with different Ct); Cr: *DK-Kk* MS Frag. 17.I, *I-TRmp* 87 ('Dominicale Zach. de Teramo'); 2 upper voices paraphrase Credo I, sharing text between them
Gloria 'Ad ongni vento'	4 with 2vv opening	R93, F35	ff.154*v*–156, 'Zacar'	*A-M* 749, *PL-Wn* 378, *Wn* 8054 ('O Czakaris magistri Anthonij'); not musically related to his ballata Ad ogne vento, sharing only tonality and voice ranges
Gloria 'Anglicana'	3	R97, F42	ff.156*v*–157, 'Zacar anglicana'	*Pl-Wn* 378; title not satisfactorily explained; repetitions of the word 'Pax' relate it to Ciconia's Gloria (ed. PMFC, xxiv, 1985, no.1)
			not in I-Bc Q15	
Gloria; Credo 'factorem'	3, with 2vv sections	Gl: F48; Cr: R103, F136		Gl: *PL-Wn* 378, ff.14*v*–15*v*; suggested by Layton and Günther as pair for Credo 'factorem'; Cr: *I-GR* 197, *Sas* 327, *Tn* T.III.2, *TRc* 1563, *PL-Wn* 378 ('slowye szacharie mneysche' = 'lesser', i.e. in tempus imperfectum); *Wn* 8054 ('Opus Zacharie')
Credo	?3	R113, F234		*I-CFm* 98 ('M.A. dictus Z'); only Discantus survives
Gloria	3	R115, also ed. in PMFC, xii (1976), p.25		*F-Sm* 222 ('Zeltenpferd'), *GB-Lbl* Add.29987; possibly by Zacara (*see* ZELTENPFERD)

SONGS

I-Fl Pal.87 ('Squarcialupi Codex'); ascribed 'Magister Çacherias Chantor Domini nostri Pape'

Ferito m'a d'un amoroso dardo	2	R119, M125	f.175*v*	Discantus opens 'Ferito già';
Non voler, donna, me di morte cruda	2	R120, M127	f.175*v*	cited by Prudenzani
Dicovi per certanza	2	R121, M124	f.176	*I-Fsl* 2211; Ziino (1979, p.336) finds Roman dialect traits
Benché lontan me trovi in altra parte	2	R121, M115	f.176	*I-MOe* α.M.5.24 ('M. Zacharias'), text in *I-Ma* E 56 sup (dated 1408), f.68; Ziino (1979, p.336) reports Corsi's view that there are Roman dialect traits

Title	No. of voices	Edition	Principal source	Other sources; comments
[Mò] movit'a pietade	2	R123, M126	f.176	Pirrotta suggested 'Dè, movit'a pietade' for the hypometric first line
Cacciando un giorno di quel tesoro/Ai cinci, ai toppi, ai bretti ai ferri	3	R126, M117	ff.176*v*–177	*F-Sm* 222 (texted 'Salve mater Jesu Christi'), *I-MDAegidi*, *MOe* α.M.5.24 ('Magr Z'); Di Bacco and Nádas (1998) find Roman dialects in T text
Sol mi trafigge'l cor l'aquila bella	2, 3	R124 (3vv), M128 (2vv)	f.177*v* (2vv)	*MOe* α.M.5.24 ('Magister Zacharias', 2vv) also in Mancini Codex (3vv; see below)
		I-La 184–I-PEc 3065 ('Mancini Codex'); ascribed 'Magister Antonius Zachara de Teramo'		
Rosetta che non canbi may colore	2	R1, M112	ff.55*v*–56	*F-Pn* n.a.fr.4917, *I-FZc* 117 (two intabulations); cited by Prudenzani and in Spinato intorno al cor (see below); used for Zacara's' own Gloria
D'amor languire, suspirare e piangere	?2	facs. in Nádas and Ziino, text ed. on p.19	ff.56*v*–[57 (lost)], Discantus only	*I-Tn* T.III.2 (fragments of Discantus and T; facs. in Ziino, 1994); cited by Prudenzani; used for Zacara's Credo 'Scabroso'
Un fior gentil m'apparse	3	R12, M143	ff.[57*v* (lost)]–58, lacks Discantus and most of T	*I-FZc* 117 (intabulation); cited by Prudenzani and in Spinato intorno al cor (see below); used for his own Gloria; *StrohmR* (p.102) observes that the text spells out the word 'Charamilla'
Deus deorum, Pluto, or ti rengrato	2 (or ?3)	R16, M106	ff.58*v*–59	*I-Tn* T.III.2; used for his own Credo, 3vv, with counterpoint that implies a missing 3rd voice in the song
Amor nè tossa non se po' celare	3	R18 (text ed. p.XLI), M139	ff.59*v*–[60 (lost)], only Discantus and opening of Ct	text in *I-Ma* E 56 sup (dated 1408), f.69*v*; perhaps refers to the arms of the Micinelli family ('El bove già con l'ale e con le penne'; see Di Bacco and Nádas, 1994, p.29)
[I]n e. . .carnal. . .nel cucul io te. . .	?2	facs. in Nádas and Ziino; text ed. p.20	ff.[60*v* (lost)]–61, T only, barely legible	
Plorans ploravi, perché la Fortuna	2	ed. in Nádas and Ziino, p.101; inc. in R28, M141	ff.61*v*–62*v*	*I-Tn* T.III.2
Sol me trasfigge'l cor [see also Sol me trafigge, above]	3	R124	f.63	*I-Fl* Pal.87 (2vv)
Ciaramella, me dolze Ciaramella	3	R20, M104	ff.63*v*–64	for use of the word 'Charamilla' see Un fior gentil
Je suy navvrés tan fort, o dous amy/Gnaff' a le guagnele et io anch' to' togli	3	R21, M108	ff.64*v*–65	cited by Prudenzani; lament for Florence (reversed as 'Aitnerolf'), the ladies and the liberal arts; upper lines in French and Italian, T in Italian and Latin
Ad ogne vento volta come foglia	3	R23, M137	ff.65*v*–66	cited by Prudenzani; apparently unrelated to Zacara's Gloria 'Ad ongni vento'
Spesso, Fortuna, cridote	2	PMFC, xi (1978), 143	ff.65*v*–66	
		other sources		
Deduto sey a quel che may non fusti	3	PMFC, xi (1978), 36; PMFC, xxiv (1985), 160		*F-Pn* n.a.fr.4917, *I-Bu* 2216, *FZc* 117 (intabulation), text in *A-Wn* 3021; cited by Prudenzani; ascription from theory treatise in Vercelli, Biblioteca Agnesiana, MS 11 arm.I rip. (see Caraci Vela, 1997)
Nuda non era, preso altro vestito	2	R26, M110		*GB-Ob* Can.misc.213 ('M. Antonius zachara')
Sumite, karissimi, capud de Remulo, patres	3	R133, F202, CMM, liii/3 (1972), 216		*I-MOe* α.M.5.24 ('Magister Zacharias'); text spells out the word 'Recomendatione'

DOUBTFUL WORKS

Dime Fortuna poy che tu parlasti, 2vv, *I-Tn* T.III.2; ed. in Ziino (1994), 49 [attribution proposed in Ziino (1994), supported by Bent (1998), who suggests date 1409–10]

I ardo in un fuogo e bruso d'ogni hora, 2vv, *F-Sm* 222, no.159 (lost, but known from copy in *B-Bc* 56286); M70 [ascribed 'Anthonius Clericus apostolicus', which could refer to several people but, in view of the style, seems likely to be by Zacara]

Spinato intorno al cor come spinoso, 2vv, *I-La* 184; ed. in PMFC, xi (1978), 145 [quotes directly from Un fior gentil and Rosetta, prompting various authors to suggest that the song is by Zacara: by analogy with Zacara's mass movements on those songs it is possible, but by analogy with Ciconia's Sus un fontayne it seems more likely that this was a younger composer's homage to Zacara]

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DAVID FALLOWS

Zaccardi [Zachardus], **Florido** (*fl* 1577–1604). Italian composer. He was born in Messina, Sicily, and joined the Minorite order. He is known to have been director of music at Aquileia Cathedral until late in 1599; on 10 December he was appointed to the same post at Fermo Cathedral. There is no mention of him in connection with this post after 1602, but he was associated with the music at Ascoli Piceno Cathedral in 1604. His surviving music, all sacred, is written in a conventional polyphonic texture. A book of five-voice madrigals is listed in the Gardano and Vincenti catalogues of 1591 (*MischiatiI*) but is now lost.

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JEROME ROCHE/TIM CARTER

Zaccaria, Cesare de. *See* ZACHARIA, CESARE DE.

Zaccaria, Nicola (Angelo) (*b* Piraeus, 9 March 1923). Greek bass. He studied in Athens, where he made his début in 1949 as Raimondo in *Lucia di Lammermoor*. In 1953 he first sang at La Scala, as Sparafucile (*Rigoletto*). He continued to sing regularly at La Scala in the Italian bass repertory, and took part there in the first Milan performances of Milhaud's *David*, and created the Third Tempter in the première of Pizzetti's *Assassinio nella cattedrale* (1958). He sang at Rome (from 1956) and Vienna, and at Covent Garden in 1957 as Oroveso (*Norma*) and in 1959 as Creon (*Médée*), on both occasions opposite Callas. He first sang at the Salzburg Festival in 1957, as Don Fernando in *Fidelio*, and returned as the Monk (*Don Carlos*), the Commendatore and Ferrando (*Il trovatore*). Zaccaria also appeared regularly with the Dallas Civic Opera, where in March 1976 he sang his first King Mark. His mellow, well-produced voice, enhanced by his intelligence and discretion, is to be heard in the bass roles of operas recorded by Callas, most notably as Rodolfo (*La sonnambula*), Oroveso, Colline

and Sparafucile. He was also a noted soloist in Beethoven's *Missa solemnis* and Verdi's Requiem, both of which he recorded.

HAROLD ROSENTHAL/ALAN BLYTH

Zacchino [Zacchini, Zacchinus, Cachino], **Giulio** (*b* Trieste; *fl* 1572–84). Italian composer and organist. The dedication of *Motecta noviter in lucem edita* (Venice, 1572) for four voices to Archduke Karl of Austria states that Zacchino was then organist at S Giorgio Maggiore, Venice. Of a second motet book only the altus survives (Venice, 1584). His *Primo libro de madrigali a quattro voci* (Venice, 1573, incomplete) is dedicated to Andrea Rapicio, Bishop of Trieste. In 1573 Zacchino was organist at both S Giusto and S Pietro in Trieste and his name is entered as 'Cachino' in the Trieste municipal records for that year.

PIER PAOLO SCATTOLIN

Zacconi, Lodovico [Giulio Cesare] (*b* Pesaro, 11 June 1555; *d* Fiorenzuola di Focara, nr Pesaro, 23 March 1627). Italian theorist. His autobiography reveals that as an Augustinian novice in Pesaro in 1568 he was trained in plainsong. By 1573 he was already a subdeacon and a Padre Francesco Fossa da Fossombrone paid for Zacconi's organ instruction to enable him to earn a living. Zacconi neither cited the names of his music teachers nor mentioned any assignment as organist. A Padre Paolo, identified by Vatielli as PAOLO LUCHINI, is mentioned in the autobiography only once: after Zacconi's novitiate Luchini angrily excluded him from rehearsing one of his *falsobordoni* because he could not sing the part. There is no evidence that Luchini was Zacconi's teacher in plainsong and measured song as well as in organ playing, nor that Zacconi became the organist of his convent, as claimed by some scholars.

Zacconi was ordained a priest in 1575 and the following year, during an assignment in San Severino Marche, improved his skill in measured song by singing madrigals daily with two noblemen; at Ancona in 1577 he sang more difficult madrigals by Guglielmo Intrico, prior of the convent. To increase his income he learnt to play balli and Venetian sonatas on the harpsichord, lute and viola da gamba. His order approved his move to the Augustinian convent of S Stefano in Venice (1577) to pursue his literary studies. He supported himself by playing and by singing tenor in the convent choir directed by IPPOLITO BACCUSI, and learnt to apply vocal embellishments (*gorgie*). At some time during the six years he spent in Venice, Andrea Gabrieli accepted him as a student in counterpoint. Zacconi resumed his neglected literary studies in Pavia in 1583 until his promotion to *cursorato*; there he began to study improvised counterpoint, but was not satisfied and continued this discipline with Baccusi in Mantua.

At Venice in 1584 he passed an examination as a singer for S Marco but was not employed there. In the second part of his *Prattica di musica* (1622) he described an important meeting with Zarlino at this time (see Haar). Theological studies in Padua secured him the licence to preach the following year, and he pursued his new career in Boara Polesine (near Rovigo) until employed as a singer by Archduke Karl of Austria in Graz on 20 July. On two occasions the duke took Zacconi with him to Baden near Vienna for several months. After Karl's death in 1590 Zacconi served Duke Wilhelm V of Bavaria in Munich under Lassus's directions. In 1596 he returned to his order to serve as a preacher and administrator in Italy and Crete and as a prior in Pesaro. He retired in 1612 but remained at Pesaro until his death, writing on religious and musical topics.

Zacconi's training was not comprehensive. He admitted that he did not know Greek and that his Latin was faulty. Although court positions prove his competence as a singer, Zarlino had previously hinted that his musical training was incomplete. In Graz he decided to write the *Prattica di musica*, his most important work, as proof that Zarlino's criticism was unjustified. But he could do so only after consulting other musicians about rules which he had not previously known or understood. He referred only to a nephew of Annibale Padovano (unnamed) and to Francesco Rovigo among his advisors and excluded – without naming – the learned Kapellmeister, who, according to Einstein, would have been Simone Gatto; in Munich he consulted Lassus and others.

Zacconi's works must be read with an awareness of his limitations. For instance, attempts to apply the deductive method that he probably absorbed during his theological studies with Jesuits in Graz and Munich led to many generalizations outside the realm of music. In some of his more naive statements he even recommended disregarding Zarlino when he considered his own explanations superior, e.g. in his treatment of proportions. His discussion of the origin of the *diesis* shows great confusion: he misunderstood Zarlino's derivation from the descending tetrachords of the Greek genera and instead explained it incorrectly in ascending hexachords. His attempts at clarity result in frequent repetitions. But despite these shortcomings the *Prattica di musica* is a comprehensive treatise on rules for singers of mensural polyphony and offers much valuable, often unique, information about the performance of 16th-century music. No feature of the new Baroque style is mentioned.

Topics in book 1 of part i (1592), which ranges from the Guidonian hand to the notation of binary note values, include descriptions of embellishments that Zacconi considered indispensable for the performance of music written after the time of Josquin. Examples of the passing-note *accento*, the 'breaking of a note' and the elaborate *gorgia* are stock formulae for one vocal part at a time and lack the systematic arrangements of Santa Maria or Bovicelli. Book 2 deals with modus, tempus and prolation. Zacconi's solution of problems of conflicting time signatures in Palestrina's *Missa 'L'homme armé'* (1570) enabled Burney to score the work (in *GB-Lbl* Add.11581); it was still relevant to the controversy between Auda and Casimiri concerning correct transcriptions into modern notation. In book 3, on proportions, Zacconi insisted on using the equal *tactus* for *proportio tripla*, sesquialtera and hemiola, and the unequal *tactus* for other properly signed proportions. In book 4 he discussed a pendant to the consideration of the 12 modes, the suitability and classification of musical instruments. In a misinterpretation of Zarlino's classification in the *Sopplimenti musicali* (Venice, 1588), which he did not credit as his source, Zacconi added a new classification by ranges. Praetorius later accepted it in *Syntagma musicum*, ii (1618), as a cardinal principle of classification, and Cerone incorporated this section into book 21 of his *Melopeo y maestro* (1613).

The main topic of part ii (1622) is improvised counterpoint. After a review in book 1 of topics discussed

in part i, books 2–4 introduce singers to the numerous devices of improvised counterpoint. Mastery on paper must be followed by improvisation. Like Diruta, Zacconi anteceded Fux in using the five species. To his own examples he added others by Diruta, Artusi, Cerreto, Banchieri, Tigrini and Zarlino. He distinguished between two basic types of improvised counterpoint: that invented in churches by many singers simultaneously above the plainsong in the lowest voice, and that invented by an individual performer in canon above a cantus firmus with one or more followers.

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Resoluzioni et partiture di 110 canoni sopra Ave maris stella di Francesco Soriano, 1625, *Bc*
Recercarii da sonar di vari e diversi autori ... raccolti, org, lost
Partiture e resoluzioni di 100 contrappunti di Don Fernando de las Infantas Hispano, lost
Lo scrigno musicale continente e pieno di diverse dotte ed arteficiose musiche, lost

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Prattica di musica utile et necessaria si al compositore per comporre i canti suoi regolatamente, si anco al cantore (Venice, 1592/*R*1967)
Prattica di musica seconda parte (Venice, 1622/*R*1967)
Vita con le cose avvenute al P. Bacc. Lodovico Zacconi da Pessa (MS, *I-PESo* 563) [incl. full list of Zacconi's works]
Paradigma musicale (MS, *PESo* 569/ix)
Le regole di canto fermo, lost

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GERHARD SINGER/R

Zach, Jan (*b* Čelákovice, Bohemia, bap. 13 Nov 1699; *d* Ellwangen, 24 May 1773). Czech composer and organist. The son of a wheelwright, he went to Prague in 1724 and began his career as a violinist at St Gallus and at St Martín. Later he became organist at St Martín and, by 1737, at the monastic church of the Merciful Brethren and the Minorite chapel of St Ann. According to Dlabač he was a pupil of B.M. Černohorský (who was in Prague, 1720–27) in organ playing and composition. In 1737 Zach competed unsuccessfully for the post of organist at St Vitus's Cathedral. He is reported to have left Bohemia, but was in Prague until 1740. About 1745 he was at Augsburg, and on 24 April 1745 he was appointed Kapellmeister at the court of the Prince-Elector of Mainz, succeeding his countryman Jan Ondráček. On 4 October of the same year a mass by Zach was given at Frankfurt, at the coronation of Emperor Franz I. Zach visited Italy in 1746 and in autumn 1747 he spent about two months in Bohemia. At the Mainz court he was involved in various disputes, probably caused by his eccentricity. He was suspended in 1750, and in 1756 he was dismissed and succeeded by another Bohemian musician, J.M. Schmid. He sought appointments at the court of the Prince-Elector at Trier and later at Cologne, and apparently spent the rest of his life travelling, visiting various courts (Koblenz, Cologne, Darmstadt, Dillingen, Würzburg, Werhammer, Wallerstein) and monasteries (Seligenstadt, Amorbach, Eberbach, Stams). In 1767 and between 1771 and 1772 he again visited Italy, staying for two months at Bressanone on his return journey. He earned his living by selling and dedicating copies of his works and by teaching; he also performed as a soloist on the harpsichord and the violin and conducted performances of his compositions. He appears to have had close contact with the Cistercian monastery at Stams, Tyrol, where he stayed several times; at various times he was music teacher at the Jesuit school in Munich and possibly choirmaster at the Pairis monastery in Alsace. In January 1773 he was at the Wallerstein court; four months later, according to the Frankfurt *Kayserliche Reichs-Ober-Post-Amts-Zeitung* of 5 June, he died on a journey, at Ellwangen, and was buried in the local monastic church of St Wolfgang.

Zach seems to have been a complicated personality both as man and as artist: his musical expression ranges from introverted melancholy to robust verve, with an intense rhythmic drive. A full chronology of his works has not been established. His output includes both instrumental and sacred music; both genres reflect a stylistic transition from the late Baroque to the pre-Classical. In his church music, retrospective polyphony and Venetian 'mixed style' (for example the Requiem in G minor KB18) co-exist with a more homophonic, concertante idiom of Neapolitan orientation, often pervaded with Czech dance rhythms. His best sacred works include the Requiem in C minor (KB17), abounding in melodic chromaticism and striving for dramatic expressiveness, the *Stabat mater* and the *Missa solemnis* (GSB3).

Zach's sinfonias and partitas are scored for strings, solo or orchestral, or for strings and wind. Various types of pre-Classical formal organization are represented, notably the three-movement Italian overture form (sometimes expanded to four movements). Both the sinfonias and concertos use many devices of the *galant* style, such as periodic two- or four-bar structure, much passagework and ornamentation, parallel 6ths and 3rds, Alberti

bass and so on. The national character of Zach's music was noted as early as 1774 by M. Gerbert: 'qui praestantissimum suae gentis characterem sine peregrini Italiae styli admixtione egregie expressit' (*De cantu et musica sacra*, ii, 371). Komma has shown that many of Zach's engaging melodies and rhythms have their roots in Czech folksong and dance.

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Principal sources: *A-GÖ, HE, KR, LA, ST, Wgm; CZ-Bm, KU, LIT, Pnm, Pak, Psj, SO; D-Bsb, Bs, DO, DS, HR, Mbs, OB, RH, Ru, TRb, Tmi, ZL.*

Thematic catalogue in Komma (1938) [K]; suppls in Gottron and Senn (1955) [GS]

SACRED VOCAL

29 masses, K B1–16, GS B1–11, 14–15; 4 masses, *CZ-Pnm*; 3 requiems, K B17–18, GS B12; miscellaneous mass movts, incl. K B32–3, GS B13 [Cr of K B7]; other movts, *Pnm*; 8 offs, K B20–21, GS B 16–20, 41; 2 offs, G, D, *Pnm*; 4 motets, K B22–3, GS B34–5

6 arias, K B35, GS B24, 25, 31, 36, 39; 2 arias, E♭, F, *Pnm*; Beatus vir, K B25; Cant., GS B40; 4 Corpus Christi hymns, GS B29; Christmas hymn, GS B28; 2 hymns, *Pnm*; Komm Heiliger Geist, GS B23; Litaniae Lauretanae, GS B26; Mag, D, *Pnm*; 2 Miserere, GS B37–8; Nisi Dominus, *Pnm*; Pastorale [duet, S, A], GS B32; Responsoria post Lamentationes, GS B30; 2 Salve regina, K B24, GS B27; 2 Salve regina, d, g, *Pnm*; Stabat mater, K B19; 13 Tantum ergo, K B34; 2 Te Deum, GS B21–2; Te Deum, D, *Pnm*; 7 vespers, K B26–31, GS B33; 2 vespers, C, D, *Pnm*; 4 musicae navales, opp.1–4, 1737–40, lost

INSTRUMENTAL

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Concs., etc.: Sinfonia, hpd solo, 2 vn, va, bc, K C18; Conc., hpd, orch (Nuremberg, 1766), GS C13; 5 concs., hpd, orch, incl. Conc., C [ed. W. Höckner (Leipzig, 1949)], K C26, GS C14–16, 17 [ed. in NM, clxv (1947)]; Conc., fl, orch, K C23 [ed. in DCHP, cxvi (1958), 2nd, 3rd movts only], K C24–5, GS C19–21; Conc., ob, orch, GS C22 [ed. in MVH, xxii (1969, 2/1980)]; Conc., vc, orch, GS C18

Sonatas: Sei sonate, hpd, vn/fl (Paris, 1767); 2 trio sonatas, 2 vn, bc, GS C23–4; Trio Sonata, D, 2 vn, bc [ed. in MAB, ix (1951, 2/1979)]

Hpd: Partita, C, GS, C25; Sonata, A, in Oeuvres mêlées, v/6 (Nuremberg, 1759), GS C26; Capriccio, c, GS C27; 2 movts, A [no title, 1 identical with GS C26], GS C28

Org: 3 preludes, c, D, A♭, K A1–3 [ed. O. Schmid, *Ausgewählte Orgelwerke altböhmischer Meister*, i (Berlin, *c*1900); K A1 also ed. in MAB, xii (1953, 3/1973)]; 2 fugues, c, a, K A4–5 [ed. O. Schmid, *Ausgewählte Orgelwerke altböhmischer Meister*, i (Berlin, *c*1900); K A4 also ed. in MAB, xii (1953, 3/1973); K A5 also ed. M. Šlechta, *Organistae bohemici* (Prague, 1970)]; Fugue, g, GS A1 [ed. R. Quoika, *Orgelwerke altböhmischer Meister*, iii (Leipzig and Wiesbaden, 1948)]

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MILAN POŠTOLKA

Zachardus, Florido. *See* ZACCARDI, FLORIDO.

Zacharia [Zaccaria, Zachariis], **Cesare de** (*b* Cremona; *fl* 1590–97). Italian composer. He was active in several towns and cities of southern Germany, first at Munich (1590), although apparently not as a member of the Bavarian court chapel, as Gerber stated. He next appeared at Scheer an der Donau, probably in the service of Prince Henry of Fürstenberg (1594), and finally as Kapellmeister at the Hohenzollern court of Hechingen (1596–7). Zacharia's *Intonationes vespertinarum* (1594) is the 11th volume of Berg's monumental series, *Patrocinium musices*. One of the largest collections of *falsobordoni*, this volume is evidence of the great importance of the genre, in southern German-speaking lands in particular. It contains 143 four-part *falsobordoni* (15 for each of the eight tones, except for the third tone which has 30 settings, and the *tonus peregrinus* which receives eight), along with some hymns. An introductory Latin-German poem sheds light on the performance of *falsobordoni*: recitations are to be sung freely and in a slow or fast tempo (undoubtedly depending on the text), but cadences are always metrical; if two or three chords appear at the beginning of the two recitations, 'only the first syllable of the psalm [is sung] to the first chord, using the next two chords [which are the same] for all the remaining words'. A book of four-part *Cantiones sacrae*, mentioned by Walther, does not survive.

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Intonationes vespertinarum . . . praeterea hymni, 4–5vv (Munich, 1594)

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MURRAY C. BRADSHAW

Zachariä [Zachariae], **(Just)** [Justus] **Friedrich Wilhelm** (*b* Frankenhausen, Thuringia, 1 May 1726; *d* Brunswick, 30 Jan 1777). German poet and editor. After law studies at Leipzig and Göttingen he became a teacher at the Carolineum at Brunswick in 1748, being appointed to a chair in 1761. *Der Renommiste*, Zachariä's most famous work, a comic epic in the manner of Boileau and Pope, was published when he was only 18. He also wrote much lyric verse of various kinds, and tales that enjoyed considerable popularity. His lyrics were frequently set to music in the 18th century, and of his larger works *Die Pilgrime auf Golgatha* was set by Albrechtsberger and others, and *Die Auferstehung*, *Das befreite Israel* and *Die Tageszeiten* (in the manner of James Thomson) by Telemann. Zachariä also composed, earning warm praise for his *Sammlung einiger musikalischen Versuche* (Leipzig, 1760–61, enlarged 2/1768) from Hiller, Marpurg and others. His *Zwey schöne neue Mährlein* (Leipzig, 1772) include the tale of Melusine and are among early literary versions of German fairy tales. His poetic writings were published in 1763–5, and a collection of *Hinterlassene Schriften*, edited by J.J. Eschenburg, appeared in 1781.

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PETER BRANSCOMBE

Zacharias, Christian (*b* Jamshedpur, India, 27 April 1950). German pianist. He studied at the Staatliche Hochschule für Musik, Karlsruhe, with Irene Slavin from 1960 to 1969 and in Paris with Vlado Perlemuter from 1970 to 1973. In 1969 he won second prize in the Geneva International Competition, in 1973 second prize and special award for chamber music in the Van Cliburn Competition, and in 1975 first prize in the Ravel Competition in Paris. In 1979 he gave his US début with the Boston SO. Zacharias is also an active chamber musician, performing with Ulf Hoelscher, Heinrich Schiff, the Alban Berg Quartet and other ensembles. His solo repertory is based on the Classical and early Romantic composers, and he has recorded, among other works, Mozart's concertos and sonatas, Schubert's piano sonatas, Beethoven's concertos and several sonatas, and works by Schumann. Zacharias's playing is distinguished by its lucidity and singing tone, and he frequently plays his own cadenzas.

MARTIN ELSTE

Zacharie, Nicolaus (*fl* from 1420; *d* 1466). Italian composer. Since papal documents report that he was from the diocese of Brindisi he is most unlikely to be related to Antonio Zacara da Teramo (Teramo is over 400 km away). On 7 February 1420 he was a singer and chaplain at Florence Cathedral, but by 1 June 1420 he was engaged by Pope Martin V (who was at the time in Florence). He sang in the papal chapel until June 1424 and again from April to November 1434 (once listed as 'Nicol. Gechanc', according to Haberl). At his death he held a chaplaincy at the parish church of S Maria in Ceglie Messapico, between Brindisi and Taranto, which passed to a certain Barnoliano Zacharie, perhaps a relative.

The earlier view that he composed the songs in the Squarcialupi Codex (*I-Fl* Pal.87) ascribed to 'M Çacherias Chantor Domini nostri Pape' is now definitively rejected (*see* ZACARA DA TERAMO, ANTONIO). The specific nature of his ascriptions suggests that scribes were careful to distinguish him from his more famous namesake. (For the motet *Argi vices/Cum Pilemon* in the manuscript *I-AO* 15, evidently by a certain 'Nicolao' and earlier attributed to Zacharie, *see* GRENON.)

Zacharie's major work is the freely-composed St Barbara motet *Letetur plebs*, which ends with the odd remark (in both voices) 'Nicolae Zacharie/editam in Tarento cum festinatione' ('composed by Nicolaus Zacharie in Taranto with haste'). Given that Taranto is in the extreme south of Italy, close to Brindisi, the work was perhaps composed before his arrival in Florence in 1420; stylistically it seems to belong to the second decade of the century. Although it appears in the manuscript *GB-Ob* Can.misc.213 on the same double leaf and in the same notation as Ciconia's *O felix templum*, it is hard to support Reaney's claim that the two are stylistically related. His other two known works may well be from around the same time, though the song *Già per gran nobeltà* includes a reference to the Colonna family ('de la ferma Colonna') and may conceivably be connected with Martin V (Oddo Colonna).

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DAVID FALLOWS

Zachau, Friedrich Wilhelm. *See* ZACHOW, FRIEDRICH WILHELM.

Zachau [Zachäus], **Peter** (*b* ?*c*1650; *d* Lübeck, 1702). German composer and instrumentalist. His known activities as a church musician indicate that he must have been trained as a cornettist and trombonist. He became a musician at the Petrikirche, Lübeck, and preferred to remain there rather than accept an appointment as a civic musician in Lübeck which became available in 1672. Johann Theile, whose *St Matthew Passion* appeared in Lübeck in 1673, lived there temporarily and this gave Zachau an opportunity to study with him and perfect his technique as a composer. His only surviving pieces are 21 devotional songs in Christian von Stökken's collection *Klahre Andeutung und wahre Anleitung zur Nachfolge*

Christi (Plön, 1678), which are similar in style to comparable pieces by composers such as Johann Schop (i) and Thomas Selle; most of them have simple chorale-like melodies. A collection of suites for viola da gamba (Lübeck and Danzig, 1683) and another for four string instruments (Lübeck and Leipzig, 1683) have not survived. (J. Hennings: *Musikgeschichte Lübecks*, i, Kassel, 1951)

GEORG KARSTÄDT

Zacher, Gerd (*b* Meppen, 6 July 1929). German organist and composer. He studied church music, composition and conducting with Bialas, Heintze, Schneider and Thomas at the Nordwestdeutsche Musikakademie, Detmold (1949–52), and took private composition and piano lessons with Theodor Kaufmann in Hamburg (1952–4). As a result of attending the Darmstadt summer courses of 1952 and 1953 he was strongly influenced by Messiaen. He has held posts as Kantor and organist at the German Evangelical Church, Santiago, Chile (1954–7), and at the Lutherkirche in Hamburg-Wellingsbüttel (1957–70), where he became director of church music. In 1970 he was appointed professor and director at the institute of Protestant church music of the Folkwang Hochschule, Essen.

Zacher has played a major part in the revival of the organ as a medium for avant-garde composers, a development which began with such works as Ligeti's *Volumina* and Kagel's *Improvisation ajoutée*. He has investigated and systematized new effects (such as switching the motor on and off, using weak ventilators, minimal opening of valves with light key pressure, halfdrawn stops, the briefest speaking of pipes), and commissioned pieces from Bussotti, Cage, Krenek, de Pablo, Yun and many others. Since his début recital (1952, Hamburg) with Messiaen's organ cycle *Les corps glorieux*, he has appeared frequently as a recitalist throughout Europe and the USA, as well as in Australia and Japan, and has also taught at several organ courses. As a composer he began by using serial methods and made use of microtonal structures, following Busoni (third-tones), Alois Hába (quarter-tones), Vïshnegradsky and Carrillo (up to twelfth-tones), but quickly evolved an independent style. He has also researched extensively into Bach interpretation, and has made ten different realizations of Contrapunctus I from the *Art of Fugue*.

WORKS
(*selective list*)

Vocal: Prière pour aller au paradis avec les ânes (F. Jammes), cant., Bar, 8 ww, pf, 1962; Das Gebet Jonas im Bauch des Fisches (Bible: *Jonah*), S, org, 1964; 700,000 Tage später (Bible: *Luke*), chorus, 1968; Euch ist heute (Bible: *Luke*), chorus, 1973

Inst: Transformationen, pf, 1954; Diferencias, org, 1961; Smaty, org, 1968; Die Kunst einer Fuge [10 interpretations of Contrapunctus I], org, 1968; Ré, org, tuner, 1969; Vocalise, org, 1972; Orumambel und Orpordulayglia, org, tape, 1972

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'Analyse der Orgel: ein Interpretationskurs', *Ferienkurse '72*, ed. E. Thomas, DBNM, xiii (1972), 58–73

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'Über eine vergessene Tradition des Legatospiels', *Musik und Kirche*, xliii (1973), 166–71

'Frescobaldi und die instrumentale Redekunst', *Musik und Kirche*, xlv (1975), 54–64

'Canonische Veränderungen: BWV769 und BWV769a', *Johann Sebastian Bach: das spekulative Spätwerk*, Musik-Konzepte, nos.17–18 (1980), 3–19

Bach gegen seine Interpreten verteidigt: Aufsätze 1987–1992, Musik-Konzepte, nos.79–80 (1993)

RUDOLF LÜCK/GERHARD WIENKE

Zacher [Zächer, Zaecher], **Johann Michael** (*b* Vienna, bap. 6 Aug 1651; *d* Vienna, 30 Sept 1712). Austrian composer. He spent his entire life in Vienna. He attended the Jesuit college there from 1666 to 1668. From 1679 until his death he was Kapellmeister of the Stephansdom (where his father was sexton and where his younger brother Andreas, a court string player, sometimes played). One of his first important tasks would have been to direct music performed in June 1680 as part of a festival of thanksgiving for the ending of a plague; for directing the music on one Sunday that month he received a payment of 50 florins in the name of the emperor. He also carried out musical duties at the Salvatorkapelle and at court. By an imperial decree of 6 June 1698 he was given the title of imperial court musician. After the death in 1705 of the Emperor Leopold I he became Kapellmeister to the Dowager Empress Eleonora Magdalena Theresia. In October 1705 he handed over to J.J. Fux his daily musical duties at the Hungarian shrine above the high altar of the Stephansdom, and after his death Fux succeeded him as Kapellmeister too. During Zacher's early years as Kapellmeister, Vienna survived not only the plague of 1679 but also the Turkish siege of 1683. Again the Stephansdom was the scene of splendid celebrations attended by the rejoicing citizens in the presence of the imperial court: indeed, with its towering spire, the cathedral itself became a symbol of the deliverance of the Christian world. The mood of the city then and in succeeding years found triumphant expression in numerous large-scale sacred works by Zacher, as well as in his more modest works. In his settings of dramatic and allegorical texts he devoted himself particularly to Jesuit dramas, which members of the imperial court patronized and in which they participated. Musically these works were influenced by earlier examples of the genre by J.C. Kerll, J.B. Staudt and F.T. Richter.

WORKS

DRAMATIC

all in A-Wn

Pietas victoriam non fortuna parit, 31 July 1687

Magni parentis regius haeres, 1688

Amor omnia vincit, 31 July 1688

Die unverhofften Freuden, 1693

Friedsamer Streit: das ist Gesang zu academischen Discursen, 27 July 1698

Die heldenmüthige Judith: in einem teutschen Oratorio, 27 July 1704

Generosi nominis haeres sive Hannibal puer novennis bellum jurans adversus Latinos (J.B. Adolph), 22 Feb 1705

Poetisches Freyden-Gedicht, 12 Aug 1708

Wettstreit deren Tugenden umb den Vorzug zwischen Lieb und Forcht [Aretij poletimia reduplicata], 15 Aug 1710

OTHER

Masses (incl. Missa Sancti Stephani); Requiem, 4vv; Vespers, 5vv: all before 1693, *A-KR*, *Wsp*, *CZ-KRa*

Gaudeamus omnes, festival introit, 4vv, 4 va, violetta, cornetto, bn, 2 trbn, vle, org, *A-Ws*

Spiritus Domini replevit, festival introit, 4vv, 2 va, violetta, cornetto, bn, 2 trbn, vle, org, *Ws*

Regina coeli, 1v, vn, bn, bc, *H-P*

2 offs, 4vv: Benedicta sit; O Rex gloriae: *A-Wsp*

Lytaniae de Beata Virgine, 4vv; Miserere, 4vv: *Wsp*

Lit, 3 Salve regina, *CZ-KRa*

3 lections, 4vv: Manus tuae; Parce mihi Domine; Taedet animam meam: *A-Wsp*

Solatiosa amoris pugna, cant., Vienna, Good Friday 1700, *Wn*, collab. F.T. Richter, G. von Reutter

Decora lux, hymn, 3vv, *Wsp*
2 ballets, a 4–5 insts, *CZ-KRa*

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H. Brunner: *Die Kantorei bei St. Stephan in Wien* (Vienna, 1948), 19
A. Kellner: *Musikgeschichte des Stiftes Kremsmünster* (Kassel, 1956), 287, 291
H. Knaus: *Die Musiker im Archivbestand des kaiserlichen Obersthofmeisteramtes (1637–1705)*, iii (Vienna, 1969), 10, 15, 61–2, 82, 84, 88, 140
H. Federhofer: Introduction to *Johann Joseph Fux: Sämtliche Werke*, 1st ser., ii (Kassel, 1971), p.vii
H. Seifert: *Die Oper am Wiener Kaiserhof im 17. Jahrhundert* (Tutzing, 1985)
F. Hadamowsky: *Das Theater in den Schulen der Societas Jesu in Wien (1555–1761)* (Vienna, 1991)

KARL PFANNHAUSER

Zachow [Zachau], **Friedrich Wilhelm** (*b* Leipzig, probably on 13 Nov, bap. 14 Nov 1663; *d* Halle, 7 Aug 1712). German composer and organist. He is remembered chiefly as Handel's teacher but is important in his own right as a composer of church cantatas and keyboard music.

Zachow's maternal grandfather and his father were both Stadtpfeifer. He probably attended one of the Lateinschulen at Leipzig, of which the more likely is the Thomasschule, at that time a school for the children of the poor. Walther stated that while at school Zachow received a thorough grounding in the organ and in the skills of the Stadtpfeifer; his father probably instructed him in the latter, and he may have been a pupil of the Thomaskirche organist, Gerhard Preisensin, though only for a short time, since the latter died when Zachow was eight. In 1676 the family moved to Eilenburg, where he may have attended the Nikolaischule. Among the musicians then at Eilenburg were the Kantor Johann Schelle, who was replaced in 1677 by Basilius Petritz, and the composer, poet and town organist Johann Hildebrand, who was probably Zachow's teacher.

On 11 August 1684 Zachow was appointed to the coveted post of organist at the Marienkirche, Halle, where he remained for the rest of his life. In addition to playing the organ, his duties included directing the musical performances that took place every third Sunday at the Marienkirche and for which he had at his disposal the town choir and instrumentalists. The conducting of the Halle 'chorus musicus' was linked with the organist's post at the Marienkirche. Zachow became an eminent teacher and besides Handel his pupils included Gottfried Kirchhoff, J.G. Krieger and J.G. Ziegler.

Zachow's surviving works are a chance selection from an originally much larger output; contemporary inventories cite the titles of 70 more cantatas and mention several masses and mass movements. His cantatas range from those with pure Bible texts in the tradition of the 'geistliche Konzert', through various transitional forms, to the madrigalian cantata of the Bach period. The choruses (usually in four parts, but sometimes in five or even six) are mostly concerted movements rich in contrasts, but fugues and combinations of fugal and concerted writing are also frequent. Arias in all the contemporary forms are found: strophic songs occasionally varied and with instrumental ritornellos, which occur in a few early works; through-composed arias and ariosos, highly expressive and text-orientated, which are frequently expanded by repeated lines, and, in some later works, are held together by identical instrumental preludes and postludes; and the da capo type, which in one case is extended into a rondo. The solo ensembles include an interesting rarity – a trio for basses in *Triumph, victoria*. Zachow made little use of simple chorale settings; most of his chorales have an obbligato accompaniment and some are introduced by 'Vorimitation'. True *recitativo semplice* is not found until the late works, and accompanied recitative mostly blossoms into arioso. A few of the cantatas begin with magnificent instrumental movements, sometimes multisectional. The individual construction of the dramatic Whitsun cantata *Ruhe, Friede, Freud und Wonne* (a sort of miniature oratorio on the subject of David's struggle with the Tempter) is difficult to place historically; it may be regarded as belonging to the tradition of the so-called *actus musicus*, in which form Zachow is known to have written works.

The bulk of Zachow's organ works are based on chorales: preludes with the cantus firmus in the highest or lowest voice, fugues, a combination form made up of a free prelude and two fugues, a small fantasia and two partitas. The most important are the chorale fugues which show Zachow as an important precursor of J.S. Bach.

WORKS

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F.W. Zachow: Choralvorspiele für Orgel, ed. A. Adrio (Berlin, 1952) [A]
F.W. Zachow: Gesammelte Werke für Tasteninstrumente, ed. H. Lohmann (Wiesbaden, 1966) [L]
F.W. Zachow: Sämtliche Orgelwerke, ed. K. Beckmann (Messstetten, 1996) [B]

SACRED VOCAL

German

Danksaget dem Vater, 5vv, chorus 5vv, 2 vn, 2 va, bn, bc, at latest 1702, *D-Dl*
Das ist das ewige Leben, 4vv, chorus 4vv, 2 ob, 2 vn, va, bc, *Bsb*, *Dl* (inc.); S
Die Apostel wurden alle voll des Heiligen Geistes, 4vv, chorus 4vv, 3 tpt, timp, 2 vn, va, bc, *Dl*
Die Herrlichkeit des Herren ist offenbaret worden, 2vv, 2 vn, bc, at latest 1689, *Dl*
Dies ist der Tag, 3vv, chorus 4vv, 2 hn, 2 ob, 2 vn, va, bn, bc, *B-Bc*; S
Es wird eine Rute aufgehen, 4vv, chorus 4vv, 2 hn, 2 ob, 2 vn, va, bn, bc, *Bc*; S
Helft mir Gottes Güte preisen, 4vv, chorus 4vv, tpt, cornettino, 3 trbn, 2 vn, 2 va, bc, *D-LUC* (frag.)
Herr, lehre mich tun nach deinem Wohlgefallen, 4vv, chorus 4vv, 3 tpt, timp, 2 vn, va, bc, at latest 1709, *Dl*
Herr, wenn ich nur dich habe, 4vv, chorus 4vv, 2 vn, 2 va, harp, bc, at latest ?1698, *Bsb*; S, ed. in Organum, i/5 (Leipzig, n.d.)
Herzlich tut mich verlangen, 5vv, chorus 5vv, 3 ob, 2 vn, 2 va, 2 bn, bc, at latest 1702, *Dl*
Ich bin die Auferstehung, 4vv, chorus 4vv, ob, 2 vn, va, bn, bc, *Dl*
Ich bin sicher und erfreut, 1v, 2 vn, bc, *B-Bc*; S
Ich will mich mit dir verloben, 4vv, chorus 4vv, 2 tpt, 2 vn, 2 va, bc, at latest 1693, *D-Bsb*; S
Lehre mich tun nach deinem Wohlgefallen, 4vv, chorus 4vv, 3 tpt, timp, 2 vn, va, db, bc, *Dl* (inc.)
Lobe den Herrn, meine Seele, 5vv, chorus 5vv, 2 hn, 2 ob, 2 vn, va, bn, bc, *B-Bc*, formerly Preussische Staatsbibliothek, Berlin; S
Meine Seel' erhebt den Herren, 4vv, chorus 4vv, 2 hn, 2 fl, 2 ob, 2 vn, va, 2 b viol, bc, *D-Bsb*; S
Nun aber gibst du, Gott, einen gnädigen Regen, 3vv, chorus 4vv, 2 hn, 2 ob, 2 vn, va, bn, bc, lost, formerly Kaiserin Augusta Gymnasium, Charlottenburg, Berlin; S
Nun aber gibst du, Gott, einen gnädigen Regen, 4vv, chorus 4vv, 2 hn, ob, 2 vn, va, bn, bc, *Dl*
Preiset mit mir den Herren, 4vv, chorus 4vv, 3 ob, 3 vn, vc, bn, bc, *Dl*

Redet untereinander mit Psalmen, 4vv, chorus 4vv, 2 tpt, 2 vn, va, bc, *LUC*
Ruhe, Friede, Freud und Wonne, 6vv, chorus 6vv, 3 ob, 2 vn, 2 va, bn, bc, *Bsb*; S
Siehe, das ist Gottes Lamm, 4vv, chorus 4vv, 2 cornettinos, 2 vn, 3 va, bn, bc, *LUC*
Siehe, ich bin bei euch alle Tage, 3vv, chorus 4vv, 2 tpt, 2 vn, va, bc, *Bsb*; S
Stehe auf, meine Freundin, 6vv, chorus 6vv, 2 piffari, 2 vn, 2 va, bn, bc, at latest 1698, *Dl*
Triumph, der Herr ist auferstanden, 1v, vn, bc, formerly Sing-Akademie, Berlin, copy by M. Seiffert, *Bsb*
Triumph, victoria, 6vv, chorus 3vv, 2 tpt, 2 trbn, timp, 2 vn, bn, bc, at latest 1700, *Dl*
Uns ist ein Kind geboren, 4vv, chorus 4vv, ob, 2 vn, 2 va, db/bn, bn, bc, *Dl*; ed. W. Steude (Stuttgart, 1981)
Vom Himmel kam der Engel Schar, 4vv, chorus 4vv, 4 tpt, timp, 2 vn, 3 violettas, bn, bc, at latest 1697, *Bsb*; S
Weg, nichtige Freuden, 4vv, chorus 4vv, 2 ob, 2 vn, 2 va, bn, bc, at latest 1704, *Dl* (inc.)

Ach Herr, mich armen Sünder, 4vv, chorus 4vv, 2 vn/ob (alternating with 2 fl), 2 va, bc, *Dl* [anon., formerly attrib. Handel, see Krummacher]; ed. in Organum, i/12 (Leipzig, n.d.)
Heut feiern wir das hohe Fest, 4vv, chorus 4vv, 2 ob, 2 vn, 2 va, bn, bc, *Dl* [anon., see Krummacher; cf Thomas]

Latin

Missa super 'Christ lag in Todesbanden', 4vv, bc, at latest 1701, *Bsb*; S
Chorus ille coelitum, 3vv, 3 vn, 2 va, bn, bc, at latest 1698, *Dl* (inc.)
Confitebor tibi, Domine, 1v, 2 vn, bc, at latest 1701, *Dl* (anon., with 2 va, bn added), *LUC*
Venite ad me, omnes, 4vv, 2 vn, bn, bc, at latest 1699, *Dl*

KEYBOARD

46 kbd chorales (5 attrib. Zachow by Seiffert (see edn)); 6 organ chorales tentatively attrib. Zachow by Lohmann (see edn): *D-Bsb*, *NL-DHgm*, *US-NH*; all in L and B, 44 in S and A, 8 in K
Capriccio, d; fantasia, D; 3 fugues, C, 2 in G; 2 preludes, C, F; 4 preludes and fugues, F, 3 in G; suite, b; toccata, C: *D-Bsb*, *LEm*, *US-NH*, *STu*, toccata extant only in copy by G. Frotscher; all in L; 12 in B; capriccio, fantasia, 2 fugues, prelude, 4 preludes and fugues in S; fantasia, fugue, prelude and fugue ed. in Organum, iv/16 (Leipzig, n.d.); suite ed. W. Serauky, *Hallisches Klavierbüchlein* (Halle, 1948)

OTHER INSTRUMENTAL

Trio, F, fl, bn, bc (doubtful), lost, formerly *D-ROu*; S, ed. in Organum, iii/25 (Leipzig, n.d.)

Lost works, incl. *c*70 cantatas, masses and mass movements, cited in inventories by A. Meissner (Halle), G. Gneust (Wanzleben), M. Music (Stettin), J.F. Fasch (Zerbst)

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GÜNTER THOMAS

Zadar (It. Zara). City in Croatia. During the Middle Ages it developed into an important ecclesiastic centre under the Croatian kings (10th–11th centuries) and was later ruled in turn by the Hungaro-Croat kings, Venice, Austria and Italy. During World War II German, British and American bombardments caused extensive damage and destroyed many architectural and art treasures.

Archaeological findings testify to the cultivation of music in the area in prehistoric and Roman times. The earliest medieval document on music dates from the 9th century. Medieval Zadar was strongly influenced by the south Italian Benedictines. The scriptorium at the monastery of St Chrysogonus was very active and in the 11th and 12th centuries produced a number of liturgical manuscripts written in Beneventan notation. These contain important details not found in the Italian Beneventan repertory and are now indispensable sources for the study of the development of Gregorian chant in Dalmatia. Many have been lost, some are preserved in Zadar archives and several important ones are now in European libraries (e.g. *GB-Ob* Canonici, Bib.lat.61; Canonici, Lit.277; *D-Bsb* Theol.Lat.quart.278). The earliest reference to an organ at the cathedral is in the 13th century.

In the second half of the 13th century the increased influence of the Franciscans and Dominicans limited the activity of the Benedictine institutions. Zadar archives contain iconography and theoretical writings from the 13th to 15th centuries, while the Franciscan monastery houses the largest collection of Gregorian chant in Croatia. There were occasional periods of increased musical activity during the Venetian administration in the 17th and 18th centuries, both at the cathedral and in secular circles. Musical life became more varied in the 19th century, when Zadar was the administrative centre of the Austrian province of Dalmatia. Two music societies were formed: the Italian Società Filarmonica (1858) and the Croat Glazbeno i Pjevačko Društvo 'Zoranić' (Zoranić Musical and Choral Society). The first theatre was opened in 1783, succeeded by another, larger building in 1865. Outstanding 19th-century musicians who worked in Zadar included the composers Jerolim Alesani (1778–1823), Francesco Sabalich (*c*1804–55), Mate Kurtović (1804–75), Giovanni Salghetti-Drioli (1817–68) and Nikola Strmić (1839–96). The conductor Felix Weingartner (1863–1942) was born in Zadar. In 1953 the Yugoslav (later Croatian) Academy of Arts and Sciences opened a historical institute which sponsors research in the city's music history; there is also a secondary music school. A festival of medieval and Renaissance music, Zadarske večeri u Donatu (Zadar Evenings in Donat), was inaugurated in 1961.

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BOJAN BUJIĆ/STANISLAV TUKSAR

Zadeja, Çesk [Françesk] (*b* Shkodra, 8 June 1927; *d* Rome, 15 Aug 1997). Albanian composer. Introduced to music by Gjoka and Jakova at the elementary school in Shkodra, he studied at the Accademia di S Cecilia, Rome (1942–3). After the liberation in 1944 he worked as director of music at the radio station in Shkodra, at which time he made his decisive encounter with the folk music and especially the epic songs of northern Albania. He worked in Tirana as assistant conductor of the Ensemble of the People's Army (1947–51) before undertaking further studies at the Moscow Conservatory (1951–6), where his teachers included Bogatïryov and Chulaki. On returning to Tirana, he became the first artistic director (1957–62) of the newly-founded State Ensemble of Folksongs and Dances, then head of composition at the Conservatory (1962–6), director of the Conservatory (1966–72) and artistic director of the Theatre of Opera and Ballet, Tirana (1973–9). As a 'free professional composer' (from 1979), salaried by the State, he continued to teach composition at the Conservatory and to act as an artistic adviser to the Opera.

A highly significant figure in postwar Albanian music, Zadeja moved stylistically from late romanticism and neo-classicism to expressionism, while retaining in his music certain characteristic attributes, such as flowing textures, economy of means and a taste for strong contrasts. His only symphony (1956), its melodic material based on folk modes, is reputed to be the first by an Albanian. Other instrumental works, such as the Piano Concerto (1968) and the Violin Sonata (1972–4) are direct in their appeal and demonstrate an innovative approach to traditional form. Vocal music forms the core of his output: in the Choral Suite no.7 (1984) the skill of his writing for the voices, which here imitate folk instruments, makes all the more regrettable his avoidance of opera. His dramatic flair nonetheless found an outlet in ballets such as *Para stühise*, whose strikingly dissonant and chromatic score creates interest sufficient to transcend the politically conventional plot. In his last years his writing became even more advanced while his statements became even more dramatic and introvert.

WORKS
(*selective list*)

DRAMATIC

Ballets: Zanusha (vocal choreographic poem, T. Miloti), 1961; Arbëria/Arbëria kryezonjë [Arbëria/Noble Arbëria] (vocal choreographic poem), 1962; Ruga jonë [Our Path] (choreographic scene, text and choreog. A. Aliaj), 1963; Delina (prol., 2, Zadeja and P. Kanaçi, choreog. Kanaçi), Tirana, 1964; Shqiponja sypatrembur [Dauntless Eagle] (children's ballet, 1, M. Papa, choreog. Kanaçi), Tirana, 1972; Endacaku [Vagrant] (?1, text and choreog. Papa), 1976; Para stuhisë [Before the Storm] (2, E. Tershana, after J. Xoxa), Tirana, 1989; Vajzat e qytetit të gurtë/Dy heroïnat [The Maidens of the City of Stone/The Two Heroines] (2, S. Mato, choreog. P. Vorpsi), 1987–9, Tirana, 1989; Milosao (after J. de Rada: *Kënget e Milosaos*), 1989–; many other small-scale ballets and choreographic scenes

8 film scores, incl. Skënderbeu (S. Yutkevitch and V. Stratobërdha), 1953; Tana (K. Dhamo), 1958

VOCAL

9 Choral Suites: 1948, 1950, 1963, 1973, 1979, 1979, 1984, 1987, 1989 [nos.1–3 collectively titled Suitat të Veriut]

Choral: Atdheu im [Fatherland] (cant., Ll. Siliqi), T, mixed chorus, 1957, rev. 1959; Sym. Sketch no.2, mixed chorus, orch, 1973; 3 Sketches (A. Shehu), mixed chorus, 1985; Përshëndetja e madhe [The Great Address] (cant., Shehu), S, mixed chorus, orch, 1986; 2 Pieces (Shehu), mixed chorus, 1985

Other vocal (1v, orch unless otherwise stated): E, ju male [O, Ye Mountains] (Siliqi), B, pf/orch, ?1951–56; Trimi, trimin nuk e qan [A Valiant Never Mourns a Valiant] (A. Banushi), 1962; Kjo është toka ime [This is my Land] (concert aria, I. Kadare, G. Zheji), 1969, rev. 1984; Poema e tokës/Poema e bukës [The Poem of the Earth/The Poem of Bread] (Zheji), 1976; 7 romancat (Siliqi, Kadare, Zheji), S/Mez/T/B, pf, 1976–9; 3 ballads (Kadare, Xh. Jorganxhi), 1978; Peja e vogël po lufton [Small Peja Fights On], 1983; 3 Pieces (Zheji, trad., D. Agolli), 1983–4; 6 lyrical poems (Kadare, D. Agolli, V. Dede), Bar, pf, 1987–91; 2 romancat (M. Krasniqi), S, pf/orch, 1988; Mori e bukur e mëritur [O you Maiden, Fair and Stubborn] (G. Dara the Younger), S, pf, 1990; Flakë e hershme [Ancient Flame] (A. Podrimja), small vocal ens, 2 pf, perc, 1996

INSTRUMENTAL

5 Sym. Suites: 1975, 1977, 1978, 1986; 1989

Other orch: Sym. no.1, 1956; Pf Conc., E♭, 1968; Nga ditari i partizanit [From the Partisan's Diary], suite, 1969; Festë në fshatin socialist [Festivity in the Socialist Village], 3 sym. sketches, 1970; Vallë festive [Festive Dance], pf, orch, 1980; Improvizim epik [Epic Improvisation], fl, str, 1981; Sym. Dance, 1982; Lulet e partisë [Flowers of the Party], suite, pf 4 hands, str, 1982; Rhapsody, 1984; Rhapsody, vn, orch, 1985; Scherzo (Rondo), tpt, orch, 1985; 3 Sym. Sketches, 1986; Vallë [Dance], str, 1986; Poemë-koncert [Poem-Concerto], conc.-rhapsody, vn, orch, 1987; Scherzo, 1987; 3 skica simfonike [3 Sym. Sketches], 1996; suites from ballets

Chbr: Sonata no.1, a, vn, pf, 1972-4; Baladë, vc, pf, 1979; 9 Variations, vn, before 1982; Sonatina, vn, pf, 1986; 2 Sketches, pf, vn, va, vc, 1990; Rikujtim [Recollection], fl, cl, vc, pf, 1994; Meditim [Meditation], vc, pf, 1995; Pf Qt, perf. 1997; Duo, fl, pf, perf. 1998

Pf: 6 Variations on the Folksong Qenkan mbushur malet me borë [The Mountains are Covered with Snow]; 3 Dances, 1953; Toccata, 1954; Album no.1, 24 pieces, 1963-9; Humoreska, 1961 [from ballet Delina]; 2 Preludes, 1963; Këngë epike [Epic Song], 1964; Vallë e rëndë me daulle [Heavy Dance with Daulle], 1964; Prelude, a, 1965; Album no.2, 24 pieces, 1970-80; 6 Sketches, 1983; 8 Pieces, 1985-6; 3 valle dropullite [3 Dances from Dropulli], 1987; 6 Pieces, 1987-8; Konzertstück, 1989; Album ?no.3 (Tirana, 1989); 8 Pieces, 1990-92; Waltz; 2 skica për fshatin [2 Sketches for the Village]

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R.H. Bogdani: *Koreografi dhe art i kultivuar* [Choreography and cultivated art] (Tirana, 1998)
Ç. Zadeja: *Vetëparja e procesit* [A personal view of the process], ed. V.S. Tole (Tirana, 1998)

GEORGE LEOTSAKOS

Zadek, Hilde (*b* Bromberg [now Bydgoszcz], 15 Dec 1917). German soprano. A refugee from Nazi Germany in 1934, she went to Palestine and worked as a nurse in Jerusalem;

she studied singing there with Rose Pauly and, from 1945, in Zürich with Ria Ginster. Her début as Aida at the Vienna Staatsoper in 1947 began her international career. She sang in the première of *Antigonae* (Orff) at the 1949 Salzburg Festival, and the next year made her British début at the Edinburgh Festival with Glyndebourne Opera under Beecham as Ariadne in Strauss's first version of the opera. Later that year she sang at Covent Garden as Aida, Tosca and Lisa in quick succession, and during the early 1950s she was engaged at the Colón, Buenos Aires, the Metropolitan and San Francisco as well as in major European centres. A dark-toned and deeply musical dramatic soprano, she recorded a notable Donna Anna under Moralt (1955). From 1967 she taught at the Vienna Music Academy.

NOËL GOODWIN

Zaderatsky, Vsevolod Petrovich (*b* Rovno, Ukraine, 9/21 Dec 1891; *d* L'viv, 1 Feb 1953). Russian composer. While studying law at Moscow University and in 1917 completing a course on military fortifications (he was passed in his final examinations by Cui) he worked as a producer at the Stanislavsky Theatre School and attended the Moscow Conservatory where he studied with Ippolitov-Ivanov, Pakhul'sky and Taneyev. During the Civil War he served in the White Army under Denikin but dramatically defected to the Red Army when he shot a white officer who was executing red prisoners; these events appear in Aleksey Tolstoy's trilogy *Khozhdeniye po mukam* ('The Road to Calvary') as part of the life of the character Vadim Roshchin. Zaderatsky went on to join the ASM (the Association of Contemporary Music, a 1920s modernist organization) and to work in various Russian towns as well as in Kazakhstan and Ukraine. In 1937 he found himself in the Kolïma concentration camp where he wrote his 24 Preludes and Fugues, probably the first attempt in the 20th century. He was persecuted not only as a former white officer but also as propagandist of the 'fascist music' of Wagner and Strauss and as a formalist composer. After his first arrest his papers and manuscripts were destroyed and few works predating 1928 survive. The publication of his existing legacy began in the 1990s thanks to the efforts of his son, the composer Vsevolod Vsevolodovich. In the last years of his life Zaderatsky taught at the L'viv Conservatory where Basner was one of his pupils.

WORKS
(*selective list*)

Inst: Mikrobï liriki (Nuancen der Lirik), pf miniatures, 1928; Pf Sonata no.1, 1928; Pf Sonata no.2, 1928; Tetrad' miniatyur (Miniaturenheft), pf, 1929; Farforovïye chashki [China Cups], pf, 1932; Liricheskaya simfoniyetta [Lyrical Sinfonietta], str, 1932; 24 Preludes and Fugues, pf, 1934; Pf Sonata no.3, 1936; 24 Preludes and Fugues, 1937; Pf Sonata no.4, 1939; Chbr Sinfonietta, 9 pfmrs, 1940; Pf Sonata no.5, 1940; Legendï, pf, 1944; Front, pf, 1944; Rodina [Homeland], pf, 1945; Sym., C, orch, 1952; Vn Conc., 1952; Sonatina, pf (1985)

Vocal: Grotesk Il'i Sel'vinskogo [The Grotesque of Sel'vinsky], song cycle, 1v, pf, 1931; Oktyabr' [October] (orat, I. Sel'vinsky), chorus, orch, 1934; Arkticheskaya simfoniya [Arctic Sym.], children's chorus, children's orch, 1936; De Profundis (I. Sadof'yev), 1v, pf, 1944; Detki v kletke [Children in a Cage] (S. Marshak), 1v, pf, 1946; Poèma o russkom soldate [Poem on a Russian Soldier] (A. Tvardovsky), 1v, pf, 1946; 4 kolïbel'nïye [4 Lullabies] (A. Barto), 1v, pf, 1949; 60 romansov i pesen [60 Romances and Songs] (V. Bryusov and others)

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V.L. Klyn: 'Znayomstvo z tvorchistyu V.P. Zaderats'kogo' [Acquaintance with the work of Zaderatsky], *Muzyka* [Kiev] (1972), no.4, pp.2–3

V.L. Klyn: *Ukraïns'ka radyans'ka fortepianna muzyka: 1917–1977* [Ukrainian Soviet piano music] (1980), 73–6, 186–99, 249–50

N. Koptschewski: 'Sowietische Klaviermusik der zwanziger Jahre', *MG*, xxxii (1982), 662–6

Ye. Kretova: 'Zhivoy mertvets: kompozitor Zaderatskiy' [The living dead: the composer Zaderatsky], *Moskovskiy komsomolets* (27 Jan 1997)

KIRA YUZHAK

Zaderatsky, Vsevolod Vsevolodovich (*b* Yaroslav', 9 June 1935). Russian musicologist, son of VSEVOLOD PETROVICH ZADERATSKY. He graduated from L'viv Conservatory in musicology (1958) and as a pianist (1959) and later undertook postgraduate studies at Moscow Conservatory, studying with V.V. Protopopov among others, gaining the *Kandidat* degree (1968) and the DSc with a book on Stravinsky (1980). He taught at the conservatories of L'viv (1959–61), Novosibirsk (1961–3, 1965–7) and at Kiev (1967–80), where he was professor and prorector. In 1980 he became professor in the composition department at Moscow Conservatory and was dean of the faculty of theory and composition (1980–88). He has been actively involved in the musicology section of the Union of Composers of the USSR as chairman (1980–87), and secretary of the Union of Composers of Russia (1990–95). He has participated in the organization of international conferences and music festivals; he was artistic director and consulting expert for the joint Soviet-German festivals (1982–91). In 1991 he became director of the Muzïkal'naya Akademiya's programme *Novoye peredvizhnichestvo* (New Wanderers), a national culture and education programme restoring the traditions of musical enlightenment in Russia, which holds masterclasses, interpretative seminars, musicological conferences and festivals of classical and contemporary music.

Zaderatsky's research has focussed on polyphony and musical form, particularly in the work of contemporary composers (Shostakovich, Hindemith, Messiaen and Stravinsky). In his book *Polifoniya v instrumental'nïkh proizvedeniyakh D. Shostakovicha* ('Polyphony in the Instrumental Works of Shostakovich', 1969) he defines the basic characteristics and traditional and innovative features of the composer's polyphonic thinking. In the monograph *Polifonicheskoye mïshleniye I. Stravinskogo* ('The Polyphonic Thinking of Stravinsky', 1980), the textbook *Muzïkal'naya forma* (1995–8) and in his articles on Messiaen, contemporary symphonic thematicism and polyphony, he discovered new properties in 20th-century musical material and musical form for which the terminology has yet to be established. In the 1990s he began addressing culturological problems. He has also published works on the music of Ukrainian composers.

WRITINGS

'Ob interpretatsii prelyudiy i fug D. Shostakovicha' [Interpretation of the Preludes and Fugues of Shostakovich], *Voprosï fortepiannoy pedagogiki*, ii (Moscow, 1966), 198–213

'Polifoniya kak printsip razvitiya v sonatnoy forme Shostakovicha i Khindemita' [Polyphony as a developmental principle in the sonata form of Shostakovich and Hindemith], *Voprosï muzïkal'noy formï*, i (Moscow, 1966), 231–77

Polifoniya v instrumental'nïkh proizvedeniyakh D. Shostakovicha [Polyphony in the instrumental works of Shostakovich] (Moscow, 1969)

'Obreteniye zrelosti: o tvorchestve ukrainskogo kompozitora Miroslava Skorika' [Attaining maturity: on the works of the Ukrainian composer Skorik], *SovM* (1972), no.10, pp.32–40

'Pro simfonizm D. Shostakovicha', *Suchasna muzyka* (Kiev, 1973), 60–111
'O novom v ukrainskom muzïkal'nom tvorchestve' [New developments in Ukrainian music], *Tvorchestvo*, ii (Moscow, 1976), 127–47
ed. with Yu. Yevdokineova and Yu. Kcholopov: *Teoreticheskiye nablyudeniya nad istoriey muzïki: sbornik statey k semidesyatiletiyu Vladimira Vasil'yevicha Protopopova* [Theoretical observations on the history of music: a collection of essays for Protopopov's 70th birthday] (Moscow, 1978)
Polifonicheskoye mïshleniye I. Stravinskogo [The polyphonic thinking of Stravinsky] (Moscow, 1980)
'Krupneysheye sobïtiye' [A very important event], *SovM* (1981), no.3, pp.4–12
'Sovremennïy simfonicheskiy tematizm: voprosï melodicheskikh struktur i polifonicheskikh predposïlok' [Contemporary symphonic thematicism: questions of melodic structures and polyphonic prerequisites], *Problemï traditsiy i novatorstva v sovremennoy muzïke*, ed. A.M. Gol'dman and M.Ye. Tarakanov (Moscow, 1982), 108–57
'Tradition and Change in Music', *International Music Education*, ix (1982), 32–40
'Stravinsky und die Musik des 20. Jahrhunderts', *Kunst und Literatur*, iv (1983), 565–72
ed. with others: *D. Schostakovitsch: Dokumente, Interpretationen, Wissenschaftliche Beiträge* (Duisburg, 1984) [incl. 'Schostakovitschs Klavierwerk', 151–6]
'O novoy funktsii melosa i komplementarno-sonornoy polifonii' [The new function of melos and complementary and sonorous polyphony], *Muzïkal'nïy sovremennik*, ed. S. Ziv and V. Zak (Moscow, 1984), 18–57
'I. Stravinsky: prelomleniye russkoy khudozhestvennoy traditsii i vklad v muzïku 20 veka' [Stravinsky: his interpretation of Russian artistic tradition and contribution to 20th-century music], *I.F. Stravinsky: stat'i i vospominaniya*, ed. G.S. Alfeevskaya and I.Ya. Vershinina (Moscow, 1985), 21–40
'Schostakowitsch und die europäische künstlerische Tradition', *Dmitri Schostakowitsch: Cologne 1985*, 233–61
'Sonoristicheskoye pretvoreniye printsipa ostinatnosti v tvorchestve Oliv'ye Messiana' [A sonorous interpretation of the ostinato principle in the work of Olivier Messiaen], *Problemï muzïkal'noy nauki*, vi (1985), 283–317
'Über Melodie- und Thema-Strukturen im Werk Schostakowitschs', *Zeitschrift für Musikpädagogik*, xxix (1985), 17–27
'Asaf'yev i muzïka XX veka' [Asaf'yev and 20th-century music], *Asaf'yev i sovetskaya muzïkal'naya kul'tura* (Moscow, 1986), 43–52
'Komponieren zwischen Zivilisation und Kultur: zur Nachkriegsentwicklung in der BRD und in der UdSSR', *MusikTexte*, nos.40–41 (1994), 4–8
Muzïkal'naya forma: uchebnik dlya kompozitorskikh fakul'tetov konservatoriy [Musical form: a textbook for faculties of composition at conservatories] (Moscow, 1995–8)
'Rabotat' dlya takoy auditorii bol'shaya chest'' [To work for such an audience is a great honour], *Muzïkal'naya akademiya* (1997), no.1, pp.61–7

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P. Stoyanov: 'Prinos v sovremennoto muzikoznaniye' [A contribution to contemporary musicology], *Balgarsko muzikoznaniye*, iv (1981), 132–5
A. Chugayev: 'Napravelennost' k neizvedannomu' [In the direction of the unknown], *SovM* (1982), no.4, pp.103–5
T. Kurïsheva: 'Masshtab lichnosti' [A personality of great scope], *Kniga i iskusstvo v SSSR*, iii/54 (1987), 68–9

KIRA YUZHAK

Zador, Eugene [Zádor, Jenő] (*b* Bátaszék, 5 Nov 1894; *d* Hollywood, CA, 4 April 1977). American composer of Hungarian birth. He studied with Heuberger at the Vienna Music Academy (1911), with Reger in Leipzig (1912–14) and with Volbach at Münster University (1920–21). From 1921 he taught at the Vienna City Conservatory, and in 1934 became an honorary teacher at the Liszt Academy of Music, Budapest. He left Hungary in 1939 and finally settled in Hollywood, where he orchestrated more than 120 film scores. Apart from these, the bulk of his output consists of stage works and orchestral pieces, among them the popular *Hungarian Caprice*. Stylistically Zador did not move beyond the innovations of Strauss and Reger; his own view was that he occupied a position midway between Verdi's *La traviata* and Berg's *Lulu*. Nonetheless his operas exhibit strong characterization and skilful orchestration. He also experimented with novel colours in the Studies for orchestra and composed concertos for such instruments as cimbalom and accordion.

WORKS
(*selective list*)

dates are those of first performance

Ops: X-mal Rembrandt [Forever Rembrandt] (1, K. Pálffy-Waniek), 1930; Christopher Columbus (1, J. Mohácsi), New York, 1939; The Virgin and the Fawn (1, L. Zilahy), Los Angeles, 1964; The Magic Chair (1, G. Jellinek, after F. Karinthy), Baton Rouge, LA, 1966; The Scarlet Mill (2, Jellinek, after F. Molnár), New York, 1968; The Inspector General (3, Zador, after N. Gogol), Los Angeles, 1971; Yehu, a Christmas Legend (A. Együd, after Bible), Los Angeles, 1974
Orch: Hungarian Caprice, 1935; Children's Sym., 1941; Biblical Triptych, 1943; Fugue Fantasia, 1958; The Remarkable Adventures of Henry Bold, nar, orch, 1963; Festival Ov., 1964; Variations on a Merry Theme, 1965; 5 Contrasts, 1965; Aria and Allegro, 1967; Trbn Conc., 1967; Music for Cl and Str, 1968; Cimb Conc., 1969; Studies, 1970; Db Conc., 1971; Accordion Conc., 1971; Duo Fantasy, 2 vc, str, hp, 1973; Suite, hn, str, perc, 1974; Hungarian Scherzo, 1975; Conc, ob, str, 1975
Choral: Cant. technica, 1961; Scherzo domestico, 1961; The Judgement (orat, P. Mahony), 1974; Cain (melodrama, Mahony, Hughes), Bar, orch, 1976
Chbr: Wind Qnt, 1972; Brass Qnt, 1973

MSS in *US-LAum*, University of Wyoming, Laramie

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R.H. Kornick: *Recent American Opera: a Production Guide* (New York, 1991), 338–40

JÁNOS DEMÉNY/MICHAEL MECKNA

Zadora, Michael [Michał] [Amadis, Pietro] (*b* New York, 14 June 1882; *d* New York, 30 June 1946). Polish-American pianist and composer. He first studied with his father and then in 1899 at the Paris Conservatoire. After a period of lessons with Leschetizky, he became a close member of Busoni's circle; with Egon Petri he worked on the piano version of Busoni's *Doktor Faustus*. He taught at the Lemberg Conservatory in 1910 and later in New York at the Institute of Musical Art. Zadora was a brilliant virtuoso, whose recordings reveal an excitement created by his tendency to adopt rapid tempos. In recital he favoured demanding programmes, covering a vast repertory and containing many large-scale works. He founded a Busoni Society to further interest in the composer's teachings and compositions, and his recordings of Busoni's music (together with those by Petri, Leo Sirota and Edward Weiss) provide a direct link to his mentor's aesthetic. Zadora composed many works for piano (including *Kirgiz Sketches*, Preludes) and made transcriptions of organ works by Bach and Buxtehude; several of his works appeared under the pseudonym Pietro Amadis.

ALLAN EVANS

Zaecher, Johann Michael. *See* ZACHER, JOHANN MICHAEL.

Zafred, Mario (*b* Trieste, 2 March 1922; *d* Rome, 22 May 1987). Italian composer and critic. He studied first in Venice with Gian Francesco Malipiero and graduated in composition at the Conservatorio di S Cecilia in Rome in 1944. He then undertook further study with Pizzetti, and lived in Paris between 1947 and 1948. Following a long career as a music critic, on *L'unità* (1949–56) and *La Giustizia* (1956–63), he became artistic director of the Teatro Comunale Giuseppe Verdi, Trieste (1966–8), the Rome opera (1968–74) and the Teatro Lirico Sperimentale, Spoleto. From 1973 to 1983 he was president of the Accademia di S Cecilia, Rome; he was also president of the Sindacato Nazionale Musicisti (after 1983) and honorary president of the Arts Academy and of the Rome Istituzione Sinfonica (both after 1985). His numerous prizes for composition include the Premio Marzotto (1956), the Sibelius prize (1959) and the City of Treviso prize (1963).

Zafred's musical language developed from an early avant-garde manner to something increasingly simple and accessible. His vast, generally uniform output is rooted in counterpoint (sometimes 12-note), the free use of classical forms (which d'Amico sees as an 'aspiration to absolute thematicism') and the avoidance of an excessively intellectual approach in favour of fluid musical argument. A personal style of solid craftsmanship reveals the influences of Pizzetti, especially in the early works and the operas, and of Bartók in the elaboration of Istrian folk melodies in his mature works.

WORKS
(selective list)

Ops: Amleto (3, L. and M. Zafred, after W. Shakespeare), Rome, Opera, 7 Jan 1961; Wallenstein (3, L. and M. Zafred, after F. von Schiller), Rome, Opera, 18 March 1965; Kean, Catania, 1981

Orch: 2 ricercari, 1941; Sym. no.1, 1943; Sym. no.2, 1944; Preludio e marina, 1946; Sym. no.3 'Canto del carso', 1949; Sym. no.4 'In onore della resistenza', 1950; Canto della pace, sinfonia concertante, va, orch, 1951; Concerto lirico quasi una fantasia, vn, orch, 1952; Triple Conc., pf, vn, vc, 1953; Sinfonietta, 1953; Sym. no.5 'Prati della primavera', 1954; Sinfonietta breve, str, 1955; Conc., hp, orch, 1955; Vc Conc., 1956; Ouverture sinfonica, 1957; Sym. no.6, 1958; Pf Conc., 1959; Pf Conc. no.2, 1960; Musica notturna, fl, str, 1962; Metamorfosi, pf, orch, 1963; Invenzioni, vn, va, orch, 1966; Variazioni concertanti su l'introduzione dell'op.111 di Beethoven, pf, orch, 1966; Sym. no.7, 1969; Conc., str, 1969

Vocal-orch: Come se camminassi sull'erba tagliata di fresco (suite lirica, S. Terra), spkr, chorus, orch, 1949; Elegia di Duino (R.M. Rilke), chorus, orch, 1954; Epitaphe en forme de ballade (F. Villon), Bar, orch, 1966–7

Chbr: Str Qt no.1, 1941; Serenata, 1942; Pf Trio no.1, 1942; Pf Trio no.2, 1946; Str Qt no.2, 1947; Str Qt no.3, 1948; Wind Qnt, 1952; Str Qt no.4, 1953; Pf Trio no.3, 1954; Sestetto, 2 vn, 2 va, 2 vc, 1967; Sonata, va, 1970; Sonata, hp, 1978; Sonata, fl, 1979; Recitativo e variazioni, vn, 1991

Vocal-chbr: 4 poesie croate, S, fl, va, 1944; Canti di novembre (E. Montale), v, pf; All'Isonzo (E. Michelstaedter), v, pf, 1953; Vergers (Rilke), v, pf, 1954

Pf: Sonatina, 1940; Divertimento, 1942; 5 sonate, 1941, 1943, 1950, 1960, 1976

2 pf: 2 concerti, 1942, 1945

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G. Viozzi: 'Mario Zafred', *Il diapason*, ii (1951), 14–17
R. Vlad: 'La Sinfonia no.4 di Zafred', *RaM*, xvi (1953), 66–8
N. Costarelli: 'Mario Zafred', *Santa Cecilia*, ix/2 (1960), 10–14
F. D'Amico: 'Un premio a Zafred', *I casi della musica* (Milan, 1962), 122–5
J.S. Weissmann: 'Zafred e il problema dell'accessibilita', *Musica d'oggi*, new ser., vi (1963), 6–17
F. Agostini: 'Poetica di contrasti nel Sestetto per archi di Zafred', *Chigiana*, xxiv (1967), 285–92
O. Gentilucci: *Guida all'ascolto della musica contemporanea* (Milan, 1969), 481–3
G. Vigolo: 'Intonazione di Amleto', *Mille e una sera all'opera* (Florence, 1971), 503–5

VIRGILIO BERNARDONI

Zagiba, Franz (*b* Rosenau [now Rožňava, Slovakia], 20 Oct 1912; *d* Vienna, 12 Aug 1977). Austrian musicologist. He took courses in musicology (with Dobroslav Orel) and Hungarian and Slavonic studies at the University of Bratislava (1932–7), receiving his doctorate in 1937 with a dissertation on music manuscripts in eastern Slovakian monasteries. After doing research at the University of Vienna (1941–4) he completed his *Habilitation* there in 1944 with a history of Slovak music. He was director of the musicology institute at the Bratislava Academy of Sciences before becoming lecturer in musicology (1944), associate professor (1968) and professor (1972) at the University of Vienna, where in 1967 he was also appointed lecturer in early Slavonic cultural studies. In 1952 he founded the International Chopin Society, serving as its vice-president and editing the *Chopin-Jahrbuch* (Vienna, 1956, 1963, 1970) for which he also wrote articles; in 1963 and 1967 he organized the Salzburg congresses on Slavonic history. His chief interests were pre-medieval and medieval music history, early Slavonic culture and 19th-century music; his publications include books on Chopin, Tchaikovsky, early medieval Slavonic culture and central European music in the Middle Ages, and articles on Slovak and Hungarian folksong and medieval Slavonic liturgical song.

WRITINGS

Denkmäler der Musik in den Franziskanerklöstern in der Ostslovakei (diss., U. of Bratislava, 1937; Prague, 1940, as *Hudobné pamiatky františkánskych kláštorov na východnom Slovensku*)

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FRANZ FÖDERMAYR

Zagorsky [Zagorschi], **Vasily Georgiyevich** (*b* Shevchenkovo, Odessa region, Ukraine, 27 Feb 1926). Moldovan composer. He studied at the Kishinev Conservatory under Gurov, graduating in 1952. He was elected on to the board of the Moldovan Composers' Union in 1956 and was later its chairman (1964–90). He taught at the Kishinev Conservatory from 1956 and was appointed professor of composition and orchestration in 1983. He has also directed and administrated the Moldovan State opera and ballet and has served on UNESCO's music committee. He became an Honoured Representative of the Arts of the Moldavian SSR in 1960 and People's Artist of the Moldavian SSR in 1982. His compositional style took shape in the 1960s and is influenced by Russian and Ukrainian schools of composition as well as by Moldovan folk music. In the dramatically confrontational *Rapsodiya* for violin, percussion and two pianos, typically Moldovan materials are subjected to serial procedure but their development nonetheless achieves a linear character reminiscent of improvisation. In the ballet *Perekryostok* ('The Crossroads') of 1975, García Lorca's depiction of struggle against fascism is reflected in the sense of conflict inherent in the music which variously assumes aggressive, improvisatory and impersonal characteristics as well as imitating the style of the *cante hondo*. In *Diafonii* (1979) the composer's view of late 20th-century man's split psychology is manifested in asynchronous development of two independent layers, namely the piano part and the orchestral part. Neo-romanticism becomes dominant in later works such as the Second Symphony (1991) which was written under the influence of a novel by Marcel Brion and in which leitmotifs fulfil an important formal role.

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Vocal: Pod znamenem pobed [Under the Banner of Victories] (cant., A. Alyabov), solo vv, chorus, orch, 1952; Liricheskaya poèma (E. Loteanu), song cycle, Bar, pf, 1957; Oblaka [Clouds] (5 poems, V. Tulnik), chorus, 1964; Moldavskaya improvizatsiya [Moldovan Improvisation], chorus, 1971; Kto rosu sbivayet [Who Knocks Down the Dew] (cant., G. Vieru, after trad. texts), S, T, chorus, org, timp, 1981
Inst: Pf Sonata, 1951; Sym. no.1, orch, 1955; 5 p'yes [5 Pieces], orch, 1962; Str Qt no.1, 1964; Rapsodiya [Rhapsody], vn, 2 pf, perc, 1966; Suite, ob, pf, 1977; Diafonii, pf, str orch, 1979; Str Qt no.2, 1986; Sonata-fantaziya, pf, 1987; Sym. no.2, orch, 1991
9 film scores, incid music, songs, romances and folksong arrs.
MSS in National Library of the Republic of Moldova, Moldovan Composers Union, Kishinev Theatre of Opera and Ballet; also in music libraries of several orchestras
Principal publishers: Muzïka, Sovetskiy kompozitor

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MARGARITA BELIKH

Zagreb (Ger. Agram). Capital of and largest city in Croatia.

1. History. 2. Institutions.

1. HISTORY. The ancient Roman settlement of Andautonia in nearby Šćitarjevo and the 8th-century Avaro-Slavic necropolis bear witness to pre-Christian life at the site. The Zagreb bishopric was established in 1094, and throughout the Middle Ages and up to 1850 the city consisted of three separate administrative units, the two most important being Kaptol ('the Chapter') under episcopal jurisdiction, and Gradec, a free royal town since 1242. During the process of founding the diocese, the first written documents containing music were brought to Zagreb (the *Sakramentar MR 126* and *Agenda pontificalis MR 165*, held in the Metropolitan Library in Zagreb). There was soon a choral school at the cathedral, and the first known cantor, Pugrinus, was registered there in about 1230.

In the 13th and early 14th centuries several monastic orders established themselves in Zagreb: Dominicans in 1228, Paulines about 1250, Franciscans about 1260 and Cistercians in 1315. The regular participation of four 'choratores' in the liturgy, later enriched by congregational para-liturgical chant in Croatian, was officially initiated after 1303 by Bishop Augustin Kažotić, a Paris student and the codifier of the Zagreb rite, which was in use until 1788. However, the first record of an organ in the cathedral dates only from 1488, while Gradec had an organ in its main church of St Mark from at least 1359. The first fixed Gradec secular town musicians known by name, the *joculatores*, are documented from 1355. Further sources for music in medieval Zagreb include 14th-century frescoes in the bishop's chapel, neumatized texts of two 12th-century liturgical dramas, and more than 30 codices originating from the 11th to 15th centuries containing neumatic fragments, some with illuminations.

During the 1570s the Zagreb choral school was replaced by the seminary school at the cathedral, while secular musicians in Gradec in the 15th and 16th centuries included singers and players of the cithara, trumpet, tamburo, lute and various string instruments. Written documents of the Renaissance include several Latin codices and the first in the ancient Croatian Glagolitic alphabet, as well as a small treatise, *Discursus harmonicus*, by the Zagreb humanist Pavao Skalić (Paulus Scalichius, ?1534–1575), included in his *Encyclopaedia* (Basle, 1559). Much information is available concerning organs and organists of the 17th and 18th centuries in the cathedral and the new Baroque church of St Catherine in



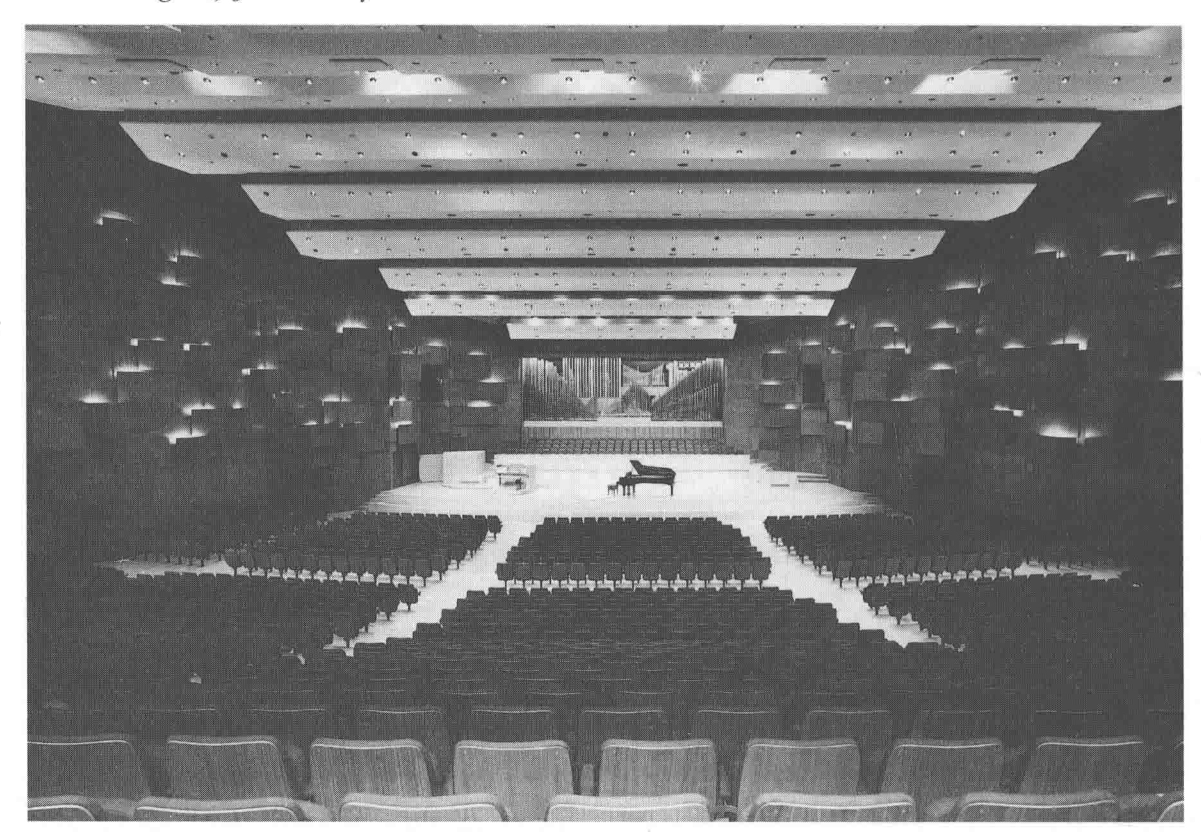
1. Interior of the Croatian National Theatre, Zagreb, designed by Hermann Helmer and Ferdinand Fellner, 1895

Gradec, as well as the choristers and instrumentalists at St Mark's. The period of the first Jesuit presence in Zagreb (1606–1773) was also marked by musical activities: they gave theatrical presentations containing music and taught music to the seminarists (for example, in 1678 Jesuits were giving lessons in singing and playing the double bass, violin, trumpet and organ). The Poor Clares introduced music into the curriculum of the Zagreb female convent at least as early as 1646. Several choir-books of the period include the first published in Croatian (*Passionale croaticum*, 1683), and there are 17th-century instruments in the Museum of Arts and Crafts.

Ecclesiastical music in the 18th century was evidently concentrated on publishing manuals (e.g. Michael Sillobod's *Fundamentum cantus gregoriani*, 1760) and song collections (e.g. the third edition of *Cithara octochorda* in 1757, after two published in Vienna). Secular music in Gradec showed no parallel development until the second half of the 18th century, when public balls began to be organized in aristocratic homes, the first opera performances were given (Paisiello's *I filosofi immaginarii* in 1799, by the Krapf company from Graz), and the first public music school was opened (in 1788), offering lessons from Johann Pleyel in singing, the organ and the clavichord.

From the 19th century four rather different periods can be recognized. The period up to the 1820s was intense with performances of mostly Italian and French contemporary operas (Rossini, Bellini, Boieldieu, Hérold etc.) and of the larger works of Mozart (the Requiem, in 1819) and Haydn (the *Sieben letzte Worte* in 1816 and *Creation* in 1821). Music criticism in German started in 1826 in the *Agramer Zeitung*, and the Musikverein was established in 1827, officially known as the Societas Filharmonica Zagrabiensis; its public music school started two years later. Considerable changes took place during the 1830–50 period: the public theatre was opened in 1834, and the first Croatian opera was produced and staged in 1846 (*Ljubav i zloba*, 'Love and Malice', by Vatroslav Lisinski) as the crowning achievement of the Illyrian movement, the Croatian national Romantic political and cultural renaissance. During the 1850s and 60s political changes negatively influenced artistic activities. It was only later that Germanizing tendencies started to lose ground in music: after 1860 Croatian was the language of the theatre, state financial support was granted in 1861 to the Društvo Prijatelja Glazbe (Amateur Music Association, formerly Musikverein), and in 1862 the important singing society Kolo was founded, preparing the ground for the establishment of the Croatian Choral Union (1875).

The last period started in 1870, when a successful Rijeka-born Viennese operetta composer, Ivan Zajc (1832–1914), accepted the directorships of both the newly established Croatian Opera and the school of the Narodni Zemaljski Glazbeni Zavod (National Music Institute), as the Musikverein had now become. Zajc's activities essentially improved the organizational and professional levels of musical performance and teaching in Zagreb: during the 1870–89 period the opera under his guidance staged more than 60 new pieces; in 1871 he started, in his 'quodlibet concerts', to play the symphonic literature regularly; and in 1916 his music school was finally granted the status of a conservatory. Throughout the 19th century and until World War I Zagreb was both home to the most prominent Croatian musicians and an obligatory stop for itinerant performers such as Hummel, Liszt, Sarasate,



2. *Interior of the Vatroslav Lisinski Concert Auditorium, Zagreb, 1973*

Casals, Richard Strauss and many others. The most important 20th-century historical moments were the 1916 concert of the new generation of Croatian composers, inaugurating the stylistic plurality to come during the next decades, and the 1961 foundation of the Music Biennial Zagreb (Muzički Biennale Zagreb), the second most important festival of avant-garde music in former socialist Europe (after the Warsaw Autumn). Most contemporary Zagreb music institutions were established after one or other of the world wars, and the concentration of musicians in Zagreb has even increased in comparison to the rest of Croatia. Zagreb is also the centre of Croatian pop, rock and jazz.

2. Institutions. The opera and the ballet of the Croatian National Theatre (Hrvatsko Narodno Kazalište) are still housed in the 1895 building (cap. 850; fig.1). The Komedija theatre has specialized since 1950 in operettas and musicals, both Croatian and international. The Zagreb PO (founded in 1920) and the Croatian Television SO (established in 1957) perform regularly in the Vatroslav Lisinski Hall (two auditoria with capacities of 1851 and 313), built in 1973 (fig.2). The main Zagreb chamber music hall remains that of the Music Institute (cap. 400), erected in 1876. The internationally recognized chamber orchestra Zagrebački Solisti was founded by Antonio Janigro in 1953 as I Solisti di Zagreb. The Zagreb University Music Academy (founded in 1922) is the only music faculty in Croatia, with 90 teachers and 400 students. There are seven specialized public music schools in Zagreb, attended regularly by about 2000 children. Musicological research is organized in four institutes (for the history of music, church music, folk art and systematic musicology), and music publishing is handled by the music department of the Croatian Academy of Sciences and Arts, the Music Information Centre, the Croatian Composers' Society and the Croatian Musicological Society. In Zagreb four music journals are regularly published, the most prominent being the *International Review of the Aesthetics and Sociology of Music*. Zagreb hosts some outstanding amateur choirs, and has three international music competitions: for violin (the Vaclav Huml Prize, founded in 1977), conducting (the Lovro Matačić Prize, 1995) and cello (the Antonio Janigro Prize, 1996). The Koncertna Direkcija (1951) is still the main organizer of concerts in all genres and music styles, and Croatia Records (1947) remains the major producer of cassettes and CDs, in both Zagreb and Croatia.

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STANISLAV TUKSAR

Zagwijn, Henri (*b* Nieuwer-Amstel, nr Amsterdam, 17 July 1878; *d* The Hague, 23 Oct 1954). Dutch composer. He was entirely self-taught. In 1916 he was appointed lecturer at the Rotterdam School of Music, and from 1931 he held an appointment at the Rotterdam Conservatory; he was also president of the Association of Dutch Composers. An adherent of Rudolf Steiner's anthroposophy, he published *De muziek in het licht der anthroposophie* (Rotterdam, 1925; Ger. trans., 1927). As a composer he concentrated on chamber music, in which he showed a marked affinity with the contemporary French school, though with many individual traits.

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Orch: Auferstehung, prelude, 1918; Weihe-nacht, prelude, 1918; Concertante, fl, orch, 1941; Hp Conc., 1948
Choral: Der Zauberlehrling (ballad, J.W. von Goethe), 1936
Chbr: Suite, wind, pf, 1912; Pf Trio, 1915; Str Sextet, 1932; Mystère, hp, pf, 1941; Str Trio, 1946; Str Qt, 1949
Pf pieces, songs

Principal publisher: Donemus

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ROGIER STARREVELD

Zāhir, Ahmad (*b* Kabul, 1946; *d* Kabul, 1979). Afghan singer. He was the son of a prominent Afghan politician, Dr Abdul Zāhir, who was prime minister during the period 1971–2. Remarkably for someone from an upper-class Pashtun family, Dr Zāhir encouraged his son's interest in music. As a student at the Lycée Habībī Ahmad Zāhir was a member of a music group, with which he made his first recordings at Radio Afghanistan in 1961. He gained his baccalaureate and enrolled in a teachers' training programme, but then pursued his interest in music in earnest. He recorded music at Radio Afghanistan on a frequent and sometimes daily basis, and in his short career released about 30 cassettes of music, far more than any other singer. He had a charismatic personality which very much appealed to young people and he became exceptionally popular. During the communist era, while still in his early thirties, he was murdered in a politically motivated assassination. His funeral procession is remembered for its unprecedented size.

As a musician he had neither teacher nor students but was self-taught, learning from listening to recordings. He encouraged a vogue for Western modernity, and was the first person to introduce an electric instrument into Afghanistan: the electric organ. His social connections gave him many advantages as a musician. He was able to commission the best songwriters and work with the best instrumentalists, such as Sarmast (mandolin), Nabiālai (trumpet), Azami (saxophone) and Nāleh (flute). Though he did not have a great singing voice, he enjoyed a degree of 'stardom' that was unique in Afghanistan.

ABDUL-WAHAB MADADI (with JOHN BAILY)

Zählzeit (Ger.). *See* BEAT (i).

Zahn, Johannes (*b* Eschenbach in der Oberpfalz, 1 Aug 1817; *d* Neudettelslau, 17 Feb 1895). German music scholar. He attended the Gymnasium in Nuremberg from 1832 to 1837 and then studied theology at the University of Erlangen until 1841. He was stimulated by Carl von Winterfeld to revive the singing of old Lutheran chorales, and received much encouragement from Gottlieb von Tucher in Munich. The general church council, which had commissioned Zahn to prepare a hymnbook for the Lutheran Church in Bavaria, accepted a sample volume containing 12 four-part hymns, but rejected the first edition of his *Revidiertes vierstimmiges Kirchenmelodienbuch* (1852). Together with Tucher and Immanuel Faisst, he revised this work, giving due consideration to the new Bavarian hymnbook which had appeared in 1854. This joint effort, published the following year, was accepted for ecclesiastical use and was adopted as a model by many regional churches. Zahn also collected unknown religious songs and strived to make them better known. His most important work was the six-volume *Melodien der deutschen evangelischen Kirchenlieder*, a compendium of almost 9000 melodies, which he worked on from 1854 until 1893; this paved the way for the researches of Konrad Ameln, Markus Jenny and Walter Lipphardt. Zahn was a prefect at the pastors' seminary in Munich, and was the director and inspector of the teachers' seminary in Altdorf (near Nuremberg) from 1854 until his retirement in 1888.

EDITIONS

Evangelisches Choralbuch für Männerchor (Munich, 1847)
Revidiertes vierstimmiges Kirchenmelodienbuch (Erlangen, 1852, rev. 2/1855 with G. von Tucher and I. Faisst)
Vierstimmiges Melodienbuch zum Gesangbuch der evangelisch-lutherischen Kirche in Bayern (Erlangen, 1855)
Orgelbüchlein für Orgel-, Introitussätze u.ä. für evangelischen Cantoren und Organisten (Nuremberg, 1871)
Die geistlichen Lieder der Brüder in Böhmen, Mähren und Polen (Erlangen, 1875)
Psalter und Harfe für das deutsche Haus (Gütersloh, 1886)
Das vierstimmige Choralgesangbuch des evangelischen Kirchenvereins für Hessen (Darmstadt, 1888)
Die Melodien der deutschen evangelischen Kirchenlieder (Gütersloh, 1889–93/*R*)

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W. Lipphardt: 'Die Bedeutung der handschriften Uberlieferung für die Hymnologie', *Traditionen und Reformen in der Kirchenmusik: Festschrift für Konrad Ameln*, ed. G. Schuhmacher (Kassel, 1974), 189–224

FRIEDRICH BASER

Zahortsev, Volodymyr Mykolayovych (*b* Kiev, Oct 27 1944). Ukrainian composer. He studied composition with Lyatoshyns'ky and Shtoharenko at the Kiev Conservatory, graduating in 1968. Although Zahortsev is the youngest member of a group of composers known as the Kiev Avant Garde, the music he wrote between the mid–1960s and early 70s resembles, in spirit, the style of his first teacher Lyatoshyns'ky. Such pieces as *Rytmy* ('Rhythms') for piano (1967–69) and the *Fantasia* for cello, harp and percussion (1971) are intensely compact and committed to the exploration of structural and emotional extremes. Structural extreme can be clearly seen in Zahortsev's

desire to at times organize pitch, rhythms, dynamics and timbre according to the principles of total serialism. The emotional extreme is apparent in his fondness for aleatory devices that create an ecstatic and transcendental effect that undermines the formalistic elements in his style. Many of his works have a marvellous richness and corporeality – in part, because the gestures are affirmative, full of dynamism and with an expressionistic (or almost hectic) atmosphere. This inherent contradiction causes even Zahortsev's most static passages to sound disturbingly disquieting. This tension between stasis and kinesis is evident in all of Zahortsev's works. In his more recent works, beginning in 1978 with the Second Symphony based on folk poetry (which pits untutored folk voices singing quasi-diatonic melodies against an expressionistic orchestral background) and the Second Piano Sonata (1981, revised in 1987), he began to explore and synthesize, in a highly lyrico-dramatic manner, the various strands of contemporary music. The surface has become simpler, but the internal relationships richer.

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(selective list)

Op: Maty/Dolores [Mother] (2, V. Kuryans'ky, after K. Čapek), 1982–3, Ivan Franko Academic, L'viv, 1985

Orch: 2 Pieces, 1966; Sym. no.1, 1966; Gradatsii [Gradations], 1968; Chbr Cant. no.2 'Priglasheniye k putesgestviyu' ['Invitation to a Voyage'] (C. Baudelaire), 1981–2; Sym. no.3, 1980–83; Symfoniya tryvohy [Symphony of Warning], fl, a sax, perc, pf, str, 1986–8; Epitafii, 1998

Vocal: Prykazky [Folk Sayings] (vocal cycle, Ukr. folk texts), S, pf, 1963; Sym. no.2 (folk texts), Mez, T, orch, 1978; Den' v Pereyaslave [A Day in Pereyaslav] (sym. poem, Ukr. folk texts), solo vv, chorus, orch, 1978–9; V detskoy [In the Children's Room] (cant., after Russ. folk texts), Mez, chbr ens, 1978–9

Chbr and solo inst: 2 Pieces, cl, pf, 1963; Little Str Qt, 1964; Sonata, vn, pf, 1964; Obyomy [Dimensions], cl, t sax, tpt, vn, pf, 1965; Music for 4 Str no.1, 1967; Pf Sonata no.1, 1967; Str Qt [no.1], 1967; Rytmy [Rhythms], pf, 1967–9; Sonata, str qt, 1969; Sonata, str, perc, pf, 1969; Fantasia, vc, hp, perc, 1971; Music for 4 Str no.2, 1978; Sonata, ob, pf, 1978; Str Qt [no.2], 1979; Sonata, va, pf, 1980; Chbr Conc. no.1, a fl, hp, str, 1981; Pf Sonata [no.2], 1981, rev. 1987; Chbr Conc. no.2, fl, vn, perc, str, hp, 1982–3; Chbr Conc. no.4, vc, str, pf, 1984

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VIRKO BALEY

Zaidel-Rudolph, Jeanne (*b* Pretoria, 9 July 1948). South African composer. Her early piano studies were with Goldie Zaidel then with Philip Levy and Adolph Hallis in South Africa and John Lill in London. She studied composition at the University of Pretoria (MMus 1971), where she was particularly influenced by Arthur Wegelin and Stefans Grové, both pioneers in the use of indigenous African elements. At the RCM in London she continued her composition studies with John Lambert and Tristram Carey. She was selected to participate in a masterclass with Boulanger. Her studies with Ligeti in Hamburg (1974) significantly influenced her style. In 1975 she began to lecture at the University of the Witwatersrand, Johannesburg, and at the University of Pretoria she became the first woman in South Africa to obtain the DMus in composition in 1979. Zaidel-Rudolph is one of the most prolific and commissioned composers in South Africa. Her style reflects both the inspiration of religious mysticism and the richness of a transcultural approach which merges African and Western musical elements.

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(selective list)

Dramatic: Animal Farm (op, after G. Orwell), 1978 [inc.]; A Rage in a Cage (rock op), 1983; Abantubomlambo – The River People (ballet), 1987; African Dream (film score), 1988

Orch: Concert Ov., 1979; 5 Chassidic Melodies, 1981; Construction Sym., 1985; Fanfare Festival Ov., 1985; Tempus Fugit, 1986; At the End of the Rainbow, 1988; Sefirot Sym., wind, perc, hp, 1991

Chbr: Kaleidoscope, wind, perc, 1971; Canonetta for Four, bn, tpt, va, vib, 1973; Reaction, vc, perc, pf, 1973; Chbr Concertino, 11 insts, 1979; The Fugue that Flew Away, fl, pf, 1979; Four Minim, vc, pf, 1982; 3 Chassidic Pieces, fl, vn, pf, 1982; And All That Jazz, brass qnt, 1983; Back to Basics, nar, pf, prep pf, 1983; Margana, fl, vn, vc, perc, 1985; Masada, bn, str qt, 1989; Trio, fl, vn, pf, 1998; The Juggler and the King, 2 pf, 1998

Solo inst: Pf Sonata no.1, 1969; 7 Variations on an Original Theme, pf, 1971; Tango for Tim, gui, 1973; 3 Dimensions, pf, 1974; Virtuoso I, pf, 1987; Mixed Feelings for Sara, pf, 1988; Mosaic, pf, 1989; 5 African Sketches, gui, 1991, arr. org, 1998; Awaiting Game, pf, 1993; Suite Afrique, vc, 1993, arr. va, pf, 1995

Vocal: Dialogue of Self and Soul (W.B. Yeats), 8 vv, speech chorus, 1971; 5 Pieces, S, ww qt, 1971; Swaziland National Anthem, chorus, pf, 1974; Song Cycle, 1976; Boy on a Swing (O. Mtshali), female chorus, pf, perc, 1983, arr. S, pf, 1992; It's a Woman's World, chorus, pf, 1984; Peace (Zaidel-Rudolph), SATB, gui, 1991, arr. S, Mez, orch/pf, 1993; Hell, well Heavens (W. Serote), S, pf, 1992; Ukuthula S, Mez, orch, 1993; South African National Anthem, many arrs., 1995; Human Rights Orat (D. Ravenhill), solo vv, SATB, orch, African perc, 1997 [1 movt of 5 by different composers]; He Walked to Freedom, 1997

Principal publishers: SAMRO, UNISA

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RIËTTE FERREIRA

ZAIKS [Stowarzyszenie Autorów]. *See* COPYRIGHT, §VI (under Poland).

Zaimont, Judith Lang (*b* Memphis, 8 Nov 1945). American composer and pianist. She studied the piano at the Juilliard School (1958–64), composition with Weisgall, Luening and Beeson at Queens College, CUNY, and Columbia University, and orchestration with Jolivet in Paris. Before establishing herself as a composer, she built a solid reputation as a pianist, often giving duo-piano performances with her sister, Doris Kosloff. Her teaching appointments have included positions at Queens College, the Peabody Conservatory, Adelphi University and the University of Minnesota (from 1992). She has also served as artist-in-residence at numerous colleges and universities. Among her honours are the BMI Young Composer Award (1966, for Four Songs for Mezzo-Soprano and Piano), the Gottschalk Centenary Composition Gold Medal (1969, for *Man's Image and His Cry*), a Guggenheim Foundation Fellowship (1983) and the McCollin International Composition Competition First Prize (1995, for Symphony no.1). Her many commissions include works for the Connecticut Opera, the American Guild of Organists, the Baltimore Chamber Orchestra, the Baltimore Dance Theater, David Arnold, Dalton Baldwin and Arleen Augér, among others.

Zaimont's early output (before 1984) is comprised mainly of vocal works and solo piano pieces; after 1984

instrumental music predominates. While all her works share many signature features, such as complex surfaces, clear forms, 5- and 6-note sonorities, strong forward momentum, propulsive rhythms, advanced 'centrifugal tonality' and the sonic realization of extra-musical concepts, later compositions display greater motivic concentration. *Hidden Heritage*, *ZONES*, Symphony no.1 and *Remember Me* best represent this later style. Reviewers often note a debt to Stravinsky and echoes of Debussy, Ravel and Messiaen in Zaimont's works. They also praise her lyricism, sure handling of instrumental colour and idiomatic writing. Some compositions employ jazz or ragtime styles (*Judy's Rag*), or include unusual effects such as finger snapping or recorded clock ticking (*Hidden Heritage*). Kosloff has provided texts for some of her vocal works, and has conducted or recorded other compositions.

WORKS

OPERA

Goldilocks and the Three Bears (D. Kosloff), S, A, T, B, pf, 1985

VOCAL

Choral: Man's Image and His Cry (Jewish prayer book), A, Bar, SSATB, orch, 1968; Sunny Airs and Sober (Shakespeare, P.B. Shelley, J. Gay, R. Herrick), SSATB, 1974; Moses Supposes (trad.), SA youth chorus, perc, 1975; Sacred Service for the Sabbath Evening (Union Prayerbook), Bar/A, SSATB, orch/pf, 1976; The Tragickal Ballad of Sir Patrick Spens (trad.), solo vv, SSAATTBB, pf, 1980; Serenade 'To Music' (W.H. Auden), SSATTB, 1981; Lamentation (Bible), Mez, Bar, SSAATTBB, pf, perc, 1982; Parable 'A Tale of Abram and Isaac' (W. Owen), S, T, Bar, SSATTB, org, 1986; The Spirit of the Lord (Zaimont), solo vv, SSAATTBB, opt. brass qnt, org, 1992; Miracle of Light (Zaimont), SATB, fl, hp, 1995; VOICES (various), solo vv, SATB, 2 hn, 3 tpt, 2 trbn , 2 tuba, 2 perc, synth, 1996; Meditations at the Time of the New Year (various), solo vv, SATB/SSATB, glock, tubular bells, 1997; 4 other works

Other vocal: 4 Songs (e.e. cummings), Mez, pf, 1965; Coronach (Kosloff, A. Crapsey, Zaimont, W.J. Smith, S. Crane), S, pf, 1970; The Ages of Love (Byron, E. St Vincent Millay, C. Rossetti), Bar, pf, 1971; Chansons nobles et sentimentales (C.P. Baudelaire, P. Verlaine, A. Rimbaud), high v, pf, 1974; Songs of Innocence (Blake), S, t fl, vc, hp, 1974; Greyed Sonnets (5 Serious Songs) (St Vincent Millay, S. Teasdale, C. Rossetti), S, pf, 1975; A Woman of Valor (Bible: *Proverbs xxxi*), Mez, str qt, 1977; The Magic World (Ritual Music for Three) (Amerindian texts), Bar, perc, pf, 1979–80; High Flight (J.G. Magee), high v, pf, 1980; Ashes are the bread I eat (Zaimont, Bible), aria, S, pf, 1982; From the Great Land (Woman's Songs) (F. Buske), Mez, cl, pf, Inuit drum, 1982; In the Theater of the Night (Dream Songs) (K. Shapiro), high v, pf, 1983; New-Fashioned Songs (Herrick, J. Suckling, A. Tennyson, W. Wordsworth, W.B. Yeats), low v, pf, 1983; Nattens Monolog – Night Soliloquy (D. Hammarskjold), S, pf, 1984; 5 other works

INSTRUMENTAL

Ens and solo inst: Music for Two (any 2 tr ww)/(any 2 ww, brass), 1971, rev. 2 b insts, 1985; Conc., pf, orch, 1972; De infinitate caeleste, str qt, 1980; Sky Curtains, fl, cl, bn, va, vc, 1984; Dance/ Inner Dance, fl, ob, vc, 1985; Tarantelle, orch, 1985; Winter Music, 2 tpt, hn, trbn, tuba, 1985; Chroma: Northern Lights, chbr orch, 1986; Dramatic Fanfare, brass nonet, 1987; Hidden Heritage 'A Dance Sym.', fl, a fl, cl, b cl, t sax, amp vc, elec pf, perc, 1987; Monarchs, movt, orch, 1988; Pf Trio 'Russian Summer', 1989; I Seek the Lord, org, 1992; Meme, fl, cl, vn, 2 vc, 1993; Sym. no.1, orch, 1994; ZONES (Pf Trio no.2), 1994; . . . 3: 4, 5 . . ., ob, cl, vn, va, db, 1997; Remember Me, str orch, 1998; Str Trio, 1998; 6 other works

Pf: A Calendar Set, 1972–8; Snazzy Sonata, 4 hands, 1972; 2 Rags, 1974: Reflective Rag; Judy's Rag; Calendar Collection, 1976; Nocturne 'La fin de siècle', 1978; Kbd Cousins, 1979–96; Pentatone, 1989; Suite Impressions, 1994; Sonata, 1996–8; 7 other works

Principal publishers: Galaxy, Sounds Alive!, Broude Brothers, Vivace, Hildegard, Walton

Principal recording companies: Leonarda, Arabesque, Golden Crest, Centaur, Northeastern

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J. Reel: 'A Conversation with Judith Lang Zaimont', *Fanfare*, xix/5 (1995–6), 30–35
J. Dunn: 'Judith Lang Zaimont', *21st Century Music*, vii/1 (2000), 13–22 [interview]

ANNIE JANEIRO RANDALL

Zaimov, Velislav (*b* Sofia, 8 May 1951). Bulgarian composer. At the Sofia State Music Academy (1972–7) he studied composition with Dimitar Tapkov and Aleksandar Tanev. A teacher thereafter of theory at the Plovdiv and Sofia (State) academies, in 1989 he was appointed lecturer in score reading at the latter. His works are frequently performed at national festivals, and he is the recipient of several awards, among them the Pazardzhik prize (1984, for the Violin Concerto); and first prize at the Orthodox music competition held in Sofia (1995).

Outstanding works of his include the second *Symphonic Fantasia*, Symphony no.7 and Largo for 12 cellos.

WORKS
(*selective list*)

ORCHESTRAL

Syms.: no.1, 1976; no.2, 1977; no.3, 1978; no.4, 1981; no.5, 1984; no.6, 1987; no.7, 1992; no.8, 1996

Other: Scherzo, 1975; Variations, str, 1975; 4 malki yeskiza [4 Small Sketches, orch, 1976; Double Conc., fl, vc, orch, 1978; Sym. Fantasia no.1, 1979; Variations and Fugue, str, 1979; Vn Conc., 1981; Serenade, str, 1984; Sym. Fantasia no.2, 1986; Music concertante, 1991; Sym. Fantasia no.3, 1993; Double Conc., vn, va, orch, 1994; Org Conc., 1995; Fantasia, mands, guis, 1996; Pf Conc., 1996; Intrada and Toccata, chbr orch, 1997

VOCAL

3 poyemi [3 Poems] (P. Slaveykov), female chorus, chbr orch, 1977; Serenade (S. Boyadzhiyeva), T, female chorus, chbr orch, 1978; 2 Piyesi [2 Pieces] (L. de Vega), 2 S, str qt, 1985; Vazneseniye [Ascension], Na izlizane ot zatvora [Leaving the Prison] (L. de Vega), chorus, 1988; Requiem (Bible, Old Bulg texts), solo vv, chorus, orch, 1990; 3 Pss, double chorus, 1991; Suite (N. Liliyev), S, fl, va, hp, hpd, 1996

CHAMBER AND SOLO INSTRUMENTAL

Sonatas: pf, 1979; vc, 1979; vn, pf, 1981; Str qts: no.1, 1976; no.2, 1980; no.3, 1982; no.4, 1987; no.5, 1992; no.6, 1996; 2 vn, 1984; ob, pf, 1985; fl, pf, 1986; no.1, org, 1986; cl, pf, 1987; Trio Sonata, vn, va, pf, 1988; vc, pf, 1988; va, vc, 1989; 2 pf, 1991; va, 1991; tpt, trbn, 1994; bn, pf, 1995; fl, hpd, 1995; no.2, org, 1995; 2 vc, 1997; vc, org, 1997

Other: Pf Trio no.1, 1977; Trio, ob, hp, vc, 1978; Qt, cl, str trio, 1979; Nocturne, pf, 1981; 9 Intermezzi, pf, 1981–97; Arioso and Burlesque, pf, 1982; Septet, cl, b cl, pf, 2 vn, va, vc, 1984; Qnt, fl, ob, cl, bn, hp, 1985; Pf Trio no.2, 1985; Trio, cl, perc, pf, 1985; Fantasia, pf, 1986; Fantasia, org, 1988; Nonet, str, 1988; Sextet, pf, str qt, db, 1988; Octet, 2 ob, eng hn, bn, 2 hn, perc, pf, 1994; Fantasia, 12 vc, 1995; Qt, fl, va, hp, hpd, 1995; Largo, 12 vc, 1996; Qnt, 5 cl, 1997; Qt, fl, gui, va, vc, 1997; Sextet, 6 vc, 1997

Principal publisher: Musica (Sofia)

TOMI KURKLISIJSKY

Zajal (Arab.: 'happy noise', 'song'; Sp. *zéjel*). A kind of strophic song with refrain (*see* ARAB MUSIC, §II, 3(ii)). This use of the word goes back at least as far as the 12th century, being found in the *zajal* texts of Ibn Quzmān (*d* 1160); it probably originated in Muslim Spain. Since about 1912 it has been used by European scholars in

discussing the origins of medieval Iberian poetry: the MŪWASHSHAḤ has usually five but sometimes up to six strophes, the *zajal* sometimes even more. A characteristic verse form for the *zajal* was AA bbba ?AA, and for the *mūwashshaḥ* AA bbb AA as well as others such as AB cccb AB and even extreme elaborations such as ABCABC defdefdef ABCABC. These songs differed from other early refrain songs such as the villancico in that the stanza always contained a three-line monorhyme (bbb, ccc, etc.) or other tripartite rhymes (bcbcbc, defdefdef, etc.). In the case of the *zajal*, both refrain and stanza were usually in vernacular Arabic, but the refrain (*kharja*, *jarcha*, etc; Arabic: 'end-piece') could be in corrupt Spanish. There were also, in Spain and elsewhere, Hebrew imitations of *zajal* verse forms. Ribera's thesis (*see* CANTIGA) that these types of songs served as early models for Iberian and other European refrain songs is now less favoured than the contrary view (see Le Gentil, Frenk Alatorre) that they were modelled on a form of refrain song pre-existent in Europe. In either case, they provide vital evidence of an early type of traditional or troubadouresque song. Early sources suggest that *zajal* music did not always correspond in scheme to the verse form. The oldest surviving music in *zajal* form comes from the 13th-century *Cantigas de Santa María* of Alfonso el Sabio, though extant texts of other poems date from the 11th century. Most (about 360) of these cantigas are in rhyme schemes of *zajal* type such as AA bbba AA, AA bcbcbcba AA, AB aaab AB, ABAB cccb ABAB, etc., yet only a few (e.g. nos.8, 27, 86, 88 and 96) could be said to be in musical forms (such as *AB* AAAB *AB* and *ABCD* CDCDADCD *ABCD*) bearing any resemblance to *zajal* rhyme schemes; most are set as virelais (*AB* CCAB *AB*, etc.). However, of some 70 poems in *zajal* form in the *Cancionero musical de palacio* (*c*1500), about half are set in a corresponding musical form (notably *AB* CCCB *AB*), the other half again being set as virelais or villancicos. Like the *mūwashshaḥ*, the *zajal* survives today in oral tradition.

See also LEBANON, §III, 3.

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A. Haydar: 'The Development of Lebanese Zajal, Genre, Metre and Verbal Duel', *Oral Tradition*, iv/1–2 (1989), 189–212
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L.P. HARVEY, JACK SAGE/SUSANA FRIEDMANN

Zajc, Ivan [Zaytz, Giovanni von] (*b* Rijeka, 3 Aug 1832; *d* Zagreb, 16 Dec 1914). Croatian composer. He was the most important figure in Croatian music from 1870 until his retirement in 1908. Zajc showed an early love of music, and acquired a sound musical education first from his father and then in the music school of his native town. In 1850 he left to enter the Milan Conservatory, where he studied for five years under Stefano Ronchetti-Monteviti, Lauro Rossi and Alberto Mazzucato, having a number of his works successfully performed and winning many prizes. He concluded his studies by conducting his opera *La tirolese* (4 May 1855). Recalled home as a result of the death of his parents, he worked as a conductor, composer and teacher until the end of 1862 when, having found Rijeka too limiting for his musical ambitions, he left for Vienna. There with the help of Suppé he gradually made a name as a conductor, at the Carltheater, and as a popular composer of operettas. During this period he had about 140 performances of 11 works (signed in the form Giovanni von Zaytz), and laid the foundations of a European career; this he deliberately interrupted in 1870 in order to move to Zagreb. Since Lisinski's death in 1854 the music of his own country had lacked a leader with talent. Zajc arrived in Zagreb to find a provincial atmosphere and a stagnant musical life; after his 30-year reign as director of the Opera, conductor, teacher, organizer and composer, he left behind him a completely reconstituted opera ensemble, with a full repertory, and a school run on modern lines. Circumstances favoured him more than they had Lisinski, but such an achievement was only possible through his energy and versatility. He died universally honoured as a great man of his country's music.

Zajc was above all a composer with a strong sense of dramatic effect: his 1202 opus numbers (probably nearer 800 actual compositions) include a large number of works for the stage (many operas and operettas), of which the most important is the historical tragedy *Nikola Šubić Zrinjski* (1876). He also composed many vocal and instrumental works, choral music, songs and orchestral works (including the Symphony in C minor op.394 in four programmatic movements), in all of which he shows himself primarily a master of melody; to this all other musical elements are subordinated. Educated in the tradition of Italian musical culture and greatly admiring Verdi, he influenced Croatian music in this international direction as opposed to the more nationalistic tendencies of Lisinski. Nevertheless he drew occasionally on the characteristics of Croatian folk melody, and his excellent technique enabled him to make creative use of musical developments taking place in the rest of Europe. This not only revealed itself in his conducting repertory (especially operatic) but is reflected in some of his own works, for instance the oratorio *Prvi grijeh* ('Original Sin', 1907, performed in 1912 as an opera). He realized, however, that the milieu in which he worked did not yet countenance

radical musical idioms, and he set himself the task of educating his contemporaries. To this end he subordinated his own career as a composer, and the years of his work for Croatian music have with good reason become known in his own country as the 'Zajc period'.

WORKS

All dates for unpublished works refer to first performances; no chronology of Zajc's *c*800 compositions has been established; manuscripts are in *HR-Zu*

STAGE

first performed at Zagreb unless otherwise stated

op.	
79	La tirolese (op lirica, 3, F. Guidi), Milan, Conservatory, 4 May 1855
131	Amelia, ossia Il bandito (tragic op, 4, after F. von Schiller), Rijeka, Comunale, 14 April 1860, excerpt, vs (Milan, n.d.)
160	Mannschaft an Bord (operetta, 1, J.L. Harisch), Vienna, Carl, 15 Dec 1863, vs (Vienna, n.d.)
172	Die Hexe von Boissy (comic op, 3, K. Costa), Vienna, Carl, 24 April 1866, pf potpourri in *Flore théatrale*, cxcvi (Vienna, n.d.)
187	Somnambule (operetta, 1, B. Young), Vienna, 25 Jan 1868, pf potpourri in *Flore théatrale*, ccii (Vienna, n.d.)
246	Mislav (folk op, 3, F. Marković), Zagreb, National, 2 Oct 1870, romance, vs, *Hrvatska vila*, viii (1883–4), 121–2
300	Ban Leget (folk op, 3, I. Dežman), Zagreb, National, 16 March 1872, sym. excerpt, arr. pf 4 hands (Zagreb, n.d.)
403	Nikola Šubić Zrinjski (tragic op, 3, H. Badalić, after T. Körner), Zagreb, National, 4 Nov 1876, vs by N. Faller (Zagreb, 1899)
453	Lizinka (romantic light op, 3, J.E. Tomić, after A.S. Pushkin), Zagreb, National, 12 Nov 1878
513	King Lear (incid music, W. Shakespeare), 20 May 1882
599a	Dubravka (incid music, I. Gundulić), 9 Jan 1888
608	Der Wildling (Mali divljan) (operetta, 3, R. Genée), Zagreb, National, 23 Sept 1905, pf potpourri with text (Zagreb, n.d.)
844	Prvi grijeh [Original Sin] (allegorical op, 3, S.S. Kranjčević), 18 Sept 1912 [orig. perf. as orat, 25 April 1907]
1003	Smrt majke Jugovića [The Death of the Jugovići's Mother] (incid music, I. Vojnović), 16 Feb 1907
1089	Krasuljica (Gänseblümchen) (musikalische Feerie, 4 scenes, epilogue, A. Kassowitz-Cvijić), Zagreb, National, 7 April 1911
1101a	Oče naš (Das Vaterunser) (op, 1, J. Benešić, after F. Coppé), Zagreb, 16 Dec 1911

19 other operas, 23 other operettas, 22 incid scores

SACRED CHORAL

19 masses, incl. no.3, C, S, A, T, B, SATB, orch, op.161; Missa solemnis, E♭, male vv, str, org, op.355, 1874; Missa solemnis, A♭, male vv, org, op.1197

4 requiem masses, incl. 'Jelačić', B♭, T, B, male vv, str, org, op.244, 1870

Stabat mater, S, A, T, B, SATB, orch, org, op.814, 1897

Te Deum, C, SATB, orch, org, op.916, 1899

Cants., incl. Oče naš [Our Father] (I. Trnski), Bar, male vv, hmn (pf, str, ad lib), op.915, 1899; Uskrsnuće Isusovo [The Resurrection of Jesus], S, T, Bar, SATB, orch, op.939, 1900

SECULAR CHORAL

*c*50 orats and cants., incl. Istočna zora [Oriental Dawn] (I. Zahar), B solo, male vv, orch, op.128a, 1871; Dolazak Hrvata [The Advent of the Croats] (A. Šenoa), Bar, B, male vv, orch, op.363, 1875; Grobničko polje [The Field of Grobnik] (D. Demeter), Bar, male vv, orch, op.420a; More [The Sea] (P. Preradović), male vv, orch, op.641, vs (Zagreb, 1912)

*c*180 unacc. choruses, incl. U boj! [To Battle!] (F. Marković), male vv, op.182, 1866 (Zagreb, n.d.) [used in op Nikola Šubić Zrinjski op.403]; Živila Hrvatska [Long Live Croatia] (Šenoa), male vv, op.320a, 1873 (Zagreb, n.d.); Slijepac Marko [Marko the Blind Man] (Preradović), Bar, male vv, op.548, 1886, in *Kolo* (Zagreb, 1894); Ptičice [Little Birds], SA, op.591a, 1885; Beltà di fiori (F. Romani), SATB, op.65; Era il giorno (Petrarch), SATB, op.66; Quando di fosco amanto (Jeremiah), SATB, op.68 (Zagreb, n.d.) [Croatian text]

Other choral works, with and without solo vv, *c*40 acc. orch, *c*30 acc. pf or unacc.

SONGS

Domovini i ljubavi [To the Fatherland and Love] (I. Okrugić), S/T, pf, op.338, Vir [The Weir] (Šenoa), Mez/T, pf, op.374a, Lastavicam [To the Swallows] (Zahar), S/T, pf, op.375, Noć je tiha [Still is the Night] (J.E. Tomić), Mez/Bar, pf, op.509, all in *Hrvatske skladbe*, i (Zagreb, 1883)

Mletačke elegije [Venetian Elegies] (R. Jorgovanović): Gondolieri, Mez/A/Bar, pf, op.719, Riva degli Schiavoni, Mez/T/Bar, pf, op.829, Sala del Maggior Consiglio, Mez/A/T/Bar, pf, op.830, Na gondoli [In a Gondola], Mez/A/T/B, pf, op.720, Ponoć na Piazzi San Marco [Midnight in Piazza San Marco], Mez/T, pf, op.721, all pubd in *Hrvatske skladbe*, ii (Zagreb, 1889)

Romansa [Romance] (Tomić), S, pf, op.757, *Hrvatske skladbe*, ii (Zagreb, 1889)

*c*160 other settings of Croatian, It. and Ger. texts

INSTRUMENTAL

Orch: *c*80 works, incl. Ouverture romantique no.1, op.149; Ouverture romantique no.2, op.150; Sinfonisches Tongemälde (Sym.), c, op.394; Romantisch-sinfonisches Bild, E, op.638; Prva hrvatska sonata [1st Croatian Sonata], F, op.715, 1891; Melodien: Religiosa, F, op.979a, Marinesca, a, op.980a, Eroica, E, op.981a; Sogno d'una notte d'estate, 2 orch, op.255 [arr. as cant. op.1105]; Sinfonička glazbena slika [Sym. Tone Painting], pf solo, op.343; Frühling-Sonate, C, pf solo, op.457; Fantasia polacca, E, pf solo, op.617b

Chbr: *c*15 works, incl. Quartetto originale, E, str qt, op.143; Ottinino concertante, G, fl, 5 vn, vc/bn, pf, op.144; Quartetto fugato nello stile libero, e, str qt, op.202; Andante, G, 6 vn, op.707; Slavjanske uspomene [Slavonic Reminiscences], f, vn, pf, op.746 (Zagreb n.d.); Canti slavi, vn, pf, op.756 (Zagreb, n.d.)

Pf: *c*90 chiefly didactic or patriotic works, incl. Slavjanska fantazija [Slavonic Fantasia], f, op.743b (Moscow, n.d.); Koncertne etude za usavršavanje [Concert Studies for Improvement]: Veseli razgovor [Joyful Conversation], A, op.789, Trajno gibanje [Perpetuum mobile], C, op.790

Org: 3 preludes, op.516; 7 preludes, op.782

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J. Canić: 'Maestro Zajc', *Hrvatska smotra*, ii (1907), 329–34

A. Kassowitz-Cvijić: *Sličice o Ivanu pl. Zajcu* [Sketches of Zajc] (Zagreb, 1924)

K. Zajc: 'Ivan Pl. Zajc u očima svoga sina' [Zajc in the eyes of his son], *Jutarnji list*, xx (1931)

A. Goglia: *Ivan pl. Zajc* (Zagreb, 1932)

I. Zelovski: 'Iz uspomena Branislava Grabrovskog na Ivana Zajca' [Grabrovski's reminiscences of Zajc], *Sveta Cecilija*, xxxii/4 (1938), 112–14

H. Pettan: *Popis skladbi Ivana Zajca* [List of Zajc's works] (Zagreb,1956)

V. Cihlar: 'Riječkidani Ivana Zajca u ogledalu documenta iz riječkog archiva'[Zajc's days in Rijeka as reflected in the documents of the Rijeka archives], *Ivan Zajc*, ed. N. Kazalište (Rijeka, l964)

L. Županović: 'Iz korespondenijce Ivana Zajca', *MZ*, iii (Ljubljana, 1967), 63–7

H. Pettan: *Ivan Zajc* (Zagreb, 1971)

K. Kos: 'Mjesto solo-pjesme u stvaralaštvu Ivana Zajca' [The place of solo song in the work of Ivan Zajc], *Arti musices*, iii (1972), 85–97

J. Andreis: *Music in Croatia* (Zagreb, 1974)

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H. Pettan: *Hrvatska opera: Ivan Zajc (Opere iz doba ravnateljstva, 1870–1889)* [Croatian opera: Ivan Zajc (The operas composed during his directorship)] (Zagreb, 1983)

LOVRO ŽUPANOVIĆ

Zajick, Dolora (*b* Salem, OR, 24 March 1952). American mezzo-soprano. She studied at the University of Nevada as a pupil of Theodore Pufferand and then at the Manhattan School of Music with Helen Vanni and Lou

Gualtiero. With the Nevada Opera she sang first in the chorus, then in secondary roles such as Kate Pinkerton in *Madama Butterfly*. In 1982 she won third prize at the Tchaikovsky Competition in Moscow, and the following year the Merola Prize in San Francisco. It was there, in 1986, that she made her début in a major role, as Azucena in *Il trovatore*. From this point her career developed successfully in both Europe and America, where she became one of the leading mezzo-sopranos of her generation. Her special field has been the Verdi repertory. Milan, Naples, London and Paris heard her in the *Requiem*, she made her Italian début at the Caracalla baths, Rome, as Amneris in *Aida* in 1988 (a role she subsequently repeated at Covent Garden), and later that year she appeared at the Metropolitan as Azucena, Amneris and Ulrica (*Un ballo in maschera*). Zajick sang at the Vienna Staatsoper in 1989, and at the Maggio Musicale in Florence in 1990. Other roles have included Adalgisa in *Norma*, Léonor in *La favorite*, Tchaikovsky's Joan of Arc (sung first in concert version at Carnegie Hall) and Marfa in *Khovanshchina* (1990, San Francisco). In 1998 she won special acclaim for her Eboli in *Don Carlos* at the Paris Opéra. Her recordings, many of them with James Levine, include the Verdi roles for which she is best known. They show a voice of ample range and power, most remarkable in the full-bodied high notes and the incisive quality of her chest tones. Her singing of the Veil Song in *Don Carlos* shows her to be capable of delicacy, and, in a very different field, her ability to characterize is well brought out by her performance as the witch Ježibaba in a recording of Dvořák's *Rusalka* under Charles Mackerras.

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J.B. STEANE

Žák, Benedikt. *See* SCHACK, BENEDIKT.

Zak, Yakov (Izrailevich) (*b* Odessa, 7/20 Nov 1913; *d* Moscow, 28 June 1976). Ukrainian pianist and teacher. He graduated from Starkhova's piano class at Odessa Conservatory in 1932 and from Heinrich Neuhaus's class in the master school at Moscow Conservatory in 1935. He made his concert début in 1935, and became widely known when he won the first prize and the special mazurka prize at the Warsaw International Chopin Competition in 1937. He was made People's Artist of the USSR in 1966.

Zak's playing was characterized by virtuosity, delicate lyricism and depth of artistic imagination. He was the foremost interpreter of much Soviet music, and gave the first performances of the concertos of Golubev and Levitin, Kabalevsky's Third Sonata, Bely's Third Sonata, Chulaki's sonatas and Koval′'s suites. He recorded Aleksandrov's Second Sonata, as well as Prokofiev's Second Concerto, Rachmaninoff's Fourth Concerto and Vasilenko's F sharp minor Concerto. Zak began to teach at Moscow Conservatory in 1935 and became a professor in 1947, with a chair from 1965. His pupils included Yevgeny Mogilevsky, Nikolay Petrov, Eliso Virsaladze and L. Timofeyeva. He wrote a number of articles, including the essay 'O nekotorïkh voprosakh vospitaniya molodïkh ispolniteley' ('Some questions of the education of young performers') in the collection *Voprosï fortep'yannogo ispolnitel'stva*, ii (Moscow, 1968) and 'Vstrechi i razmïshleniya' ('Meetings and reflections') in *Pianistï rasskazïvayut* (ed. M.G. Sokolov, Moscow, 1979).

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I.M. YAMPOL'SKY/JAMES METHUEN-CAMPBELL

Zakaryan, Suren (Karoi) (*b* Yerevan, 11 Dec 1956). Armenian composer and pianist. He trained as a pianist with Vlasenko at the Moscow Conservatory (1976–81, 1982–4 as a postgraduate) and simultaneously studied composition with Mirzoyan at the Yerevan Conservatory (1981–5). His repertory as a pianist embraces music of the 19th and 20th centuries in addition to his own compositions and, since 1987, he has taught the piano at the Yerevan Conservatory. In 1985 he won two prizes at the All-Union Young Composers' Competition (one for his First Piano Concerto and the other for his *Seven Sketches* for chorus) and in 1990 he won first prize at the Wieniawski International Composers' Competition for his First Violin Concerto.

Zakaryan's language was formed under the influences of the Second Viennese School and neo-Impressionism; these forces manifested themselves in the first instance in his individual use of rows of 12 or fewer pitches, in polyphonic textures and thematic harmony, and in the second instance in the presence of pointillism alongside sonoristic and spatial techniques. In both cases, microstructures determine formal scale and methods of development, while systems of thematic and colouristic opposition often acquire conceptual significance.

WORKS
(*selective list*)

7 Eskiz [7 Sketches] (V. Godel), chorus, 1983; Conc. grosso, str orch, 1984; 5 Dialogues, vn, pf, 1984; Pf Conc. no.1, 1985; Sym. (H. Yerznkatsi), chorus, orch, 1986; Quasi Sonatina, pf, 1988; Vn Conc., 1989; Post Scriptum, str orch, 1991; Pf Conc. no.2, 1992; Postludium, vn, orch, 1992; Dedicatio, chbr orch, 1993; Monograph, vc, chbr orch, 1995; In statu nascendi, str qt, 1996; Metamorphosis, vc, pf, 1998

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'Slovo molodïm: beseda s S. Zakaryanom' [A word to young people: a conversation with Zakaryan], *SovM* (1988), no.9, pp.28–32, esp. 29
N. Gomtsyan: 'Vpechatlyayushchaya pobeda' [An impressive victory], *Golos Armenii* (19 Dec 1990)
L. Yepremyan: 'Hay yerazhisht'e ir khoska uni' [An Armenian composer has his word], *Arvest* (1991), no.4, p.28

SVETLANA SARKISYAN

Zakharov, Rostislav Vladimirovich (*b* Astrakhan, 7/20 Sept 1907; *d* Moscow, 15 Jan 1984). Russian choreographer. *See* BALLET, §3(iii).

Zakharov, Vladimir Grigor'yevich (*b* Bogodukhov, 9/18 Oct 1901; *d* Moscow, 13 July 1956). Russian composer. He studied at the Rostov Conservatory and for 25 years he was connected with the Pyatnitsky Russian State National Choir, for which he wrote the many songs that brought him great popularity. These are intimately linked with the nature and performance technique of Russian folksong, and Zakharov was able to build an original style on the traditions of folk polyphony. His themes are varied, but the peasant way of life occupies a central place. Many of his songs have become so popular that they have attained the status of authentic folksongs.

WORKS
(*selective list*)

Original songs: Vdol' derevni [Through the Countryside] (M. Isakovsky); V chistom pole [On the Open Field] (A. Rusak); Dorozhen'ka [Little Path] (N. Semyonova); Zelyonïmi prostorami [Through Green Expanses] (Isakovsky); I kto yego znayet [And who Knows him] (Isakovsky); Oy, tumanï moi, rastumanï [O, my Mists] (Isakovsky); Belïm snegom [Through the White Snow] (P. Kaz'min); Pro Katyushu [For Katyusha] (Isakovsky); Proydut goda [The Years Pass] (Isakovsky); Nasha sila – v dele pravo [Our strength is in Right Work] (S. Mikhalkov); Khodyat dvoye [They Go in Twos] (L. Oshanin); Russkaya krasavitsa [Russian Beauty] (Kaz'min)

Folksong arrs.: So rodimoy, so storonki [With my own Home Party]; Veyot veter [The Wind Blows]; Goryat, goryat pozharï [Fires Burn, Burn]; Chto ot terema [What is from the Tower Chamber]; Vstala ya na zoren'ke [I Arose at Dawn]; Stel' na stel' krugom [Steppe and Steppe all Around]; Uzh tï sad [You are Already a Garden]; Oy, da tï kalinushka [O, you Little Rose Tree]

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T. Livanova: *V.G. Zakharov* (Moscow, 1962)

GALINA GRIGOR'YEVA

Zalazar, Antonio de. *See* SALAZAR, ANTONIO DE.

Zallamella [Zalamella], **Pandolfo** (*b* Ravenna, 13 Sept 1551; *d* after 1590). Italian composer. A member of an aristocratic family, he began his musical studies at Ravenna in 1568 with Costanzo Porta, presumably while also preparing for the priesthood at the local seminary: he was ordained on 4 September 1575. Porta held him in high esteem, for when he left Ravenna for Loreto in 1574 he recommended him as his successor. This appointment was terminated in 1580, when Porta returned to resume his old position. Zallamella thereafter turned to theological studies and became a canon of the cathedral but also continued his musical activities: all his publications appeared between 1582 and 1590. In 1584 the publication of his *Vesperi* led to a long lawsuit against his printer, Francesco Tebaldino, with unknown results: the book had been printed, as there is a record of his going to the printer's to undertake corrections, but no copies survive. His compositions show that Porta had taught him well in the contrapuntal tradition, including such artifices as puzzle canons. His motets were sufficiently well regarded to be represented in Friedrich Lindner's anthology *Sacrae cantiones* (1585) as well as to be used as models for lute intabulations.

WORKS

Musica, 5vv (Venice, 1582), 29 motets
Vesperi per tutto l'anno (1584), lost
[20] Madrigali, 5vv (Venice, 1586)
Responsoria Hebdomadae Sanctae (1590), lost
5 motets, 5vv, in 1585[1]; 5 motets, 1 lute intabulation, *GB-Lcm*

Napolitana, 3vv, in 1566[15], attrib. Zaramella is almost certainly by an earlier composer

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A. Garbelotto: *Il Padre Costanzo Porta da Cremona* (Rome, 1955)

LILIAN P. PRUETT

Zallman, Arlene (*b* Philadelphia, 9 Sept 1934). American composer. She studied the piano with Claire Shapiro and composition with Persichetti at the Philadelphia Conservatory (1953–5), continued her composition studies with Persichetti at the Juilliard School of Music (1955–8) and completed postgraduate work in composition at the University of Pennsylvania (1965–7). She has taught at the Oberlin College Conservatory (1968–71), Yale University (1972–3) and Wellesley College (from 1976). Her honours include awards from ISCM, Meet the Composer and the Mellon Foundation, and seven residencies at the MacDowell Colony.

Zallman's works are primarily for small ensembles of voices and instruments. Her compositional aesthetic reflects her belief that compositional materials, ideas and methods cannot be exhausted. The *Variations on a Villanella 'Alma, che fai?' by Luca Marenzio* exemplifies this philosophy. With its theme not appearing until the end of the piece, the work is meant to articulate an historical connection between compositional techniques of the 15th, 16th and 20th centuries with particular regard to the use of an existing piece as the basis for another composition, the use of improvisational paraphrase and the elaborative rather than structural function of harmony.

WORKS

Choral: Kyrie, SATB, 1966; The Locust Tree in Flower (W.C. Williams), cycle, S, A, T, B, SATB, 1969; The Imaginary Invalid (musical scenes and interludes, Molière), S, A, T, B, SATB, chbr orch, 1974; Emerson Motets (R.W. Emerson), SATB, 1985; And with ah! bright wings, SATB, org, 1988; Canticles pour le divin enfant, female vv, chbr orch, 1989; Il blues delle cicche (C. Pavese), female vv, a sax, db, pf, 1991; Let voice with voice proclaim (I. Menkiti), female vv, drum, 1994; La toscana, SATB, 1994; East, west of the sun, tr vv, 2 fl, mar, perc, pf, str, 1995

Solo vocal: Sonnet (W. Shakespeare), S, pf, 1958; The Hill-Wife (R. Frost), S, pf/orch, 1959; Ballata (Petrarch), T, pf, 1962; From the Greek Anthology, spkr, pf, 1965; Winter (W.C. Williams), S, pf, 1972; Per orfano di barberia (S. Corrazzini), S, vc, 1976; Songs from Quasimodo, S, a fl, vc, pf, 1976; Willow Poem, Mez, E♭-cl, hn, va, gui, 1979; Sonnet 'The Virginal' (Shakespeare), Bar, pf, 1981; 2 Sonnets 'Injury' (Shakespeare), Bar, hn, pf; Nightsongs II, S, fl/A, cl/B, 1988; Sonnet/Sonata (Shakespeare), S, vn, 1990; Milton's Comus (Songs and Dances from the Masque at Bridgewater), Mez, va, hpd, 1994; Vox feminae 'Huc usque me miseram', S, pf, 1994; Letters, S, a inst, 1996; Vox feminae 'Virgo queam', S, 1996; Luoghi, T, cl, bn, hn, vn, va, vc, 1997

Inst: Intermezzi, str qt; Tramonto, fl, 1962; Focus, chbr ens, 1967; Variations, vn, cl, pf, 1978; Nightsongs I, vn, pf, 1984; Sei la terra che aspetta, vc, pf, 1991 [after text by C. Pevese]; Quasi una serentat, orch, 1997

Pf: Sonatina, 1959; The Temple at Paestum, 1962; Racconto, 1965; 3 Preludes, 1982; Toccata, 1982; A Whimsical Offering, 1992; Variations on a Villanella 'Alma, che fai?' by Luca Marenzio, 1993

MELISSA BLAKESLY

Zalyotnew, Aleh Barïsavich (*b* Sukho-Bezvodnoye, Nizhegorod province, 8 July 1947). Belarusian composer. Although he graduated from the National Conservatory in Minsk in 1974 (in the class of P.P. Podkovïrov), he had started teaching in music schools, colleges and cultural establishments in 1968. Since 1979 he has headed the literary and musical section of the Belarusian State theatre of musical comedy; he has subsequently also worked for Belarusian radio and is a teacher in the stage production department at the Belarusian Academy of Arts. His varied style and creative interests manifest themselves in not only public works – such as the cantata *Pepel Khatïni* ('The Ashes of Khatïn'') and the oratorio *Listki kalendarya* ('Pages of a Calendar') – but also in sacred pieces like the *Liturgiya sv. Ioanna Zlatousta* ('Liturgy of St John Chrysostom') which is based on his own interpretation of

melodies from the obikhod and carries on the traditions of Rachmaninoff, Chesnokov and Grechaninov. His instrumental music is characterized by stylistic polarities: classical genres are used alongside aleatory 'moment' form in which he frequently experiments with sonoristic techniques, as in the percussion concerto *Peysazh-1986* ('Landscape-1986'). These contrasting styles are freely combined in his music for the cinema, television films and radio productions. His music is influenced by the work of poets including A. Dudaryev, V. Korotkevich, V. Mazïnsky and M. Tank.

WORKS

Stage: Repka [The Turnip] (musical fairytale), 1973; Zaykazaznayka [The Big-Headed Hare] (musical fairytale), 1978; Volshebnïy kamen' [The Magic Stone] (musical fairytale), 1985; Valensianskiye bezumtsï [The Madcaps from Valencia] (musical, after L. da Vega), 1988; Krugovert' [Spinning Around] (ballet, scenario Yu. Churko), 1996

Vocal: Pepel Khatïni [The Ashes of Khatïn'] (Rayetsky), cant., 1974; Listki kalendarya [Pages of a Calendar] (orat, M. Tank), 1983; Liturgiya sv. Ioanna Zlatousta [Liturgy of St. John Chrysostom], 1994; Russkiye pesni [Russ. songs] (A. Kol'tsov), song cycle; Voyennïy triptikh [A War triptych] (A. Vertinsky); romances to words by G. Borodulina, N. Gilyevich, V. Korizno, Yanka Kupala, V. Neklyayev, A. Pyotukh, N. Shabovich, L. Turbin

Orch: Pf Conc., Chbr Sym., 1978; Adagio dolorosa, str, 1981; Kupal'skaya noch' [Kupala Night], poem-tableau, orch of folk insts, 1982; Conc., 1v, chbr orch, 1987; Variatsii na temu nemetskogo tantsa Motsarta [Variations on the Theme of a German Dance by Mozart], pf, chbr orch, 1991

Chbr and solo inst: Str Qt, 1972; 2 p'yesï [2 Pieces], cimb ens, 1982; Str Qt no.2 'Brevis' 1983; (1982); Skomorokhi [A Kupala melody], two pieces for bayan (1986); Kontsertnaya p'yesa [Concert Piece], bayan, 1990 [free fragments]; Peysazh-1986 [Landscape-1986], hn, trbn, perc, 1990; 3 Cadenzas, org, 1992; Conc. 'Credo', perc, 1992; Teatral'nïy divertisment [Theatrical Divertimento], chbr ens, 1992; Conc., org, perc, 1993; Str Qt no.3 'Liturgicheskiy' [Liturgical], 1995

Incid music

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V. Sizko: 'Muzïkal'nïy soyuz popolnayetsya' [The musical union has expanded], *Litaratura i mastatstva* (14 June 1978)

S. Berensten': 'Krïl'ya fantazii (o muzïke O. Zalyotneva)' [The wings of fantasy] (about Zalotnyew's music), *Litaratura i mastatstva* (9 Jan 1981)

I. Morikh: 'Tvaram da avangardu', *Litaratura i mastatstva* (10 May 1991)

TAISIYA SHCHERBAKOVA

Zalzal [Manṣūr Zalzal al-Ḍārib] (*d* after 842). Arab musician. He was a famous instrumentalist (hence the name 'al-Ḍārib': 'the player') during the early Abbasid period. Isḥāq al-Mawṣilī testified that he had no equal as a lutenist, and in the *'Iqd al-farīd* ('The unique necklace') (10th century) it was stated that he was 'the most pleasant of the string instrumentalists'. He is also known as the inventor of a 'perfect lute', the *'ūd al-shabbūṭ*, which superseded the Persian lute previously used. Its shape was probably like that of the Portuguese *machete*. Above all, his name is associated with the neutral 3rd fret (*wusṭā Zalzal*) placed midway between the major and minor 3rd frets, which recognizes for the first time the existence of the neutral intervals still characteristic of Arab and Persian music today.

See also ARAB MUSIC, §I, 2(iv).

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H.G. FARMER/R

Zamacois (Soler), Joaquín (*b* Santiago, Chile, 14 Dec 1894; *d* Barcelona, 8 Sept 1976). Spanish composer and teacher of Basque-Catalan parentage. He studied at the Barcelona Liceo Musicale, where his composition teacher was Sánchez Gavagnach, and at the Escuela Municipal de Música. In 1914 he was appointed a professor at the Liceo, transferring in 1940 to the Municipal Music School, where in 1945 he was made director. He transformed the institution into a state-recognized conservatory, retiring in 1965. Zamacois was a member of the National Council for Education and wrote a number of influential didactic texts. He was a versatile and prolific composer who, though influenced by Franck (for example in the Sonata for violin and clarinet), Wagner, Richard Strauss and Stravinsky, still possessed a very individual style imbued with poetry and passion.

WORKS

(*selective list*)

Stage (all zars): Margaritiña, Barcelona, 1925; El aguilón, Bilbao, 1928; El caballero del mar, Barcelona, 1931

Orch: Los ojos verdes, sym. poem, 1920; Scherzo humorístico, 1924; Margaridó, sardana sym., 1927; La siega, sym. picture, 1928; Suite poemática, 1955; Diana, sardana, cobla orch, 1967; Raimon, sardana, cobla orch, 1968; Ricard, sardana, cobla orch, 1968; Irene, sardana, cobla orch, 1975; other sardanas

Chbr: Sonata, vn, cl, 1918; Str Qt, D, 1922; Aguafuertes, suite, pf, 1940; Allegro appassionato, vn, pf; Rêverie, vn, pf; Qnt

Vocal: Per Sant Joan, chorus; Cant da joia, chorus, 1932; Himne ibéric (J. Maragall), chorus; Lieder catalans, 1965; Villancicos castellanos, 1965

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Tratado de armonía (Barcelona, 1945–8/*R*)

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Curso de formas musicales (Barcelona, 1960)

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GUY BOURLIGUEUX

Zamácola, Juan Antonio (Iza) [Don Preciso] (*b* Dima, Durango, 27 Dec 1756; *d* Madrid, 24 March 1826). Basque folklorist and historian. He had his secondary education in Morúa, Alava province, where he studied music, literature and history, and perfected the Castilian language. Early in 1775 he began copying historic documents in the archives of Vitoria and in July of that year went to Madrid to train as a public notary. He worked as such at Madrid from 1783 to 1799 and again from 1800 to 1813. In 1792 he entered the literary controversy caused by *Crotalogía o Ciencia de las castañuelas* (Madrid, 1789), Juan Fernández de Rojas's mock-heroic treatise on playing the castanets. In the midst of numerous contributions to the *Diario de Madrid* signed with fanciful pseudonyms he published there in 1795 an essay, under the name Don Preciso, on *contradanzas* and other popular diversions of Francophile Spaniards, the 86-word title of which begins *Libro de moda*. This was

followed by *Elementos de la ciencia contradanzaria*, also in 1795.

Zamácola gained lasting fame with a collection of folksong texts published under the pseudonym of Don Preciso: *Colección de las mejores coplas de seguidillas, tiranas y polos que se han compuesto para cantar á la guitarra: con un discurso sobre la belleza y gracia del baile de las seguidillas y abatimiento de nuestra música nacional* (Madrid, 1799), followed by a second volume in 1802, with numerous later editions of both volumes. He was the first to collect 'the best verses' for the three popular dance types of Spain (*seguidillas*, *tiranas* and *polos*) to be sung with the guitar, and also the first to exalt Spanish national music. In the preface he established that the bolero ('flyer') originated in 1780 in La Mancha, where Sebastián Zerezo gave it its name, and mentioned the origin of other national dances such as the fandango. In the same preface he decried Italian opera on Spanish soil as a plague, but his musical xenophobia was later recognized as a necessary corrective.

From 1813 Zamácola and his family were forced into exile in southern France. He lived chiefly at Auch, where in 1818 he published a history of the Basque nation (to which he belonged) under his own name.

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ROBERT STEVENSON/ISRAEL J. KATZ

Zamara, Antonio (*b* Milan, 13 June 1829; *d* Hietzing, nr Vienna, 11 Nov 1901). Austrian harpist and composer of Italian birth. He studied the harp with Simon Sechter at the Vienna Conservatory and became solo harpist at the Vienna Hofoper in 1842, a position he retained for 50 years. He was also professor of harp at the Vienna Conservatory, and wrote a *Harfenschule*, salon pieces, and transcriptions for the harp as well as works for harp in combination with other instruments. Among Zamara's pupils were Eduard Strauss, Edmund and Heinrich Schuëcker, Alfred Kastner and Vicki Baum. He also taught his daughter, Theresa, and his son Alfred (*b* Vienna, 1863), who like his father became professor of harp at the Vienna Conservatory and solo harpist at the Vienna Hofoper. Alfred Zamara wrote many salon pieces, made transcriptions for the harp, and edited Naderman's *Sieben Etuden*; among his pupils was Joseph E. Schuëcker.

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ALICE LAWSON ABER-COUNT

Zambello, Francesca (*b* New York, 24 Aug 1956). American director. After graduating from Colgate University she studied with Ponnelle, with whom she collaborated on Rossini's *L'occasione fa il ladro* (1987, Pesaro, repeated at La Scala in 1989). From 1985 to 1990 she was co-artistic director of the Skylight Opera Theater in Milwaukee, where she directed the American première of Stephen Oliver's *Mario and the Magician* (1989). She has worked extensively in Europe and the USA on productions including *The Devil and Kate* and *Der Templer und die Jüdin* (1988 and 1989, Wexford), Cimarosa's *Gli Orazi ed i Curiazi* (1988, Rome) and *Beatrice di Tenda* (1987, La Fenice) and the American premières of operas by Cesti and Rossini. In 1990 she won international acclaim for her Seattle production of *War and Peace*, which exemplified the fluid grace and style of her work at its best; the next year she directed *Les Troyens* to open the season at Los Angeles and, with *Turandot*, became the first American to direct at the Bol′shoy Opera, Moscow. Her work, including a spectacular *Benvenuto Cellini* at Geneva in 1992, has been marked by visual brilliance and fine acting. Zambello's more recent productions, including *Les contes d'Hoffmann* at Essen and *Prince Igor* at San Francisco (both 1996), have often provoked controversy, with their use of alienation techniques and their re-ordering of the action.

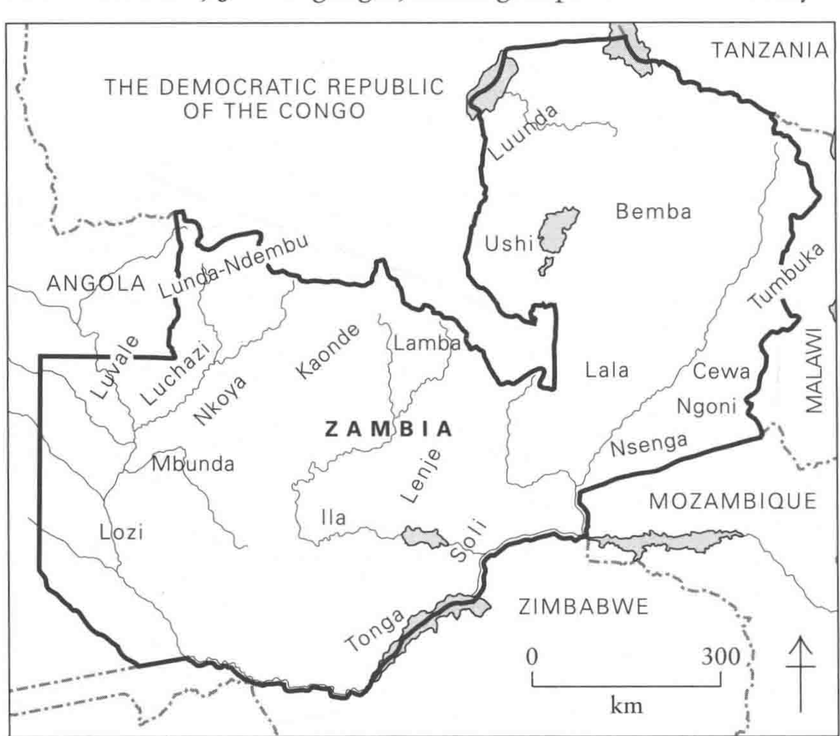
PATRICK J. SMITH

Zambia, Republic of. Country in south-central Africa. It has an area of 752,610 km² and a population of 9·87 million (2000 estimate). It was a British colony from 1895 to 1953, and after 1911 it was known as Northern Rhodesia. Part of the Federation of Rhodesia and Nyasaland from 1953 to 1963, it became an independent republic in 1964.

1. LANGUAGES, ETHNIC GROUPS AND MUSIC HISTORY. Except for small hunter-gatherer groups in the south-west who cross the borders with Namibia and Angola and speak a San language, all the peoples of present-day Zambia speak Bantu languages. Seven Zambian languages are officially approved by the Ministry of Education and are used in schools: Cinyanja (Nyanja), Icibemba (Bemba), Kaonde, Lunda, Luvale, Silozi (spoken by the Lozi) and Tonga (fig.1).

Before 700 CE much of the south was occupied by San hunter-gatherers. When Bantu-language speakers migrated to areas of central and southern Zambia *c*300–400 CE from the north-east, Bantu-San interaction began. According to Gerhard Kubik (1988; 1994), San ideas of harmonics-based tonal systems were adopted and assimilated by several early waves of Bantu-language-speaking migrants in Zambia and Zimbabwe. A remote San musical heritage can still be identified in tonal-harmonic patterns used by some present-day Zambian ethnic groups.

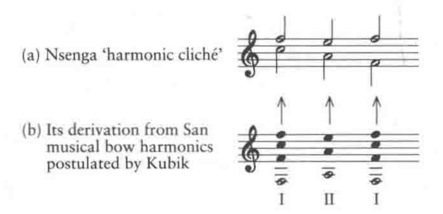
A division across Zambia according to tonal-harmonic systems was first observed by A.M. Jones (see his 'harmony map', 1959). Among southern peoples (Nsenga, Lala, Lenje, Soli, Ila, Tonga and Lozi), the system of harmonic part-singing is based on 4ths, 5ths and octaves, appearing in a distinctive order within their heptatonic tonal system, while among northern peoples (Bemba, Ushi or Aushi, Biisa or Bisa and crossing into the Democratic Republic of the Congo) harmonic part-singing in parallel 3rds



1. *Map of Zambia showing the location of the principal ethnic groups*

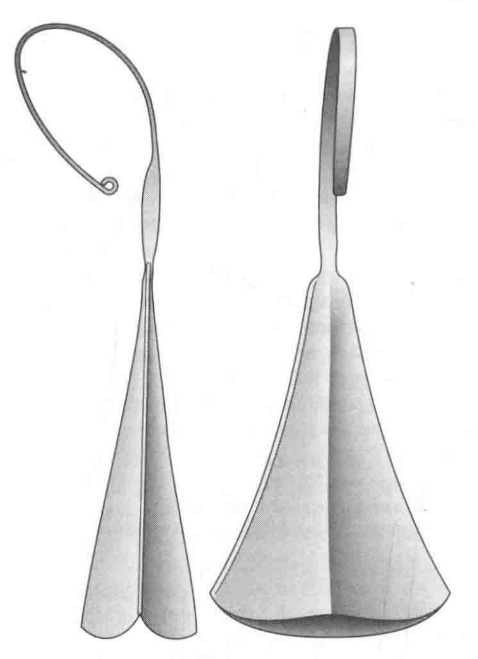
prevails (also within a heptatonic system). Mwesa Mapoma noted that this cuts across linguistic and cultural divisions (Mapoma, 1982). An explanation was offered by Kubik (1988), who pointed out that immigrants to Zambia after 1000–1100, such as the ancestors of the Bemba, brought their own harmonic tradition based on 3rds from the area of the Democratic Republic of the Congo, arriving at a time when San speakers had already left most parts of Zambia. In contrast to earlier Bantu migrants, they could not, therefore, have had any contact with San musical ideas. Assimilating some of the offspring of those earlier migrants, now called Lala, Lamba and Swaka, the latter became culturally and linguistically close to the Bemba, but they retained a 'pre-Bemba cluster of tonal-harmonic traditions' (Kubik, 1988, p.45), including the so-called Nsenga 'harmonic cliché' (ex.1) first identified by Jones (1959, p.218).

Ex.1 from Kubik (1988), p.56

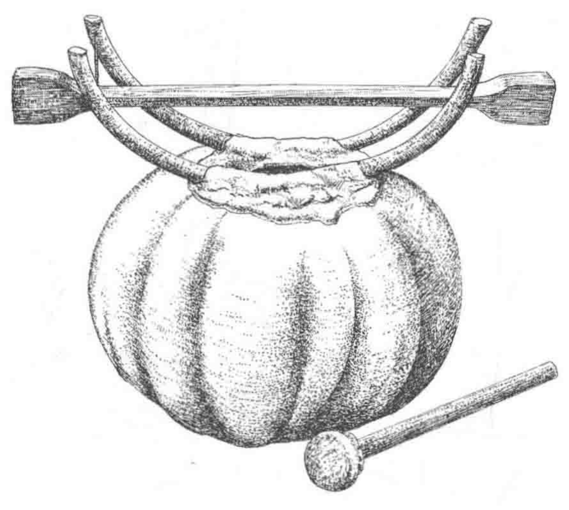


At the site of Ingombe Ilede along the Zambezi river, Iron Age artefacts were excavated, including a single flange-welded bell with a central ridge in the middle of the flare and a sharply bent stem-grip (fig.2) that has been scientifically dated to between the 5th and 7th centuries CE (Fagan, 1969; Gansemans and Schmidt-Wrenger, 1986). Iron Age technology, including the making of bells, came to Zambia with the first wave of Bantu migrants. Although verification is difficult, it seems that several iron prongs excavated by Joseph O. Vogel at Kumadzulo along the Zambezi river, dating approximately to the same period, are lamellae of early Iron Age lamellophones, reflecting the complex development of African lamellophones in the Zambezi-Zimbabwe cultural area.

2. Musical traditions of main ethnic groups. Since Zambia emerged only with the advent of colonial rule, it



2. *Single flange-welded bell excavated at Ingome Ilede, c5th–7th centuries CE (from Phillipson, 1977)*



3. Ilimba (one-bar xylophone) of the Nsenga people, Central and Eastern provinces

is understandable that its cultural and stylistic divisions expand into neighbouring countries: Angola, Namibia, Zimbabwe, Mozambique, Malawi, Tanzania and the Democratic Republic of the Congo. Prior to colonial rule, the vast territory was the crossroads for successive migrations and trading connections. Trade stimulated the emergence of powerful centralized states such as the Lozi in the west, Cewa (Chewa) in the east, Bemba in the north and the Mwata Kazembe in the Luapula valley near Lake Mweru.

(i) Bemba-Ushi and related peoples. Among the Bemba-Ushi peoples in the Northern Province and adjacent areas there are long-established musical genres that include *nfunkutu* and *ndelema* dance-songs, *mupukumo* drinking songs, *ishimi* story-telling and the more recent *kalela* dance (Mitchell, 1956). Centralized political structures in this culture area have produced musics associated with traditional rulers, such as the royal *cinkumbi* drums of the Luunda of Mwata Kazembe near Lake Mweru. Professional musicians in the service of the political hierarchy, called *ingomba* (Bemba and Ushi) and *abafwalwa* (Luunda of Mwata Kazembe) (Mapoma, 1974), maintain duties including 'praising chiefs and the members of the royal family, cheering up a chief, inciting chiefs into taking action and spying' (Mapoma, 1985, p.6).

South of the Luunda is the area of the Lala, in the Serenje District. Tracey's recordings include *fwanda-fwanda* dance-songs accompanied by *akanono* (conical-shaped drums), *cimbulunge* and *fwanda-fwanda*. He also recorded *chendende* dance-songs with drums, sticks and rattles, and other genres. In a study with Leonard Kombe, Jones analysed an older version of the *icila* dance among the Lala (Jones and Kombe, 1952).

The Tumbuka people, concentrated in the area of Lundazi in Eastern province, practise healing ceremonies and spirit possession. The Tumbuka are also known for the music and dance genre called *mitungu*, performed at beer parties or marriage celebrations, accompanied by gourds filled with small stones, struck on the ground in rhythmic patterns such as *khwere khwechere*, while participants sing.

(ii) Nyanja-Cewa cluster. Contemporary Cewa society continues to be marked by its 'nerve centre', the masked secret association usually called *gule wa nkulu* ('big dance'), or, between initiates, *nyau*. The *nyau* includes anthropomorphic and zoomorphic masked characters, each assigned specific dance movements. The zoomorphic structures made from scaffolding of twigs and husks of maize are called *nyau yolemba* ('mask that draws circles on the ground'), referring to the spatial layout of dance movements. Other masks include: (a) *kasinja* with head cover of loose net, guinea fowl and chicken feathers, and short skirt made of torn bark, embodying the spirit of the deceased; (b) *kang'wing'wi*, characterized by high voices and fierce behaviour; (c) *nkhalamba* ('old man'); (d) *makanja*, masked stilt-dancer; (e) *cakayamoto*, mask with strings of bark set on fire during the dance (Yoshida, 1993).

The Nsenga are related linguistically to the Cewa, but are musically quite different. Their two-part singing style displays chains of 4ths and 5ths, not necessarily parallel, but in a structurally determined order (see the song *Therekantalo* of the *mbanda* dance in Kubik, *Theory*, 1994). Many songs end with the Nsenga 'harmonic cliché' (see ex.1). Tracey recorded Nsenga topical songs and an 11-note *kalimba* lamellophone with a fan-shaped board and external resonator in 1957. Mensah mentions several traditions the Nsenga share with their neighbours (1971, 'Performing Arts', p.78), such as *mashawe* spirit-possession dances and *mitungu*. In easternmost Chipata, the Nsenga practise *chitelela*, a dance genre similar to girls' initiation dances, but intended for much younger girls,



4. Pinto (wooden idioglott reed instrument) of the Tonga people

involving women who accompany with hand-clapping and two drums.

(iii) Ila-Tonga cluster. Tonga music is well known owing to Tracey's 1957 recording efforts of the so-called Valley Tonga, i.e. the Tonga who settled in the basin of the Zambezi river before their homeland was inundated after the completion of the Kariba Dam (see H. and P. Tracey, 1959). Much Tonga music was linked to annual agricultural cycles, such as tunes played for harvest on side-blown reed flutes (fig.4), in addition to pounding, canoe-launching and work-songs, including the *muzemu* dance with three *milupa* membranophones, *mulai* double basket rattles, *silimba* 12-note gourd-resonated xylophone and *namalwa* friction drum. Tracey's recordings include the magnificent *nyeele* end-blown antelope-horn ensemble with 17 individual horns.

Among Tracey's documentation of the Lost Valley was a seven-drum set, *ngoma dzi yawontiwe*, and a four-note *chikorekore* xylophone played across the legs. He also recorded two lamellophones: *kankowela* (fan-shaped) and *deza* (board-shaped with shell buzzers and external resonator). The *kalumbo*, a one-string, braced, gourd-resonated bow includes a spider's-web mirliton on its resonating gourd (Tracey, 1973).

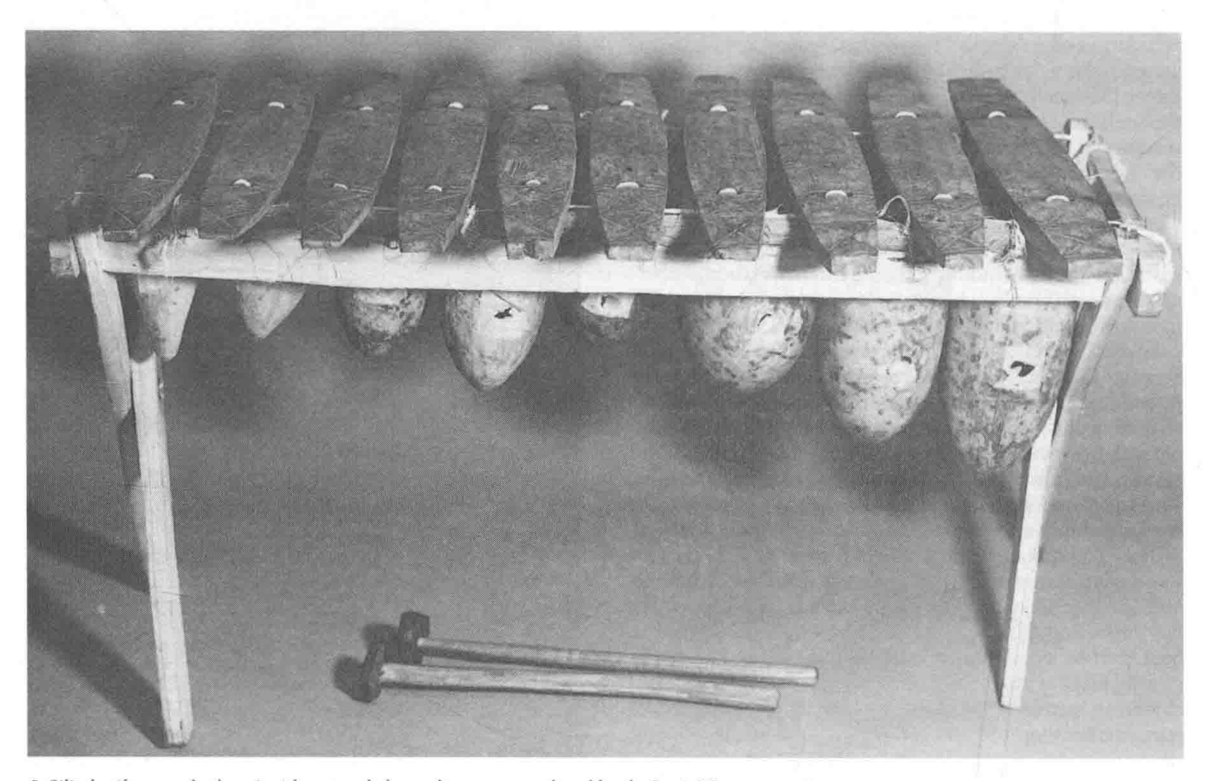
Some Tonga musicians are well known throughout the country. Simion Hamucemba (*d* 1970s) is remembered as an important Tonga guitarist. At a time when many young men went to work in Johannesburg and Salisbury, he warned against going to the cities, as in the song *Cakaindilila ikunwa cakabaalilaa kuvuva* ('Drinking beer was too much so that they failed to acquire wealth').

(iv) Silozi-speaking people and their neighbours. Further up the Zambezi river, the Lozi occupy an area including a large annually inundated flood-plain. The paramount chief, known as the *Litunga*, presides over annual *kuomboka* ceremonies marked by a procession by boat (Kalaluka, 1979; Brown, 1983). At the height of the rain season, the Lozi ceremonially migrate with their cattle to the dry highland, accompanied by a display of performances and musical instruments. In 1957 Tracey recorded *siyomboka* dance-songs with xylophone and three *milupa* (membranophones), and girls' initiation songs, morality songs, *manyanga* and *liyala* dances, and *kangombio* lamellophones.

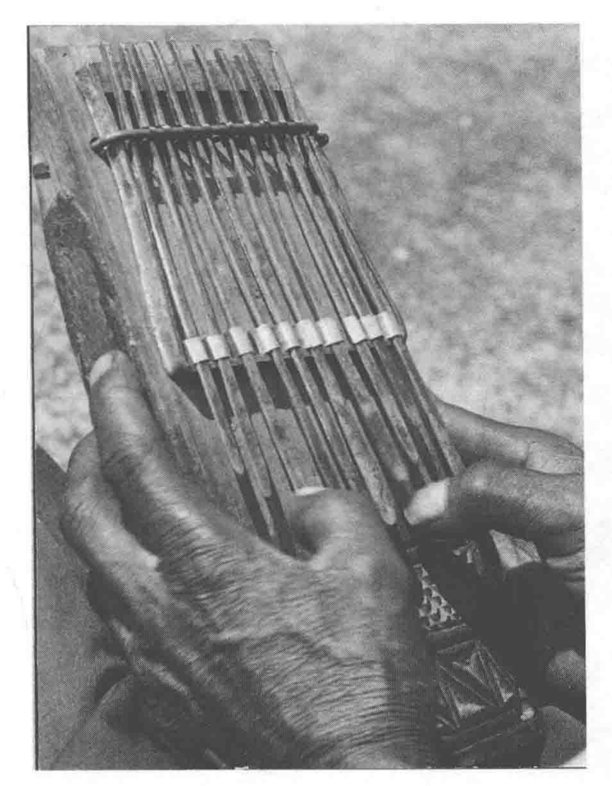
The *silimba* gourd-resonated xylophone (fig.5) varying in number of slats from nine to fourteen, has attracted repeated ethnomusicological attention, particularly regarding its manufacture and tuning patterns (Mensah, 'Principles', 1970; Kubik, 1988). Although known to be a Lozi instrument, *silimba* is also used by the neighbouring Nkoya, Mbunda, Kwangwa, Totela and Nyengo (Mensah, 'Performing Arts', 1971; Kubik, *Theory*, 1994).

Lozi *maoma* royal drums symbolize the authority of the *Litunga*. Regalia is also kept by lesser chiefs in the Western and North-Western provinces of Zambia, such as *lilunga* (single iron bell), *ndamba* (scraper) and other hereditary objects documented by Malamusi and Kubik in the possession of Luchazi village headman, Kajimu Makeche (Kubik, 'Erbstücke', 1994). There are also itinerant Silozi-speaking musicians, such as a blind guitarist known throughout the Mongu and Senanga districts as Katiba. Until recently, Katiba performed regularly with his acoustic guitar, playing and singing for people on demand.

(v) Lunda cluster. The Lunda cluster of peoples extends from the central area of the Democratic Republic of the Congo into north-western Zambia's Mwinilunga and



5. Silimba (frame xylophone) with suspended gourd resonators, played by the Lozi, Western province



6. *Kamkobele (lamellophone) of the Nkoya people, Western province*

Kabompo districts, and includes speakers of Lunda, Kaonde and Mbwera-Ng'koya (Mbowela-Nkoya) languages. Trade routes through Katanga in pre-colonial times left their mark on the music of this zone, as did the more recent border crossings by itinerant workers to and from mining centres along the Zambian Copperbelt and in Katanga.

Lunda hunters and diviners perform *muta* to help hunters trap or hunt animals, but it can also afflict a person with illness. In such cases, a member of an afflicted family seeks advice from a *chimbanda* (healer), and if the *chimbanda* discovers by divination that the cause of an illness is the *muta* spirit, then it is indicated that a family member must have died as a hunter and returned as a spirit. The *chimbanda* also arranges a performance of *muta* music and dance while administering medicines to the sick individual. The instrument used to accompany *muta* is a *ndamba* (scraper) made from a palm stalk about one metre in length. The performer rubs along a notched side, producing a loud sound. The songs are satirical, often containing jokes and personal allusions.

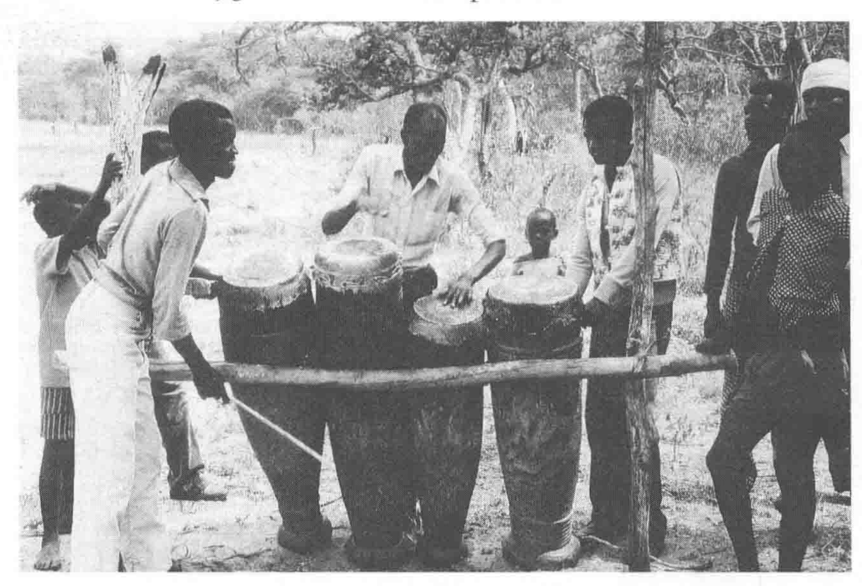
(vi) Luvale-Cokwe cluster. During the 1970s Cokwe (Chokwe) or Luvale-speaking peoples came to the Zambian mines. Tracey recorded various types of *cisanji* (lamellophone), including one made entirely of vegetable materials by a Luvale-speaking musician, the *ciyanda* dance of the Cokwe and the ubiquitous *kachacha* dance of the Luvale. *Kachacha* was originally a ceremonial dance of the Luvale in which men and women formed circles while moving anticlockwise, accompanied by a set of up to six *jingoma* (drums) played by one performer in the middle of the circle. These tall drums, placed against a bar or rack constructed for this purpose (fig.8), are carefully tuned with paste attached to the centre of the drumheads. A second musician beats a time-line pattern with a stick on the wooden body of a drum. The word *kachacha* derives from the sound of *sangu* (leg rattles) worn by female dancers that produce the rhythmic sound, 'cha cha cha'. *Kachacha* dates back as far as the members of the Luvale, Cokwe, Luchazi and Mbunda peoples can remember.

The Luvale people have several ritual institutions with associated songs such as *mukanda*, the boys' circumcision school performed with *makishi* (masks) (Tsukada, 1988; Kubik, 1993), and girls' initiation ceremonies, *litungu lya mwali* (Rauter, 1991). In these contexts songs demonstrate an impressive harmonic singing style (Tsukada, 1990; Kubik, *Theory*, 1994). During the season of *mukanda* and *litungu lya mwali* youths of 10–25 years assemble in villages to perform the *shombe* dance game, particularly popular among Luvale, Cokwe and Luchazi young people. Performers form a running circle, rotating anticlockwise while clapping hands, then enter the circle, one at a time, briefly dancing before approaching a member of the opposite sex to replace them. *Shombe* is performed in late evenings. Those who are 20–30 years old perform *shikinya*, another circle dance, also in late evenings after meals. Accompanying instruments include *ngoma* (drum), *ndamba* and pairs of iron tools used for percussion.

3. Modern developments. Colonial economic policy in the 1920s generated massive labour migration to Northern Rhodesia, notably the Copperbelt, a string of mining towns in the north. Eventually, social conditions in the mines and on European-owned farms generated reactions against exploitation and racial discrimination, culminating in political movements. After the formation of the United National Independence Party (UNIP) in



7. *Bamboo rattles strung from the waist of a Lenje spirit doctor who dances and sings in a healing ritual, Central province*



8. Luvale drum set performed by the expert drummer Salinoka at Sangombe village, Kabompo district, September 1987

1960, the country gained independence. The tensions of the pre-independence period and the impact of mass-media technology combined to stimulate compensatory reactions with many innovations in the arts, particularly music and literature.

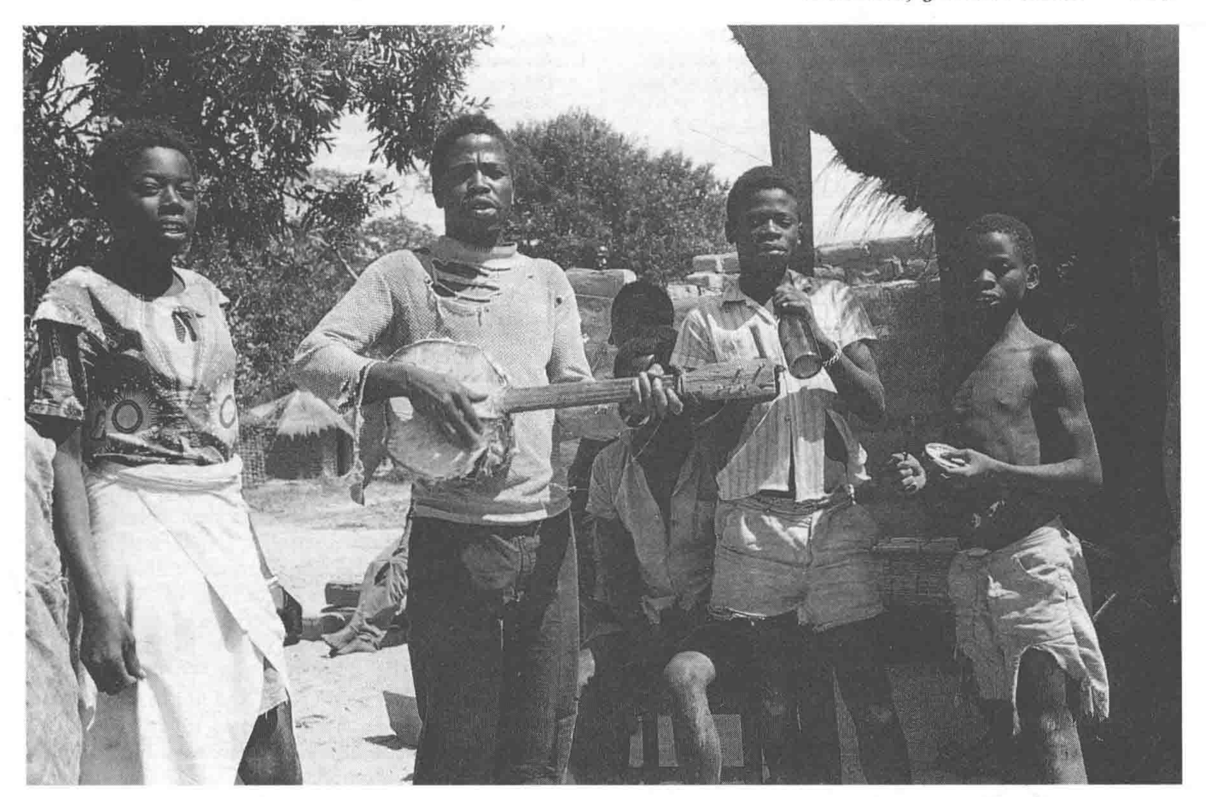
One reaction to colonial rule was the rise of the *kalela* dance among the Biisa that included military-style parading (Mitchell, 1956). Jones was among the first who paid attention to such emerging traditions in Zambia (1945; 1959). In the early 1920s the introduction of Christian hymns and school music stimulated new forms of religious music, either within established churches or in separatist religious movements, such as the Emilio and Lumpa churches of the 1950s.

In the field of popular dance music, Zambia became a crossroads of central and southern African styles. From the 1940s until the Unilateral Declaration of Independence (UDI) of Southern Rhodesia in 1965, exported music from South Africa and Rhodesia (Zimbabwe) via mass media was a dominant factor in many urban centres. Soon after 1945 gramophones and radios became common among civil servants and mine-workers. Hollywood cinema became a regular feature in most towns and at schools, with South African music films promoting *jive*, *makwaya* (choirs) and *kwela* regularly shown as pre-programmes as early as the mid-1950s. The Central African Broadcasting Station (CABS) was established in 1945, and a typical programme in the 1950s included jazz and country records from the USA, *jive* and *makwaya* from South Africa, guitar recordings from Southern Rhodesia and also locally recorded music, resulting in an instant recycling of innovative trends. New urban musical forms emerging in the 1940s and 50s in South Africa soon spilled over into what became the Federation of Rhodesia and Nyasaland (1953–63), including Northern Rhodesia. The most important development of the late 1940s and the 50s, however, was acoustic guitar music, particularly in the mining centres of the Copperbelt, involving mine-workers from diverse ethnic groups. For this reason, the new guitar music is often called the Copperbelt or Katanga guitar style. Tracey's recordings of 1952 and 1957 include excellent demonstrations of this style performed by Steven Tsotsi Kisumali.

Returning migrant workers brought guitars to their home villages in the 1950s and 60s. When guitars were brought to Mwinilunga, Kabompo and Zambezi, their presence generated distinct Lunda, Luvale and Luchazi guitar styles, as demonstrated in Thomas Maliti's distinctive Luchazi-style guitar playing. A specific Lunda guitar style had already developed before 1950 in the mining centres of the Democratic Republic of the Congo, and some of these songs were based on the *kachacha* timeline. While Copperbelt guitar music was a spontaneous development in the milieu of mine workers, there were simultaneous developments within institutions controlled by Europeans, such as missions, schools and the state radio station.

A key musical personality in Lusaka during the 1950s was Alick Nkhata, singer, guitarist and composer. He undertook recording trips with Tracey and was later employed by CABS, forerunner of the Zambian Broadcasting Service (ZBS), where he supervised an extensive programme of recording musical traditions throughout Zambia. The Alick Nkhata Quartet, a vocal group that set traditional songs to *makwaya* harmonies, became popular for humorous texts that castigated social evils of an urbanized society. In the 1960s and 70s Zambia became a haven for refugees from South Africa and Rhodesia, among them musicians and singers, including Zimbabwe-born Dorothy Masuka, who won the award as the outstanding artist at the Algiers Pan-African Cultural Festival (1969). Masuka identified with Zambian society and recorded in Cinyanja, although with a foreign accent. In her songs she joined the Zambian government's struggle for a reversal of the urbanization trend.

Zambian popular music has been dependent on electricity since the mid-1960s. In rural areas, however, a reaction took place with the rise of home-made banjos. From Tonga in the south to the Copperbelt and even in the remote north-west (Malamusi, 1984; Kubik, 1989) small groups of banjo-playing young people can be encountered alongside the roads. Home-made banjos in Zambia are constructed from paraffin tins or other metal resonators, into which a central orifice is cut on the upper side (fig.9). Three or four strings are passed over with no skin cover. The string bearer is a length of wood with the



9. *Home-made banjo played by Zambian young people*

pegs attached vertically (see illustrations in Kubik, 1989). The tuning in the three-string version is usually triadic, i.e. B–G–D (top to bottom).

In the 1970s and 80s soul and reggae music influenced urban groups striving to create something Zambian. Several terms were coined, such as *Zamrock*, but the breakthrough came at the grassroots level; *kalindula*, from a rural area in the north, can be played with various instruments, from common electric guitars to home-made acoustic instruments. Spokes Chola made this music popular with Mansa Radio Band. Chola received a prize in 1981 from the National Music Industry as the best rural band in Zambia. Chola, a blind man, has made many records with the Zambia Teal Record Company, and after the release of his records, *kalindula* spread rapidly to other parts of the country.

4. RESEARCH. Apart from 19th-century travellers' accounts (Livingstone, 1865; Holub, 1881), systematic musical research began in the 1930s with the efforts of Jones who worked from 1929 to 1950 as a missionary and principal at St Mark's College, Mapanza. Some fundamentals of African music, valid in many African musical cultures, were noted by Jones using Zambian material: the principle of interlocking drum beats; the presence of a 'multiple main beat' and the intrinsic structure of time-line patterns, particularly the five-stroke, 12-pulse time-line common in many musical cultures of eastern and southern Zambia.

Hugh Tracey, a contemporary of Jones, undertook four comprehensive recording tours to Northern Rhodesia (Zambia) in 1948, 1949, 1952 and 1957. Particularly important in the coverage of various Zambian traditions are his 1957 recordings, published in the AMA *Sound of Africa* series. In the 1970s Atta Annan Mensah demonstrated a new approach to the analysis of Zambian musical traditions drawing on concepts such as 'bi-musicality' (Mensah, 'Ndebele-Soli Bi-Musicality', 1970). He also presented a diachronic analysis of the musical traditions of a single village (Mensah, 'The Music of Zumaile', 1970). Mapoma (1974) presented a detailed study of *ingomba*, the royal court musicians among the Bemba in Luapula and Northern provinces. He also studied musical instruments of the Lala of Serenje district and worked on the issue of Bantu migration and music history (1982).

In 1971, 1973 and 1977–8 Kubik, Kayombo ka Chinyeka and Moses Yotamu conducted comprehensive fieldwork among Luchazi speakers in Kabompo District, on *mukanda* boys' initiation, *makisi* masked dancing and *visimo chantefables* (Kubik, 1975; 1993). This work was continued in 1979 and in 1987 by the research team of Moya A. Malamusi, Lidiya Malamusi and Kubik. In 1990 Eva Rauter carried out an ethno-choreographic study of Luvale *litungu lya mwali* (girls' initiation). A socio-musical study of *mukanda* among the Luvale at Chavuma was undertaken in the 1980s by Kenichi Tsukada (1988; 1990). In 1994 Tsukada analysed 'phonaesthetic systems' among the Luvale, in cooperation with Yotamu, studying mnemonic devices used in the teaching of drumming. Ernest Brown (1983) covered the famous *Kuomboka* ceremony among the Lozi of Western province, also described by Likando Kalaluka (1979). In Eastern province, Kenji Yoshida and his wife carried out extensive fieldwork in 1984–6 on the *nyau* masked society of the Cewa.

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MOYA ALIYA MALAMUSI, MOSES YOTAMU

Zambomba (Sp.). Friction drum. *See* DRUM, §I, 4.

Zamboni, Giovanni (*b* Rome, 2nd half of the 17th century; *d* Pisa, early 18th century). Italian composer. He was noted as a virtuoso on the theorbo, lute, harpsichord, guitar, mandore and mandolin. As such Zamboni, who also seems to have been a jeweller, found employment at Pisa Cathedral. His collection of *Sonate d'intavolatura di leuto* op.1 was published at Lucca in 1718. A contemporary account praises him as a 'very excellent contrapuntist', an ability which may be seen in his two books of four-part madrigals with continuo (*I-Bc*); they are, however, in a conservative style, and not dramatic. Lost works include two cantatas, a sonata for two lutes, two violins and basso continuo, and a sinfonia. He may have been related to V. Zambone, a Sistine Chapel singer in 1582.

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CAROLYN GIANTURCO

Zamboni, Giuseppe. *See* ZAMPONI, GIUSEPPE.

Zamboni, Luigi (*b* Bologna, 1767; *d* Florence, 28 Feb 1837). Italian bass-baritone. He made his début in 1791 at Bologna in Cimarosa's *Il fanatico burlato*. He sang in Naples, Venice, Parma, at La Scala and at the Teatro Argentina, Rome, where in 1816 he created Figaro in *Il barbiere di Siviglia*, a role which Rossini, whose father was a family friend, had written specially for him. For two seasons from 1829 he directed an Italian company at St Petersburg, performing 19 Rossini operas (and other works) in Italian, with recitatives intact.

ELIZABETH FORBES

Zamboni, Maria (*b* Peschiera, 25 July 1895; *d* Verona, 25 March 1976). Italian soprano. She studied at the Parma Conservatory and in Milan. Following her début in 1921 as Marguerite in *Faust* at Piacenza, she sang in many leading Italian houses, including La Scala from 1924 to 1931, missing only the 1928 season. In 1926 she sang Liù in the première of *Turandot* under Toscanini, and in 1930 created the part of Maria in Pizzetti's *Lo straniero*. She was also a favourite in South America. Her repertory included the roles of Elsa and Eva, Desdemona, and Manon in the operas of both Massenet and Puccini. The latter she recorded complete in 1930. She retired in 1936, shortly after appearing at the S Carlo, Naples, in her original role of Liù and in the title role of Mario Persico's *Morenita*. As heard on records, her vibrato is too

prominent for comfort, but she sings with lively temperament and characterizes vividly.

J.B. STEANE

Zámečník, Evžen (*b* Frýdek-Místek, 5 Feb 1939). Czech composer and conductor. He studied the violin and composition at the Brno Conservatory (1956–61), then composition with Kapr at the Janáček Academy; his graduation piece was the one-act opera *Fraška o kádi* (A Farce about the Tub). Thereafter he was a pupil of Bialas at the Hochschule in Munich (1968–70) and of Dvořáček at the Prague Academy of Musical Arts (1974–9). For many years Zámečník was a violinist with the Janáček Opera and the Brno State PO. In 1982 he became founder-director of the Brno Brass Band, an ensemble for which he and other Czech composers have written numerous pieces and arrangements. From 1989 to 1994 he was dramaturge of the opera at the National Theatre in Brno (until 1991 State Theatre of Brno, 1991–93 Regional Theatre of Brno). He was president of the board of the Copyright Union Fund (1992–8), and in 1994 was appointed director of the Brno Conservatory. At first Zámečník's style gravitated towards neo-classicism; later this was extended to include atonální a modální compositional techniques. Many of his works are tributes to celebrated figures such as Stravinsky, André Breton, Pablo Casals and Janáček. Most of Zámečník's works abound with humorous combinations of ideas or expressions, not unlike concerts of the Brno Brass Band.

WORKS
(*selective list*)

STAGE AND VOCAL

Ops: Ferda mravenec [Ferda the Ant] (children's op, Zámečník, after O. Sekora), 1971, Brno, Janáček, 3 June 1977; Brouk Pytlík [Baggy the Beetle] (children's op, R. Žák, after Sekora), 1982, Prague, Smetana, 8 April 1988

Vocal: Impromptus I, SATB, 1969; Impromptus II, SATB, tpt, 1969; Tam pod horamipod vysokými [There beneath the High Hills] (P. Bezruč, folk poetry), spkr, Bar, SA, orch, 1975; Hrátky [Games] (medieval text), S, T, SATB, fl, va, brass ens, 1984; Lašské jaro (Bezruč, folk poetry), Bar, SATB, va, orch, 1989

INSTRUMENTAL

Orch: Elegie, vn, str, 1969; In memoriam I. Stravinskij, 1971; Musica concertante, str, 1973; Musica giocosa, str, 1973; Vn Conc. no.1, 1976; Kontaktonia I, vn, fl, str, 1977; Divertimento semplice, str, 1979; Preludio deciso, 1979; Musica lamentosa, 1982; Serenata piccola, str, 1983; Conc. grosso, 1984; Rondo buffo, 2 vn, str, 1996

Wind orch: Sojuz-Apollo, 1975; Žabáci a dinosauři [Frogs and Dinosaurs], 1978; Moravské preludium [Moravian Prelude], 1979; Variace na téma J. Pravečka, 1981; Moravská rapsodie, 1984; Lašské slunce [Lachian Sun], 1988; La dernière valse, 1992; Kerkrade panorama, 1993; Junácká suita [Scouts' Suite], 1994; Bitva u Slavkova [The Battle of Slavkov], 1994; Concertino giocoso, cl, wind orch, 1996; Dance Fascination, 1996; Dětská symfonie (Hommage à Joseph Haydn) [Children's Sym.], 1996; Schubert-Metamorphosen, 1997; Concertino, vn, wind orch, 1998

Chbr and solo: Suite, vn, 1963; Str Qt no.1, 1964; Duo, 2 vn, 1966; Duo II, 2 vn, 1969; Elegie, vn, pf, 1969; 12 etud, vn, 1970; Meditace, str qt, 1974; Suite, wind qnt, 1974; Duo, vn, vc, 1975; Musica per P. Casals, vc, 1975; Str Qt no.2, 1976; Obrazy [Pictures], pf trio, 1978; Canto, vn, pf, 1979; Etuda, D, vc, 1980; U Harabiša [At Harabiš's], Moravian dance, brass ens/orch, 1980; Capricio, accdn, 1982; Trio, 3 va, 1982; Str Qt no.3, 1987; Trio, fl, pf, 1993; Moto perpetuo, vn, pf, 1996; Trombonella I, trbn, pf, 1998

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J. Šmolík: 'Tři otázky pro Evžena Zámečníka' [Three questions for Zámečník], *HRo* (1997), 34–5

MOJMÍR SOBOTKA

Zaminer, Frieder (*b* Kronstadt [now Braşov], Romania, 31 Oct 1927). German musicologist. He studied musicology with Thrasybulos Georgiades, Greek philology with Otto Regenbogen and philosophy with Hans Georg Gadamer at Heidelberg University (1948–54). He took the doctorate at Heidelberg in 1956 with a dissertation on the Vatican organum treatise. From 1958 to 1961 he was an assistant lecturer in the musicology department of Munich University, and subsequently, as the holder of an award from the Deutsche Forschungsgemeinschaft, he concentrated on research in ancient music and contributed to the 12th edition of the *Riemann Musik Lexikon*. Between 1968 and 1991 he was director of the historical department of the Staatliches Institut für Musikforschung of the Preussischer Kulturbesitz, Berlin, where he edited a comprehensive history of music theory; in 1973 he also became a lecturer in musicology at the Free University and in 1982 at the Technical University of Berlin. Among the publications he has edited are *Geschichte der Musiktheorie* (1984–) and *Die Musik des Altertums* (1989). He is principally concerned with ancient and medieval music and with the theory and terminology of music.

WRITINGS

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HANS HEINRICH EGGEBRECHT/KARL-HEINZ SCHLAGER

Zammāra. *See* MIZMĀR.

Zampieri, Mara (*b* Padua, 24 May 1941). Italian soprano. She studied in Padua and made her début in 1972 at Pavia as Nedda. After singing at various Italian theatres, in

1978 she appeared at La Scala in three Verdi roles: Elisabeth de Valois (*Don Carlos*), Amelia (*Un ballo in maschera*) and Amalia (*I masnadieri*). Having made her British début in 1983 at Newcastle as Tosca, she sang the role at Covent Garden a year later. Her repertory also includes Donizetti's 'Tudor trilogy', Norma, Maddalena (*Andrea Chénier*), Zandonai's Francesca, Puccini's Minnie and Manon Lescaut and Katerina Izmaylova, which she sang at La Scala in 1992. Verdi's Lady Macbeth (which she has recorded memorably with Sinopoli), Odabella (*Attila*), Elvira (*Ernani*), Leonora (*Il trovatore*), Aida and Amelia (*Simon Boccanegra*) are among her finest roles. The dramatic intensity of Zampieri's performances and the magnetism of her appearance compensate for a slightly raw edge to her tone.

ELIZABETH FORBES

Zampogna (It.; Sp. *zampoña*). *See* BAGPIPE. *See also* PANPIPES {SOUTH AMERICAN, ANDEA} {2}.

Zamponi [Zamboni, Samponi], **Giuseppe** [Gioseffo] (*b* Rome, 1600–10; *d* Brussels, Feb 1662). Italian composer. On 1 November 1629 he succeeded Paolo Tarditi (who probably taught him) as organist of S Giacomo degli Spagnoli, Rome. He left there at the end of May 1638. In February 1638 he appears in the household register of Cardinal Pier Maria Borghese as 'aiutante di camera'. The cardinal died in June 1642 and nothing more is known of Zamponi's movements until 1648, when, at the request of Archduke Léopold-Guillaume, governor-general of the Low Countries, he went to Brussels with a number of other Italian musicians. He brought with him a mass composed in homage to the archduke, and he was named director of chamber music. In a document dated 1661 he is described as director of music to the Elector of Cologne. He enjoyed considerable success, both financially and in terms of renown. He owned two houses in Brussels, and his wealth was great enough to provoke a legal dispute among his inheritors lasting several years. Huygens, writing to a correspondent in Austria in 1657, asked if his correspondent had 'something distinguished ... either by Sr. Zamponi or by someone else you esteem'. Zamponi's *Ulisse all'isola di Circe*, the first opera to be performed in the southern Netherlands, was presented at court in honour of the marriage of Philip IV of Spain and Maria Anna of Austria. With the *Ballet du monde* of Giambattista Balbi performed between the acts, *Ulisse* was staged by the highly praised G.B. Angelini. Two further performances took place in 1655 at the specific request of Queen Christina of Sweden, who was paying a state visit to Brussels. The opera is in the Venetian style. Three chamber sonatas by Zamponi are extant. Evans singled out the extended opening Adagio of one sonata (at *GB-DRc*) and referred to Zamponi's noteworthy powers of expression.

WORKS

2 sacred pieces, *I-Rc*
Ulisse all'isola di Circe (op), Brussels, court, 24 Feb 1650, *A-Wn*, *B-Bc* (copy by Wotquenne)
Dies irae, 5vv, 3 insts, *S-Uu*
Sonata, vn, va da gamba, bc, *GB-DRc*
Sonata, vn, va, bc, *F-Pn* (attrib. Zamboni)
Sonata, 2 vn, bc, *B-Bc*
Capriccio, *F-Pn*
2 arias, 1640[2]

Many lost works, incl. 2 masses, motets, cited in 1666 inventory of J. Tichon, in 1734 inventory of Oudenaarde parish church, and in Salvati catalogue, 1874: *B-Bc*

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MARY ARMSTRONG FERRARD/PHILIPPE VENDRIX

Zanata [Zanatta, Zannatta], **Domenico** (*b* Verona, *c*1665; *d* Verona, 5 Aug 1748). Italian composer. In 1724 he and his son, Girolamo, entered the competition for the post of *maestro di cappella* of Verona Cathedral. Girolamo was awarded the appointment but conceded it to his father out of respect and took instead the job of teaching 'figured song' at the Scuola degli Accoliti in Verona. In 1746 Domenico was able to hand over the post to his son, who held the position until his death in 1770.

Zanata's music displays a sound contrapuntal technique and a devotion to *a cappella* vocal polyphony; at the same time, he adheres to the concertante forms of the period, and his work is notable for its expressive power, particularly the cantatas, in which pregnant melodic lines are combined with rich harmony. The variety of rhythmic patterns and the frequent changes from duple to triple time are noteworthy.

WORKS

Sonate da chiesa, a 3, op.1 (Bologna, 1689)
Cantate a voce sola, S, vns, op.2 (Venice, 1695)
Intrecci armonici ... cantate a voce sola, S, A, op.4 (Venice, 1696)
Cantate a voce sola, S; ariette, S, vns, op.6 (Venice, 1698)
Salmi spezzati, 4vv, op.7 (Venice, 1715)
Oratorios: Il sacrificio di Abram (L. Nogarola), *I-VEc*; Il peccato originale, *A-Wn*
3 masses; Ky and Gl; Missa brevis; 3 resp; Requiem; 2 Mag; Improperia et vexilla; Haec dies; Victimae paschali; Veni Sancte Spiritus; Litanie della BVM; Dixit Dominus: *Wn*, *I-Nc*, *VEcap*

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A. Spagnolo: *Le scuole accolitali in Verona* (Verona, 1904)
C. Bologna: 'Dalla musica post-rinascimentale ai giorni nostri', *La musica a Verona*, ed. P. Brugnoli (Verona, 1976), 217–422

GUIDO SALVETTI

Zancanaro, Giorgio (*b* Verona, 9 May 1939). Italian baritone. He studied in Verona and after winning the 1970 Voci Verdiane competition made his début at the Teatro Nuovo, Milan, as Riccardo (*I puritani*). He appeared at Parma, Bologna, Florence and Venice, then launched an international career singing Luna at Hamburg (1977). He made his Covent Garden début in 1978 as Miller (*Luisa Miller*), returning as Enrico Ashton, Escamillo, Posa, Gérard (*Andrea Chénier*), Ezio (*Attila*) and Anckarstroem (*Un ballo in maschera*). He sang Ford at La Scala (1981), and made his Metropolitan début (1982) as Anckarstroem, subsequently appearing there as Luna. His repertory also includes Albert (*Werther*), Scarpia and many Verdi roles, notably Nabucco, Macbeth, Germont and Iago, which he sang at Verona in 1994. His many recordings include Luna, Carlo (*La forza del destino*), Germont, Rigoletto, Montfort (*Les vêpres siciliennes*), William Tell and Scarpia. Zancanaro has a powerful

voice, particularly strong in the upper register, and though not a particularly subtle artist he can portray a character on stage with impressive conviction.

ELIZABETH FORBES

Zanchi, Liberale (*b* Treviso, *c*1570; *d* after 1621). Italian composer. The place and approximate date of his birth can be deduced from the title-page and preface of his first book of five-part madrigals (1595), which he described as 'my first works'. He was recorded in 1595 and 1596 as Kapellmeister and organist to the Archbishop of Salzburg, and he was chamber organist to the Emperor Rudolf II in Prague from 1 November 1596 until the emperor's death in 1612. He did not continue as a musician under Rudolf's successor, Matthias, but the imperial court still owed him a large sum of money in 1621.

Apart from the madrigals of 1595 Zanchi's works have not survived complete, which is probably a major reason why they have not yet been properly studied. The technique of *cori spezzati* seems to have had a considerable influence on Zanchi; he may have modelled his polychoral writing on that of Jakob Handl, who was active in Prague until 1591. His canzonas were among the seminal pieces in 17th-century Austrian instrumental music.

WORKS

Il primo libro de madrigali, 5vv (Venice, 1595)
Sacrae cantiones, 6–8, 12vv (Venice, 1598), inc.
Sacrarum cantionum, 6–8, 12, 16vv, liber 2 (Venice, 1602), inc.
Cantiones a 4 e 8vv per ogni sorte d'istrumenti (Prague, 1603), inc.
5 psalmorum in vesperis, 8, 12vv (Prague, 1604), inc.
Other vocal and instrumental works in contemporary MSS and pubd collections, including 6 canzonas in *A-Wm*

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F.W. Riedel: *Das Musikarchiv im Minoritenkonvent zu Wien*, CaM, i (Kassel, 1963), 133

HELLMUT FEDERHOFER

Zänckl, Narcissus. *See* ZÄNGEL, NARCISSUS.

Zander, Johan David (*b* 1753; *d* Stockholm, 21 Feb 1796). Swedish conductor, violinist, viola player and composer. His father, the bassoonist and oboist Johan David Zander (1714–74), moved from Germany to Stockholm as a member of the orchestra of Prince Adolphus Frederik, who acceded to the Swedish throne in 1743. The younger Johan joined the orchestra as a violinist in 1772, rose to third Konzertmeister in 1787 and deputy Konzertmeister the next year, a post he held until his death. As a solo violinist, viola player and conductor he frequently appeared in concerts in Stockholm. He taught the violin at the Swedish Royal Academy of Music from 1785 and at the Opera school from 1786; he became a member of the Academy in 1786.

After his first published works, the two violin solos (1781), Zander composed theatre music in which he emulated the style of French *opéra comique* and German Singspiel, inserting familiar Swedish national tunes. The combination proved quite popular; from 1784 until his death he composed for and served as musical director of Carl Stenborg's theatre, which under him enjoyed its greatest success.

WORKS

all in MS in S-St unless otherwise stated

STAGE

all first performed in Stockholm

Kopparslagaren [The Coppersmith] (comic op, 1, C. Envallsson), Eriksberg, 8 Dec 1781
Donnerpamp (parody, 1, C.I. Hallman and C. Stenborg), Eriksberg, 21 June 1783
Njugg spar och fan tar, eller Åldrarnes dårskaper [Thrift Saves and the Devil Takes, or The Folly of the Age] (comic op, 2, Envallsson), Eriksberg, 17 Feb 1784
Herregårds Högtiden [The Manor Feast] (dramatic divertissement, 1, Envallsson), Eriksberg, 4 Aug 1784
Landstiguingen [The Landing] (play with music, 1, D.G. Björn), Royal, 22 July 1788
Lisette (comic op, 3, N.B. Sparrschöld), Munkbro, 25 Jan 1789
Den tokroliga natten, eller Lyckan står de djärfve bi [The Ludicrous Night, or Fortune Stands by the Bold] (comic op, 4, Envallsson, after G. Stephanie: *Doktor und Apotheker*), Munkbro, 28 Oct 1791
Qvinnorna och förtroendet (Women and Trust] (comic op, 1, J.M. Lannerstierna, after A.-F. Quétant: *Les femmes et le secret*), Munkbro, 11 June 1792
Den förförda flickan [The Maiden Seduced] (play with music, 3, Björn, after J.E.B. de Jaure: *Louise et Volsan*), Munkbro, 19 Nov 1793

OTHER WORKS

Other vocal: Songs, 1v, pf: in Musikaliskt tidsfördrif, iii (1791); in Skaldestycken satte i musik [Poetry set to music], ii (1797); ed. J. Elers: *Glada qwäden* [Merry Songs] (Stockholm, 1792); Arias, 1v, orch
Inst: Ov., Kronofogdarne [The Sheriffs], 1787; Sym., B♭, 1785; concs. for vn, va, vc, ob, lost; 3 str qts, *S-HÖ*; 2 vn solos (n.p., 1781); works, vn, pf, in Musikaliskt tidsfördrif (n.d.), Balletter och marcher samt entre-acter utur svenska theater piecer (Stockholm, 1789); other works

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ANDERS LÖNN/LENNART HEDWALL

Zandonai, Riccardo (*b* Sacco di Rovereto, Trentino, 30 May 1883; *d* Pesaro, 5 June 1944). Italian composer. He studied at Rovereto, and with Mascagni at the Liceo Musicale, Pesaro (1898–1901). In 1907 Boito introduced him to Giulio Ricordi, who launched him as an opera composer: after the success of *Il grillo del focolare* the Ricordis regarded him as Puccini's natural successor, and even sent him to Spain to 'collect material' for *Conchita*. After a troubled period during World War I, when the Austrian government condemned him for his irredentist activities, Zandonai married the singer Tarquinia Tarquini and settled in Pesaro, where he directed the Conservatory (formerly the Liceo Musicale), 1940–43. Between the wars he was widely active as a conductor.

Although an uneven, often rather superficial composer, Zandonai was the most important of those Italians of his generation who, unlike Pizzetti, Malipiero and even Alfano, remained content to modify rather than reject the operatic tradition of Mascagni and Puccini. Not that he was ever a mere imitator of these older composers: even in the unpretentious, homely *Il grillo del focolare* the

orchestral part is more 'symphonically' conceived than in most Mascagni, though neither here nor in his later operas could Zandonai match his teacher's melodic spontaneity. In *Conchita* the true nature of his talent was becoming clear: the piquant harmonies and colourful orchestration, with judicious borrowings from Strauss and Debussy comparable with those in *La fanciulla del West*, seemed bold to Italian audiences of the time; yet the result is an eclectic amalgam, whose greatest virtue is its strong sense of atmosphere and the picturesque, with many Spanish touches. The prelude and ensuing 'Notte a Siviglia' that open Act 3 are especially effective, and there is abundant vitality in the ensemble scenes, notably the first scene of all. By comparison, the more passionate music can seem self-conscious and overemphatic, though the Carmen-like heroine is forcefully portrayed.

Similar qualities and defects recur in *Francesca da Rimini*, which has had many productions internationally and remains Zandonai's most popular work in Italy. In parts of Acts 1 and 3 (especially those dominated by female voices) his flair for the colourful and decorative is seen at its very best, clearly stimulated by the rich imagery of D'Annunzio's words. Archaic, modal outlines are backed up by 'antique' touches of instrumentation (including a lute), the results having at times an unforgettable radiance and charm, as in the beautiful ensemble sung by Francesca and off-stage female chorus at her first entry. But just as D'Annunzio's opulent poetry of the senses went hand in hand with something more barbarous and sinister, so Zandonai also indulged, especially in the Act 2 battle scene, in orgies of crude orchestral rhetoric. Moreover, in the more dramatic solo music, even more than in the comparable parts of *Conchita*, he too often seems to have been affecting more emotion than he felt.

Zandonai's postwar operas on the whole show little fundamental advance on *Francesca*, despite incidental new departures: *Giulietta e Romeo* is an especially direct, though inferior, successor to the earlier work. In *I cavalieri di Ekebù*, however, the strange libretto served both as a safeguard against the worst sort of rhetoric and as an intermittent stimulus to break new ground: the 'theatre band' music in Act 2 even introduces stark parallel minor 2nds, minor 9ths etc. comparable with those in Puccini's *Turandot*. Such harmonic explorations were not developed further in Zandonai's last operas, which show signs, rather, of a return to simplicity: *Giuliano*, with its Oedipus-like plot and its 'mystical' prologue and epilogue, adapts the manner of Francesca in more subdued and contemplative terms; while *La farsa amorosa* attempts, not altogether convincingly, to revive something of the spirit (rather than the letter) of *opera buffa*.

Zandonai's instrumental music, which has usually had less than its due share of attention, includes several works inspired by his native Trentino. In descriptive pieces like these his picturesque sense could achieve a purer expression than is usually possible in a dramatic context, though the variegated orchestration cannot disguise the slenderness of some of the ideas. However, the *Concerto andaluso*, whose quasi-Spanish material is presented in neatly neo-Scarlattian terms (enhanced by a prominent harpsichord in the small orchestra), has abundant melodic life: this is probably Zandonai's best instrumental composition, embodying in a light, compact form the neoclassical spirit evident in *La farsa amorosa*.

WORKS
(selective list)

THEATRE

La coppa del re (op, l, G. Chiesa, after F. von Schiller), 1906 or earlier, unperf., unpubd

L'uccellino d'oro (children's op, 3, G. Chelodi, after J.L. and W.C. Grimm), Sacco di Rovereto, spr. 1907, unpubd

Il grillo del focolare (op, 3, C. Hanau, after C. Dickens), begun 1905, Turin, Politeama Chiarella, 28 Nov 1908

Conchita (op, 4, M. Vaucaire and C. Zangarini, after P. Louÿs), Milan, Dal Verme, 14 Oct 1911; extract Notte a Siviglia arr. concert perf. 1933

Melenis (op, 3, M. Spiritini and Zangarini, after L. Bouillet), begun 1908, Milan, Dal Verme, 13 Nov 1912

Francesca da Rimini (op, 4, G. D'Annunzio, cut by T. Ricordi, after Dante: *Inferno*), Turin, Regio, 19 Feb 1914

La via della finestra (op, 3, G. Adami, after E. Scribe), Pesaro, Rossini, 27 July 1919; rev. in 2 acts, Trieste, Verdi, 18 Jan 1923; Piccola suite agreste arr. concert perf. 1929

Giulietta e Romeo (op, 3, A. Rossato and M. Bandello, after L. da Porto and N. d'Atri), Rome, Costanzi, 14 Feb 1922; extracts Danza del torchio e cavalcata arr. concert perf. 1921

I cavalieri di Ekebù (op, 4, Rossato, after S. Lagerlöf), Milan, Scala, 7 March 1925

Giuliano (op, prol, 2, epilogue, Rossato, after J. da Varagine and G. Flaubert), Naples, S Carlo, 4 Feb 1928

Una partita (op, 1, Rossato, after Dumas *père*), Milan, Scala, 19 Jan 1933

La farsa amorosa (op, 3, Rossato, after P.A. de Alarcón), Rome, Opera, 22 Feb 1933

Il bacio (op, 3, Rossato and E. Mucci, after G. Keller), 1940–44, inc., 2 completed acts perf. RAI, 10 March 1954

Other works: Ajax (incid music, Sophocles), Syracuse, 1939, orch suite (1940); film music

OTHER WORKS

Orch: early pieces, unpubd; Serenata medioevale, vc, hp, 2 hn, str, 1909; Terra nativa, 2 suites: Primavera in Val di Sole, 1914–15; Autunno fra i monti (Patria lontana), 1917–18; Conc. romantico, vn, orch, 1919; Ballata eroica, 1929; Fra gli alberghi delle Dolomiti, 1929; Quadri di Segantini, 1930–31; Il flauto notturno, fl, small orch, 1932; Spleen, vc, small orch, 1934; Conc. andaluso, vc, small orch, 1934; Colombina, ov., 1935; Rapsodia trentina, 1936; Biancaneve, perf. 1940

Vocal-orch: Il ritorno di Odisseo (G. Pascoli), S, T, chorus, orch, 1900–01, unpubd; Il sogno di Rosetta (Pascoli), S, T, female chorus, orch, 1902, reorchd 1937, unpubd; O Padre nostro che ne' cieli stai (Dante), male chorus, orch, 1909; Ave, o Maria, female chorus, str, hp, triangle, 1909; Vere novo (D'Annunzio), Bar, orch, 1912; Casa lontana, T, orch, 1939 [from film Un passo nella notte]; La ballata del Messimerit, T, chorus ad lib, orch, 1942

Other inst works: Trio-Serenata, pf trio, 1943; few other chbr pieces, most of them early or small; 12 band pieces; kbd pieces; arrs. of music by J.S. Bach, Catalani, Rossini, Schubert, Schumann, Tartini, etc.

Other vocal works: Messa da requiem, chorus, 1915; other church music, most composed before 1910; other choral pieces, incl. some patriotic works; *c*30 songs with pf

Principal publisher: Ricordi

For fuller lists see Ziliotto (1923), 21–2; 'Riccardo Zandonai' (1931), 19–21; Bonajuti Tarquini (1951), 281ff; Rizzoli-Ricordi (1972)

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B. Ziliotto: *Francesca da Rimini: guida attraverso il poema e la musica* (Milan, 1923)

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G. Cetrangolo: *Lo 'Stabat mater' di Jacopone da Todi e il prologo del 'Giuliano' di Arturo Rossato, nei riferimenti delle rispettive composizioni di G. Rossini e R. Zandonai* (Pesaro, 1941)

V. Bonajuti Tarquini: *Riccardo Zandonai nel ricordo dei suoi intimi* (Milan, 1951)
G. Barblan, R. Mariani and others: *A Riccardo Zandonai* (Trent, 1952)
A. Damerini: 'Le musiche non teatrali di Zandonai', *La Scala*, no.59 (1954), 17–20 [also articles by A. Toni, 9–11, and R. Paoli, 13–15]
T. Zandonai Tarquini: *Da 'Via del paradiso' al n.1 (ricordi vicini e lontani)* (Rovereto, 1955)
B. Becherini: 'Dal teatro alla produzione sinfonica di Riccardo Zandonai', *Immagini esotiche nella musica italiana*, Chigiana, xiv (1957), 87–99
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A. Porter: 'Musical Events: Wagnerismo', *The New Yorker* (31 March 1973); repr. in A. Porter: *A Musical Season* (New York and London, 1974), 209–13 [on *Francesca da Rimini*]
B. Cagnoli: *Riccardo Zandonai* (Trent, 1978, 2/1983)
Riccardo Zandonai: Rovereto 1983
F. Nicolodi: *Musica e musicisti nel ventennio facista* (Fiesole, 1984)
Quaderni zandonaiani (1987–9)
J. Maehder: 'The Origins of Italian Literaturoper: *Guglielmo Ratcliff, La figlia di Iorio, Parisina* and *Francesca da Rimini*', *Reading Opera*, ed. A. Groos and R. Parker (Princeton, NJ, 1988), 92–128
A. Bassi: *Riccardo Zandonai* (Milan, 1989)
Riccardo Zandonai nel 50° della morte: Rovereto 1994
K.C. Dreyden: *Riccardo Zandonai* (Frankfurt, 1999)

JOHN C.G. WATERHOUSE/R

Zandt, Marie van. *See* VAN ZANDT, MARIE.

Zanella, (Castore) Amilcare (*b* Monticelli d'Ongina, Piacenza, 26 Sept 1873; *d* Pesaro, 9 Jan 1949). Italian composer, conductor and pianist. He studied with Bottesini and others at the Parma Conservatory. In 1890 he first conducted the orchestra of the Teatro Regio di Parma. From 1893 to 1900 he was in South America, at first as substitute conductor in Marino Mancinelli's opera company, then independently as a pianist. He directed the Parma Conservatory (1903–5) and the Liceo Musicale, Pesaro (1905–40).

Some of Zanella's earlier pieces were considered adventurous in their day, especially in their rhythmic freedom: the intriguing *Due studi* op.44 dispense entirely with bar-lines, as do the opening and closing sections of the evocative, Leopardi-inspired *Il passero solitario*. Moreover his unpublished compositions of the period include some (mostly piano pieces gathered under the general title *L'arte del fare il nuovo* and described as 'composizioni burlesche, avveniristiche') which were deliberately freakish, with nonsense titles paralleling those of Satie. Later he became, on the whole, more staid and conformist – overproductive and often lapsing into a rather prolix academicism, out of touch with contemporary trends. Even the would-be-modish *Rondò-jazz da concerto* shows no understanding whatever of jazz idioms. Only three of his operas ever reached the stage. *Aura* and *La sulamita* suffer from unconvincing librettos, and the music of the latter especially lacks dramatic tension. Only in *Il revisore*, which won albeit ephemeral success in both Germany and Italy, did Zanella create something with real theatrical vitality, showing clear signs of the bizarre sense of humour that had been evident in the early piano pieces.

WORKS
(*selective list*)

STAGE, ORCHESTRAL AND VOCAL-ORCHESTRAL

Stage: Aura (op, Haydée [I. Finzi], Pesaro, Rossini, 27 Aug 1910; La sulamita (op, 3, A. Lega, after Bible: *Song of Solomon*), Piacenza, Municiple, 11 Feb 1926; Il revisore (Il trappolone) (op, Lega, after N.V. Gogol: *The Inspector General*), 1938, Trieste, Verdi, 20 Feb 1940; 4 other ops, ballet, all unperf., some apparently never orchd
Orch: Conc. sinfonico, pf, orch, 1897–8; Fede, sym. poem, 1901; Sym. no.1, e, op.24, 1901; Fantasia e grande fugato sinfonico, op.25, pf, orch, 1902; Vita, sym. poem, 1907; 2 pezzi, op.58: Lacrymae rerum, Umoresca [arr. from pf pieces], also arr. hp, str; Fantasia sinfonica, 1918; Sym. no.2 (Sinfonia fantastica), A, op.76, 1919; Edgar Poe, sym. impression, ?1921; Poemetto, vn, orch, 1922; Elegia e momento frenetico, keyed xyl, str, 1923; smaller pieces
Vocal-orch: Panteismo, op.53 (G. Carducci), T, orch, ?1908; I due fanciulli, op.75 (G. Pascoli), chorus, str, pf, org, 1918; Il racconto del figlio, 1v, orch, 1927; L'infinito (G. Leopardi), T, chorus, orch, 1929; Alla Madonna della neve (M. di Savoia), 1v, chorus, pf, org, orch, 1930; Rapsodia dei canti di trincea, male chorus, orch, 1932; Felix mater, chorus, orch, 1934; other pieces

OTHER WORKS

Chbr: Pf Trio no.1, e, op.23, 1899; Brass Qt, op.30, 3 tpt, trbn; Nonet, op.45, fl, ob, cl, bn, pf qt, db, 1906; Str Qt no.1, A, op.62, 1918; Pf Qnt, op.64, 1917; Sonata, f♯, op.71, vn, pf, 1917; Sonata, A, op.72, vc, pf, 1917; Str Qt no.2, d, 1924; Pf Trio no.2, g, 1928; Preludio drammatico e danza dei fiori, db, pf, 1928; Intermezzi per il Macbeth di Shakespeare, op.94, pf qt, db, also orchd; smaller pieces, some with unconventional scoring (3 hps; 2 fl, 2 hps, hpd; 6 vc; etc.)
Pf: Sonata drammatica, op.5, 1890; Il passero solitario, 1898; L'arte del fare il nuovo: pezzi stupidi e nuovi, ?*c*1902 [incl. Danza senile di un fanciullo precocemente invecchiato, Lotta tumultuosa fra l'acido solforico e il marmo, Passeggiata di un pazzo nel giardino del manicomio]; 2 studi (amaritmiche), op.44 (1906); 2 leggende, op.47 (1912); Introduzione e fuga a 2 soggetti, op.67, 1915–16; Lacrymae rerum, Umoresca, op.58, 1915–16, orchd; Sonata, e♭, op.70, 1917; Poema fantastico, op.90 (1937); Jota da concerto, op.91 (1938); Rondò-jazz da concerto, op.92 (1939); *c*30 other works
Sacred: Messa di Requiem, op.63, 3 male vv, org, 1915; De profundis, unison vv, str qt, org, hp (1950); other pieces
Other works: choral pieces, most of them unacc. or with pf [incl. Canone enigmatico cancherizzato, scorbutico e antivocale, 4vv]; songs; band pieces; arrs. of Rossini and others

Principal publishers: Bongiovanni, Carisch, Giuliana (Trieste), Ricordi, Sonzogno

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A. Dioli and M.F. Nobili: *La vita e l'arte di Amilcare Zanella* (Bergamo, 1941)
Cronaca musicale [Pesaro], new ser., i/1 (1963) [Zanella issue, incl. list of works and bibliography]
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F. Bussi: 'Amilcare Zanella musicista piacentino (1873–1949) emulo di Busoni e paladino di Rossini, vent'anni dopo', *Studi storici in onore di Emilio Nasalli Rocca* (Piacenza, 1971), 83–121
A. Dioli: *Girolamo Frescobaldi principe degli organisti – Amilcare Zanella: nonetto op.45, Il revisore* (Bologna, 1971)

JOHN C.G. WATERHOUSE/R

Zanelli (Morales), Renato (*b* Valparaiso, 1 April 1892; *d* Santiago, 25 March 1935). Chilean baritone, later tenor. He studied in Santiago as a baritone and made his début there in 1916 as Valentin (*Faust*). He was engaged by the Metropolitan in 1919, making his début as Amonasro. In 1923 he went to Italy and was advised to change his voice to tenor; after a year's intensive study he made his tenor début at Naples as Raoul (*Les Huguenots*). He became a noted exponent of dramatic roles; in 1926 he sang Otello for the first time in Turin, following it with Lohengrin. In 1928 he made his Covent Garden début as Otello, an interpretation of historic power. In the next few years he became the leading Wagnerian tenor in Italy and sang Tristan, Lohengrin and Siegmund. In 1930 he created the leading tenor role in Pizzetti's *Lo straniero* in Rome.

Extracts of his Otello on disc confirm his power in the role; other recordings, made early in his career, show his beauty of tone and line as a baritone.

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J.B. Steane: *Singers of the Century* (London, 1996), 51–5

HAROLD ROSENTHAL/ALAN BLYTH

Zanési, Christian (*b* Lourdes, 22 May 1952). French composer. After studying for two years in the music department of Pau University, he entered the Paris Conservatoire in the electro-acoustic music class of Pierre Schaeffer and Guy Reibel (1974–6). In 1977 he became a member of the Groupe de Recherches Musicales, where he gained experience as a director and producer of radiophonic transmissions. He has composed music for the theatre, the cinema and dance, as well as acousmatic works for the concert hall. His interest in transforming sound material, concrete sound in particular, is exemplified in *Courir* (1989), which involves a microphone placed in the mouth of a runner to capture different rhythms of respiration; this raw material is then processed and reworked in the studio. *Grand bruit* (1990) is based on the sounds of the Paris Métro as recorded on the same daily journey. *Arkhéion, les mots de Stockhausen* (1995) and *Arkhéion, les voix de Pierre Schaeffer* (1997) are works written in tribute to the two composers, one being an example of electronic music, the other of *musique concrète*.

WORKS

for 2-track tape unless otherwise stated

Eclisses, 1978; La nuit rebis, 1979; Trois devinettes à écouter pendant l'orage, 1980; D'un jardin à l'autre, 1982; Stop! L'horizon, 1983; L'intime, 1985; La traversée, 1986; Profil désir, 1988; Courir, 1989; Grand bruit, 1990; Intérieur nuit, 1991; Cello, vc, 2-track tape, 1993; Arkhéion, les mots de Stockhausen, 1995; Toto-Valse, 1996; Arkhéion, les voix de Pierre Schaeffer, 1997; Jardin public, 1997

Principal recording companies: INA-GRM, Metamkine

BRUNO GINER

Zanetti. *See* ZANNETTI family.

Zanetti, Francesco. *See* ZANNETTI, FRANCESCO.

Zanetti [Zannetti], **Gasparo** (*fl* Milan, 1626–45). Italian music editor and violinist. He contributed two-part reductions of a three-voice canzona by G.D. Rivolta and one for four voices by G.F. Cambiago to the local collection *Flores praestantissimorum virorum* (RISM 1626[5]). He probably played and taught the violin, since his only work is *Il scolaro ... per imparar a suonare di violino, et altri stromenti* (Milan, 1645), a collection of dances in four parts (mostly violin, two violas and cello) for learning the violin. Each dance is accompanied by an intabulation which prescribes the fingering (all in first position) for the four players and also gives bowing indications by means of the letters 'P' and 'T', which according to Francesco Rognoni Taeggio (*Selva di varii passaggi*, Milan, 1620/*R*) stand for 'pontar in sú' (upbow) and 'tirare in giù' (downbow); the bowings occur at the beginnings of pieces and sometimes later as well. The dances, some of them traditional ones such as the *Girometta* or the *Aria del gran duca*, are by various composers, who are not named in the print; some, in accordance with a custom of Lombard origin, bear the names of Milanese aristocratic families or musicians (e.g. Rolla, Lomazzo).

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GIUSEPPINA LA FACE

Zanetti, Gerolamo (*fl* 1679–92). Italian writer on music, composer and violinist; he may have been a relation of Gasparo Zanetti. He published a treatise, *Consideratione sopra una questione nata, se alcune note poste nella chiave di F.fa ut grave . . . siano autentiche o placali* (Milan, 1680), which includes two two-part ricercares using the same subject. His only other known works are three florid solo motets (two in RISM 1681[1] and one in 1692[1]).

GIUSEPPINA LA FACE

Zanettini, Antonio. *See* GIANNETTINI, ANTONIO.

Zanetto [Joannetto] **da Montichiaro (Micheli)** [de Michaelis] (*b* 'Roma de Monteclaro', 1489–90; *d* Brescia, 26 April 1560–12 Aug 1561). Italian viol and violin maker. His instruments are the earliest extant examples of the Brescian school. G.M. Lanfranco (*Scintille di musica*, Brescia, 1533) praised the work of 'Zanetto Montechiaro'. He is variously recorded in Brescian city records from 1527 as 'Joannettus de li violettis', 'magister a liriibus', 'magister a violonis et violis' and 'di liuti'. He was excused from duty in the register of night guards of 1549–50 because he had reached the age of 60. An almost perfectly preserved six-string viol with its original label 'Zanetto in Bressa' is in the Musée Royal of the Brussels Conservatory, and shows this maker to have been an excellent designer and craftsman. A smaller viol, from Bisiach, also has its label and is in the Shrine to Music Museum, Vermillion, South Dakota. Several other instruments are attributed to him. Zanetto is a very important figure in the early history of the violin. He is the earliest violin maker about whom sufficient documentation exists to draw a picture of his life and work.

His son, Peregrino [Pellegrino] Micheli (*b* Brescia, *c*1520; *d* Brescia, 1606–20 July 1609), was also a fine maker. He is recorded as a maker of 'viole, lire, cittare, lauti et altri instrumenti'. A tenor viola with the label 'Peregrino f[ilius]. q[uondam]. m[agistro]. Zanetto' in Brescia is in the Shrine to Music Museum, and a bass viol with a carved scroll and an unusual body shape in the Musée de la Musique, Paris, is attributed to him. His three sons, Giovanni (*b c*1562; *d* after 1619), Battista (*b c*1568; *d* before 1615) and Francesco (1579–1615), worked with him.

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CHARLES BEARE/UGO RAVASIO

Zang, Johann Heinrich (*b* Zella St Blasii, nr Gotha, 15 April 1733; *d* Würzburg, 18 Aug 1811). German composer and organist. He was probably a pupil of J.S. Bach

in Leipzig in 1748–9; he spent some time in Coburg and took lessons from J.K. Heller before working as a clerk in Banz and organist at Schloss Hohenstein, near Coburg. In 1751–2 he was Kantor at Walsdorf near Bamberg, and then Kantor in Mainstockheim. Most of his music is lost; but his own writings make clear that he composed two complete cycles of cantatas for the church year and some keyboard music. The style of the surviving cantatas is typical of the generation after J.S. Bach, with recitatives and de capo arias, little choral polyphony and a preference for madrigalian poetry rather than biblical or chorale texts. Zang edited the collection *Singende Muse am Mayn* under the pseudonyms 'Forceps' in Würzburg and 'Ighnaz' in Nuremberg (both 1776). His *Der vollkommene Orgelmacher oder Lehre von der Orgel und Windprobe*, first published in Nuremberg in 1804 (later editions 1810 and 1829), provides an interesting insight into the preferred organ sound at the turn of the century. Zang favoured fundamental stops, rejecting Quint and Tierce stops alone or in combination; he largely abandoned the *Werkprinzip* and used the pedal division exclusively for the bass part, though the specifications that he quotes in his examples are more traditional.

WORKS

?100 church cants., incl.: Also hat Gott die Welt geliebet, S, S, T, B, SATB, 2 bn, 2 hn, timp, str, bc, 1756; Mache dich auf, werde licht, B, SATB, 2 hn, timp str, bc, 1756; Machet die Thore weit!, S, A, T, B, SATB, 2 hn, str, bc, 1758; Halleluja! der Sieg ist da, T, B, SATB, 2 hn/tpt, timp, str, bc, 1759; Es ist nur ein Gott, S, T, B, SATB, 2 hn, timp, str, bc, 1771; Nach dem Ungewitter lässest du die Sonne wieder scheinen, S, A, T, B, SATB, str, bc, 1774; Denen zu Zion wird ein Erlöser kommen, S, A, T, B, SATB, str, bc, 1777: all in *D-Mbs*; others lost

Kbd: 6 sonatas; 12 trios, org with obbl pedal: all lost

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JOHANNES HEINRICH

Zange, Nikolaus. *See* ZANGIUS, NIKOLAUS.

Zängel [Zanggel, Zenngel, Zänckl], **Narcissus** (*b* Augsburg, *c*1555; *d* after 1607). German composer. His father may be identified with Narcissus Zänkl from Murnau, Bavaria, who matriculated from Ingolstadt University on 1 June 1539 and who copied the 1543 part of the manuscript *D-Mu* 326. Zängel was a chorister under Lassus in the Bavarian court chapel at Munich in the early 1570s. In 1573 he visited France, presumably to study; his journey was financed by the Munich establishment. On his return he became organist at the Premonstratensian abbey of Roggenburg in Upper Swabia, and about 1585 he was chamber musician to Jakob Fugger at Augsburg. In 1590 he became Kapellmeister at the court of Count Eitelfriedrich IV von Hohenzollern-Hechingen, then served at Sigmaringen during the period 1596–8, before returning to Hechingen, where he supervised the lavish musical entertainments in connection with the marriage of the count's heir, Johann Georg. Nothing definite is known of his life following his resignation from Hohenzollern service in 1599, though he may have moved to Vienna, since he dedicated from there his only known collection of music, *Cantiones sacrae, quas vulgo Missas appellant* (Vienna, 1602). It comprises six parody masses which are typical products of their time, including both counterpoint in 16th-century style and more progressive features: a bold use of homophony, some tentative word-painting and antiphonal groups of contrasting voices. The links between the various mass sections, which arise from the parody technique, are apparent in both melody and bass lines. Zängel's only other extant works are a five-part motet (in RISM 1604[7]) and a mass for five voices and continuo (in 1628[2]); a number of other works have doubtless been lost.

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A. LINDSEY KIRWAN/CLYTUS GOTTWALD

Zanger, Johann (*b* Innsbruck, ? after 31 Oct 1517; *d* Brunswick, 5 April 1587). Austrian theologian and music theorist. From 1523 or 1524 he was a chorister in King Lajos II of Hungary's court chapel in Buda under the direction of Thomas Stoltzer. In 1526 he fled to Vienna with the widowed Queen Mary's retinue and was accepted in Ferdinand I's Hofkapelle in 1527. According to his own writings he received his musical training there from Heinrich Finck, Arnold von Bruck, Stephan Mahu and Johann Langkusch, and he also met Erasmus Lapicida. In August 1536 he entered the arts faculty of Vienna University; he continued his studies in Prague in 1540 and in the law faculty of Cologne University. After travelling through Germany and Brabant he returned to Innsbruck in 1542 as a tutor for the sons of noblemen. In the same year he moved to Wittenberg where he taught music at the university and studied Protestant theology there. In 1545 he settled in Brunswick where Philipp Melanchthon had procured for him the post of Kantor at the school of St Martin. In Brunswick he held various posts both in the schools and in the church, and was considered an impressive preacher and a skilful church politician. In Torgau in 1576 he played a decisive role in the preparation of the *formula concordiae*. His widely disseminated music primer *Practicae musicae praecepta* (Leipzig, 1554), in its coverage of psalm tones and mensural notation, includes musical examples from composers such as Ockeghem, Brumel, Josquin and Thomas Sporer. Intended for use in the school system in Brunswick, this treatise also relates Zanger's experiences in Ferdinand's Hofkapelle and provides records of conversations between chapel masters.

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OTHMAR WESSELY/WALTER KREYSZIG

Zangius [Zange], **Nikolaus** (*b* Mark Brandenburg, possibly at Woltersdorf, nr Königswusterhausen, *c*1570; *d* Berlin, *c*1618). German composer and court official. He is first heard of in 1597, when he was Kapellmeister to Prince-Bishop Philipp Sigismund of Brunswick-Wolfenbüttel at Iburg, near Osnabrück. In 1599 he went to Danzig, first as deputy to the Kapellmeister of the Marienkirche, Johannes Wanning, who was then a sick man, and shortly afterwards as his successor. In order to escape from plague-ravaged Danzig he obtained a long leave of absence in 1602, and until the end of 1605 he was an official at the imperial court in Prague. Only in 1607 did he return to Danzig, and even then only for a short time, for he was soon staying briefly at Stettin before returning to Prague, where he resumed his court duties in 1610. Finally, in 1612 he moved to Berlin as Kapellmeister to the Elector of Brandenburg, in succession to Johannes Eccard. He was joined there by several members of the Prague establishment, and during his few years in office he did much to raise musical standards. He is important as a composer for his sacred, and especially his secular, ensemble songs, which were highly esteemed by his contemporaries. Although he also on occasion cultivated the older polyphonic style, he was one of the first composers, particularly in north Germany, to adapt the Italian villanella style to German usage. His three three-part collections, the first of which was twice reprinted, are evidence of his achievements in this genre. His Gesellschaftslieder are also highly successful. A specially notable piece is the inventive five-part quodlibet *Ich will zu land ausreiten* from his 1597 collection, which probably served as a model for Melchior Franck's farrago *Kessel, Multer binden* (in his *Grillenvertreiber* of 1622), the most famous example of the genre at that period.

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Harmonia votiva pro felici fato, 6–8vv (Bautzen, 1602); 1 motet ed. F. Kessler, *Danziger Kirchen-Musik* (Neuhausen-Stuttgart, 1973)
Kurtz weilige newe teutsche weltliche Lieder, 4vv (Cologne, 1603)
Nobili eximio . . . viro, Dn. Georg. Sebisch . . . vota secunda concentu musico pro honorario nuptiarum . . . 17. Oct . . . 1606, 6vv (Breslau, 1606)
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Magnificat secundi toni, 6vv (Prague, 1609)
Ander Theil deutscher Lieder, 3vv (Vienna, 1611)
Andreae Bodenstein . . . nuptias celebraturo, ?4vv (Breslau, 1611)
Cantiones sacrae, 6vv (Vienna, 1611)
Dritter Theil newer deutscher weltlicher Lieder, 3vv (Berlin, 1617)
Lustige newe deutsche weltliche Lieder und Quodlibeten, 5, 6vv (Berlin, 1620)

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WALTER BLANKENBURG/DOROTHEA SCHRÖDER

Zani, Andrea (*b* Casalmaggiore, nr Cremona, 11 Nov 1696; *d* Casalmaggiore, 28 Sept 1757). Italian composer and violinist. He was taught the violin by Giacomo Civeri and later by Carlo Ricci. An invitation from Antonio Caldara, who had met him while passing through Casalmaggiore, took him to Vienna, where he became a well-known virtuoso and teacher without, however, obtaining an official position in the service of the imperial court. In 1738 he returned to Casalmaggiore for good, except for occasional appearances as a soloist in neighbouring cities. Two distinguished pupils of his were Valentino Majer of Mantua and Domenico Ferrari of Cremona.

It has been suggested that Zani became acquainted with Vivaldi during the latter's sojourn at Mantua during 1718–20. Certainly his earlier works (up to op.4) are remarkably Vivaldian in form and idiom, though the frequency of appoggiaturas (especially short appoggiaturas) provides a foretaste of a second, *galant* phase beginning in the 1730s, in which 'Venetian' extravagances yield to a more cantabile manner. The Fonds Blancheton (*F-Pc*) includes, among other works by Zani, six trios, which, if genuine, represent a third, pre-Classical phase. (After Zani's return to Casalmaggiore his works were published in Paris, then approaching the heyday of its pre-eminence as a publishing centre; it is therefore conceivable that the trios were sent there late in his life for possible publication as a set.) The sonatas and concertos surviving in print show him to be an accomplished and fairly inventive composer.

WORKS

op.
1 [12] Sonate da camera, vn, b (Casalmaggiore, 1727, 2/*c*1740 as op.3); extract in Corrette
2 6 sinfonie da camera e altretanti concerti da chiesa, 2 vn, va, b (Casalmaggiore, 1729, 2/*c*1737 as op.1); extract in Corrette
3 [see op.1]
4 Concerti 12 a quatro con suoi ripieni (Vienna, by 1735, 2/*c*1741 as op.2)
5 Sonate 12, vn, b, intitolate Pensieri armonici (Vienna, 1735)
6 [6] Sonate, vn, b (Paris, *c*1740)

Sonata in Thompson's Six Sonatas, 2 vn, vc, bc (hpd) (London, 1764)
3 fl concs.; 1 fl sonata: all *D-KA*; vn concs., *Dl*, *F-Pc*, *GB-Mp*; trios, 2 vn, bc, and sinfonias: all *F-Pc*

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R. Monterosso: 'Medaglioni di musicisti lombardi, Andrea Zani', *Musicisti lombardi ed emiliani* (Siena, 1958)

MICHAEL TALBOT

Zanibon. Italian firm of publishers. It was founded at Padua in 1908 by Guglielmo Zanibon (*b* Padua, 5 Oct 1878; *d* Padua, 21 April 1966). After studying music in his native city he moved to New York, where in 1903 he founded the periodical *The Mandolin*. He played the double bass with various touring companies until Cleofonte

Campanini appointed him general secretary and librarian to the orchestra of the Manhattan Opera House. Back in Padua in 1908, he associated himself with Alessandro Parisotti and managed a small music publishing house, of which he then took sole control, calling it 'Edizioni Zanibon'. He worked with many well-known musicians, among them Marco Enrico Bossi and Dallapiccola. His large output included sacred music, instrumental and polyphonic works and Italian music of the 17th and 18th centuries. At his death the management of the house passed to his adopted son Guglielmo Travaglia Zanibon (*b* 23 Dec 1920), who paid particular attention to the classical guitar repertory, early Italian music (notably for keyboard, Urtext editions), contemporary composers (Bettinelli, Margola and Luciane Chailly) didactic works and books on music. In 1992 the 'Edizioni Zanibon' moved to Milan and was incorporated in the Ricordi Group, keeping on the publication of Boccherini's works in: *Luigi Boccherini: Edizione critica delle opere*, ed. A. Paris (Padua, 1977–). The Zanibon catalogue contains about 7000 items.

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MARIANGELA DONÀ

Zani de Ferranti, Marco Aurelio (*b* Bologna, 23 Dec 1801; *d* Pisa, 28 Nov 1878). Italian guitar virtuoso and composer. When he was 12, he heard Paganini and took up music, learning the violin, which he abandoned for the guitar four years later. In 1820 he went to Paris, where he gave guitar lessons, had some compositions published and gave his first concert, but attracted little notice. He then became librarian to Senator Miatleu in St Petersburg, and later secretary to Prince Naryshkin; he gave concerts and more of his compositions were published, but in 1824 was expelled because of his political involvement. He subsequently lived in Denmark, Hamburg, Brussels, Paris and London, and in 1827 settled in Brussels. There he laboriously perfected what he called the art of 'sustaining notes on the guitar'. He made his improved technique public in 1832, to considerable acclaim; in 1834, when he was championed by Fétis, his career began to flourish, and he was appointed honorary guitarist to the King. Paganini declared him superior to all other guitarists he had heard, and he toured the Netherlands, England and France with considerable success. Later his interests turned to literature: he published poetry, became a Dante scholar and started reviewing concerts, and in 1843 became professor of Italian at the conservatory in Brussels. He met and befriended the violinist Camillo Sivori and in 1846 went to the USA as his agent; he stayed for six months, giving concerts and having some of his music published. In 1855 he toured Italy with the soprano Euphemie Wittmann, whom he married, but who died during the tour. Ferranti returned to Paris, giving solo concerts as he travelled, a practice thought hitherto to have been exclusive to Liszt. In the 1860s he gradually abandoned his concerts for 'Dante lectures', readings which he gave in Paris, Brussels, London and Liverpool; he also twice returned to Italy, where he died. He composed more than 100 pieces for guitar, at least 50 songs and 48 *Mélodies bibliques* for violin, cello and piano. He also wrote several books, among them a noted commentary on Dante. Some of his works have appeared in modern editions (see Wynberg).

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MARC VAN DE CRUYS

Zaninus [Çaninus] **de Peraga de Padua** (*fl* mid- to late-14th century). Italian composer. He is possibly identifiable with a nobleman of that name who died in Padua in 1374. He wrote a three-voice ballata, *Se le lagrime antique*, which survives in the northern Italian fragment *I-ST* 14 (no.3; ed. in PMFC, x, 1977, p.130). The piece shows French influence, and is probably the work referred to in sonnet no.48 of Prudenzani's *Sollazzo*.

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KURT VON FISCHER

Zannatta, Domenico. *See* ZANATA, DOMENICO.

Zannetti [Zanetti]. Italian family of printers. They were active in the 16th and 17th centuries and three of them printed music in Rome. An early member of the family, Bartholomeo de Zanetti da Bressa, printed Pier Maria Bonini's treatise *Acutissime observationes* at Florence in 1520. His name gives the only indication of the probable origin of the family. The first music printer in the family was Luigi Zannetti, who worked at Rome between 1602 and 1606 and printed mostly sacred music by Agostino Agazzari, Antonio Cifra and their contemporaries. Bartolomeo, probably his son, appears to have taken over at once, for he began to produce music in 1607. Between 1618 and 1621 he was printing at Orvieto, where he produced two music books, but he later returned to Rome. His output was much larger than his father's and included music by most contemporary Roman composers and sacred music by other Italians. He published a series of anthologies of sacred works edited by Fabio Constantini (RISM 1614^3, 1616^1, 1618^3 and 1620^1, the last at Orvieto) and the first edition of Frescobaldi's *Ricercari et canzoni franzese* (1615). After his return to Rome, he published only one volume of music, by Tullio Cima. In 1638 Franceschо Zannetti published four volumes of music by Domenico Mazzocchi. He was probably related to Bartolomeo.

STANLEY BOORMAN

Zannetti [Zanetti], **Francesco** (*b* Volterra, 27 March 1737; *d* Perugia, 31 Jan 1788). Italian composer. He studied

composition with G.C.M. Clari in Pisa from 1750 to 1754, at the same time performing as a violinist and tenor in Lucca. In 1757 his training in opera began at the Conservatorio della Pietà dei Turchini in Naples, but he abandoned his studies after two years. His subsequent admission to the Accademia Filarmonica in Bologna (1760) indicates his preference for sacred and instrumental music over opera. From 1756 to 1762 he was *maestro di cappella* at Volterra and from 1762 to 1788 at Perugia Cathedral, where he composed a great deal of music, including many of his operas; he also worked as music director at the Teatro del Pavone and the Teatro dell'Aquila and occasionally acted as impresario at the Pavone in the 1770s, for works including Sacchini's *Alessandro nell'Indie*, Anfossi's *Quinto Fabio* and *L'incognita perseguitata* and Mysliveček's *Adriano in Siria*. Generally he adopted a strict, but elegant style, attentive to the innovations introduced by Gluck and completely freed from the Neapolitan school. As well as operas he composed cantatas and oratorios, unfortunately almost all now lost, and various instrumental works. In the instrumental pieces he attempted to fuse sonata form with a *galant* style, and there are clear influences from such composers as Nardini, Boccherini and Viotti.

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La contadina fortunata (farsetta, 2), Rome, Capranica, carn. 1771, *I-Rdp*
Le lavanderine (int, 2, F. Mari), Rome, Capranica, carn. 1772, *D-Dl*, *F-Pn*; as Die Wascherinnen, Dresden, 1779, *D-Bsb*, 3 songs (Leipzig, 1780)
Sismano nel Mogol (os, 2, G. De Gamerra), Livorno, S Sebastiano, 27 Dec 1775
Le cognate in contesa (dg, 2, E. Argolide), Venice, Giustiniani, aut. 1780, *Dl*, *I-Fc*, *Tf* (as Le due cognate in contesa)
Artaserse (os, 2, A. Zeno and P. Pariati), Treviso, Onigo, aut. 1782
Gismondo da Mendrisio, aria *Nc*
Il figlio del Signor Padre, ?unperf.

ORATORIOS

Il pianto di penitenza espresso dal Santo Re Davidde nel Salmo L (Florence, 1773)
Lost: La morte di S Ottaviano protettore della città di Volterra, Volterra, 1761; Il sacrificio di Giefte, Città di Castello, 1764; La Giustizia e la Pace concordi, Perugia, 1765; Se più giovi la pietà alle lettere, o le lettere alla pietà, Città di Castello, 1765; Il trionfo della virtù, Perugia, 1767; La Davide in Efrata, Perugia, 1769; Isacco figura del Redentore, Perugia, 1769; Salomone esaltato al trono, Firenze, 1775; Il trionfo di Giuda Maccabeo, Arezzo, 1779

OTHER VOCAL

Liturgical: Masses, Requiem, ants, hymns, lits, Mags, motets, offs, psalms, *D-Bsb*, *I-Baf*, *Bc*, *Fc*, *PIp*, *PS* and others
Cantata a 4 voci, Volterra, 1759; Cantata a 2 voci, Perugia, 1763, lost

INSTRUMENTAL

6 trios, 2 vn, bc, op.1 (Paris, 1761), 5 repr. in 6 Sonatas, op.3 (London, *c*1764); 6 Sonatas, 2 vn, bc, op.1 (London, 1762), arr. hpd, vn acc. (London, *c*1770); 6 Qnts, 3 vn, vc, bc, op.2 (London, 1763); 6 Sonatas, 2 vn, bc, op.4 (London, *c*1770); 6 trios, 2 vn, vc, op.1 (Paris, Florence and Perugia, 1767); 6 trios, vn, va, vc, op.2 (Perugia, 1782); 6 Solos, vn/fl, bc (London, *c*1764); 6 trios, 2 fl/vn, bc (London, *c*1771); 6 str qts (Perugia, 1781); Concertino, 2 fl, orch, *I-Ac*; 6 fugues, org, *PEsp*; 2 sonatas, org, *PEsp*

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GALLIANO CILIBERTI

Zannetti, Gasparo. *See* ZANETTI, GASPARO.

Zannettini, Antonio. *See* GIANNETTINI, ANTONIO.

Zannoni [Zanoni], **Angelo Maria** (*b* Venice; *fl* 1710–32). Italian bass. He was for some years in the service of the Landgrave of Hesse-Darmstadt. His first known appearances were in Padua in 1710 and 1712, and in 1713 he sang at Ferrara in Albinoni's *Lucio Vero*. From December 1714 Zannoni spent five months in London, making his début at the King's Theatre as Argante in a revival of Handel's *Rinaldo* on 30 December. He appeared in the pasticcios *Lucio Vero* (26 February) and *Arminio* (26 March) and at two concerts in the Great Room (in James Street) on 9 and 16 May. At the first, for his benefit, he also played the bass viol. In 1716 he sang at Venice in two operas by Vivaldi and one by Chelleri, and in June and July 1718 in Orlandini's *Lucio Papirio* at Bologna and Padua. He was again at Venice in 1719–21, 1726 and 1732; in all he appeared in nine operas there. He is said to have worked in Germany, Vienna and France. There are three caricatures of him by A.M. Zanetti in the Cini collection (*I-Vgc*).

WINTON DEAN

Zanobi, Luigi. *See* ZENOBI, LUIGI.

Zanotti, Camillo [Ioannotus, Camillus; Cannatij, Camillus; Canotij, Camillus] (*b* Cesena, *c*1545; *d* Prague, 4 Feb 1591). Italian composer. The title-pages of some of his publications and a letter from Emperor Rudolf II of Habsburg indicate that he was from Cesena, and this is confirmed by various later historians. A document in the Archivio Capitolare, Cesena, states that he was *maestro di cappella* at Cesena Cathedral though, as the document is undated, it is not clear when he held this position or for how long. He became vice-Kapellmeister of Rudolf II's household on 1 August 1586 (as stated by Sartori, not on 31 August 1586 or 1587 as variously reported); details of the travelling expenses he received in 1587 indicate that he was called to the imperial court 'from the Netherlands'. He remained in Prague until his death. The only other evidence of his journeys is his reference, in the dedication of his third book of madrigals, to a stay in Conegliano, in the Veneto. He was much esteemed, to judge from his monthly salary of 25 guilders (which was above the usual level) and from the gratuities he received in 1587 and 1588 from the emperor, mainly in return for the dedication of madrigals and masses. His richly ornamented secular music belongs to the late 16th-century madrigalian tradition; the sacred music is characterized by a marked tonal orientation. His reputation is most evident from the number of his publications and the frequent reprinting of his works in anthologies.

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A. Smijers: 'Die kaiserliche Hofmusik-Kapelle von 1543–1619', *SMw*, vi (1919), 139–86, esp. 147
W. Pass: *Musik und Musiker am Hof Maximilians II.* (Tutzing, 1980)
A. and G. Vannoni: *Camillo Zanotti* (Florence, forthcoming)

WALTER PASS/GIULIA VANNONI

Zanotti, Giovanni (Calisto Andrea) (*b* Bologna, 14 Oct 1738; *d* Bologna, 1 Nov 1817). Italian composer. Nephew of Francesco Maria Zanotti, a noted Bolognese scientist and scholar, he studied with Martini in the late 1750s. Admitted to the Accademia Filarmonica in 1758, he was *principe* in 1764 and 1765. He became assistant *maestro di cappella* at S Petronio in 1761 and from 1774 to 1789 was *maestro di cappella* there. Although Zanotti composed sacred music almost exclusively, letters to Martini from F.A. Barberi and Paolo Sabbatini of Modena refer to the great success of his only opera *L'olimpiade*, performed there during Carnival. In 1774 and 1778 Zanotti was in Venice, employed by Count Carlo di Colloredo. When the Liceo Filarmonico was established in 1804, Zanotti was appointed piano professor, a post he held until 1812.

Burney heard a performance of Zanotti's *Dixit* at the annual concert of the Accademia Filarmonica in 1770 (a concert that was also attended by Mozart) and praised it extravagantly:

> There were all the marks of an original and cultivated genius. ... The accompaniments were judicious, the ritornels always expressing *something*, the melody was new and full of taste, and the whole was put together with great judgment, and even learning. In short, I have very seldom in my life received greater pleasure from music than this performance afforded me.

Examination of Zanotti's music does not corroborate Burney's enthusiastic judgment; he was a skilful, though conservative, composer in the style of the late 18th-century Bolognese school derived from Martini. Almost all his extant music is sacred, written for chorus, soloists and orchestra. Most of his works are in manuscript in the Bologna Conservatory library and the archives of S Petronio (others in *I-Baf*, *Bca*, *Fc*, *MAC*). (*BurneyFI*; *MGG1* (G. Vecchi) [with detailed list of works])

HOWARD BROFSKY

Zaparth, Jean. *See* JAPART, JEAN.

Zapf, Helmut (*b* Rauschengesees, Thuringia, 4 March 1956). German composer. After studying sacred music (1974–9) and working as a choirmaster and organist in Thuringia, he became a masterclass student of Katzer at the Akademie der Künste der DDR (1982–6). In 1986 he met the improvisatory musician Johannes Bauer, who was to have a lasting influence. From that time, improvisation of a lively, spontaneous and physical nature became common in his works, as well as spatial thinking; this is particularly notable in *Wandlungen* (1986), the *Dreiklang* compositions (1990–92) and *strumento dell arco* (1994). Traditional materials, such as forms of the Christian liturgy, and quotations from the music of Bach and Schoenberg, appear in his works as if refracted, presented so that the elementary characteristics of the material express something new. His awards include the Hanns Eisler Prize (1986), the Valentino Bucchi Prize (1987) and the Arts Advancement Prize of the Akademie der Künste, Berlin (1993).

WORKS
(*selective list*)

Inst: Fuge über A.S., org, 1978; Recitativo, ob, str qt, 1979; Toccata, org, 1979; Brechungen III, fl, str trio, 1981–5; Singender Mann, fl, 1982; Str Qt no.1, 1983–4; Concertino, orch, 1986; Venezianische Erinnerungen, orch, 1987; Zusammenklang I, 16 insts, 1987; organum, hp, perc, org, 1988; Psalmos, fl, hp, 1988; Zusammenklang II, 8 insts, 1988; rivolto, eng hn, va, db, 1989; 2+4, 6 perc, 1990; Dreiklang I–V: I, 2 b cl, db, 1990; II, 2 b cl, tuba, 1991; III, orch, 1992; IV, 2 db cl, b cl, 1992; V, pf, orch, 1992; Qt, solo db, va, 2 str qt, 1993; sound, str qt, 1993; être en vie, 6 perc, 1994; Herbst, accdn, va, 1994; Zwischentöne, 10 insts, 1994; Abendklänge, 11 insts, 1995 [after C.P. Baudelaire]; Contra-Punkte, fl, bn, va, pf, perc, 1995; DD und zurück, ens, 1995; Romanze, vn, pf, 1995; 3 zu 2 zu 1, 2 gui, 1995; air varié, ob, va ad lib, hp, 1996; Spiel, 6 young pfmrs, 1996; Denstedter Klanglandschaften, vn, org, 1997; drei, 7 young pfmrs, 1997; Frühling, accdn, hp, 1997; 3 Brechungen aus VII, cl, str trio, 1998; Sommer, cl, accdn, 1998

Vocal: Lukas Passion, solo vv, SATB, b cl, vn, org, 1980; Wie lieblich sind deine Wohnungen (Bible), SATB, 1988; Pater noster, 16-pt mixed chorus, 1990; Totentanz (R. Gerlach), spkr, 2 b cl, org, 1992; discantus I (E.-M. Kohl), Mez, vn, perc, org, 1997; discantus II – ex omni lapide, 3 S, 2 T, 3 B, fl, sax, hn, vn, va, 2 db, perc, 1997; magnificat (Bible: *Luke*), A, men's vv, vn, org, perc, 1997; conversion, S, fl, gui, perc, 1998

El-ac and multimedia: Wandlungen, trbn, tape, 1986; arpeggio, hp, tape, 1989; canzone, drum, live elecs, 1994; strumento dell arco, partita, inst, tape, 1994; canto dell aria, ob, tape, 1995; approximation, str trio, elec gui, tape, dancer and slide projections, 1996, collab. R. Schulze; vortex, installation, 1996; ombre per organo, org, tape rec, 1997; Denstedter Klanglandschaften II, vn, org, perc, tape, 1998; square, b cl, tpt, vn, db, tape, 1998

EVELYN HANSEN

Zaphelius [Zapfelius, Zapfl], **Matthias** [Matthäus] (*b* Styria, before 1550; *d* after 1572). Austrian singer and composer. In 1560 he enrolled at the University of Vienna and, until his voice broke in 1562, served as a chorister in the Emperor Ferdinand I's court chapel at Vienna. Later he studied under the Jesuits in the same city and in 1565 the payment of his bursary was extended for two more years. Immediately after completing his studies he probably joined the Graz court chapel of Archduke Karl II, where he served as tenor and master of the choristers. The Graz court accounts list him for the last time in these capacities in 1572.

He was a minor master in the later Spanish-Netherlandish style, as is shown by his eight motets in collections (RISM 1568[2], 1568[4], 1568[5]; 1 ed. in TM, xix, 1972) mainly of works composed by musicians at the Habsburg court. His three-section motet for five voices, *Veni Redemptor gentium* (ed. in TM, v, 1971) uses the plainsong melody as the cantus firmus; the counterpoint is dense and the melodic quality of the voices is notable.

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HELLMUT FEDERHOFER

Zappa, Francesco (*b* Milan; *fl* 1763–88). Italian cellist and composer. The dedication of his six trios for two violins and bass (London, 1765) shows that he had given the Duke of York, the dedicatee, music lessons in Italy (the

duke had been in Italy from late November 1763 to mid-1764). By 1767, the year of the duke's death, he had entered his service as *maestro di musica*, as shown by the title-page of his trio sonatas op.2. He then apparently took up residence in The Hague as a music master. He was still there in 1788, according to the place and date of a manuscript *Quartetto concertante* (in *D-Bsb*). He had a reputation among his contemporaries as a virtuoso and he toured Germany in 1771, playing in Danzig and, on 22 September, in Frankfurt. According to Mendel, he made another concert tour of Germany in 1781 (though this may be an error for 1771).

Zappa's writing is lyrical, but tends towards a seriousness of manner in which the *galant* elements are tempered by a Classical dignity. His works with obbligato cello demonstrate an easy familiarity with thumb position fingerings, slurred staccato bowings and idiomatic string crossing patterns.

WORKS

Duos: 6 Sonatas, kbd/hp, vn, as op.4a (Paris, n.d.); 6 duos (v, vc)/2 vn (Paris, n.d.)

Trio sonatas, 2 vn, b: 6 Trios (London, 1765), as op.1 (?The Hague, n.d.); 6 as op.2 (London, *c*1767); 6 as op.3 (Paris, n.d.); 6 as op.4 (London, n.d.); 6 sonates (The Hague, n.d.)

Other works: 6 kbd sonatas, op.6 (Paris, 1776), mentioned in *MCL*; 6 syms. (Paris, n.d.); 2 romances, 1v, pf, as op.4 (The Hague, n.d.); 27 pieces, 2 for pf, 5 for 1v, pf, op.11 (The Hague, n.d.); 2 Sonata à tre, v, vc obbl, b, ed. in Early Cello Series, xxiii (London, 1983); other works, *A-Wgm*, *D-Bsb*, *I-Mc*

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GUIDO SALVETTI/VALERIE WALDEN

Zappa, Frank [Francis] (**Vincent**) (*b* Baltimore, 21 Dec 1940; *d* Laurel Canyon, Los Angeles, 4 Dec 1993). American composer, rock musician and guitarist. His family moved to California in 1950, where Zappa played the drums and guitar in high-school bands with, among others, Don Van Vliet (later to become Captain Beefheart). He studied briefly at Chaffey College, Alta Loma, but left to write music for B-movies. In 1964 he formed his band the Mothers of Invention (originally the Soul Giants); the personnel changed frequently and Zappa disbanded the group in the 1970s to work with musicians selected for particular projects, including Ian Underwood (keyboards, saxophones, brass, guitar etc.), Ruth Underwood (percussion), George Duke (keyboards and trombone), Aynsley Dunbar (drums), Sugar Cane Harris (organ, electric violin and vocals) and Jean-Luc Ponty (violin).

The Mothers of Invention's first release was *Freak Out!* (Verve, 1966), which savagely parodied both corporate America and hippy counter-culture in such songs as 'Hungry Freaks, Daddy' and 'Who are the Brain Police?', culminating in 'The Return of the Son of Monster Magnet', an extended improvisation using avant-garde techniques. It was followed by *Absolutely Free* (Verve, 1967), the experimental orchestral album *Lumpy Gravy* (Verve, 1968), the parody of the Beatles' *Sergeant Pepper* in *We're Only in it for the Money* (Verve, 1968), and the doo-wop pastiches of *Cruising with Ruben & The Jets* (Verve, 1968). They developed a cult following on both sides of the Atlantic, having made their UK début in 1967, and Zappa was releasing on average two albums a year, a level he was to sustain throughout his career. He toured extensively, with a stage act involving props and interaction with the audience, and developed a system of hand signals which enabled him to initiate rapid switches of style, rhythm and tempo, lending a spontaneity to what were otherwise tightly-controlled structures. In 1970 Zappa performed *200 Motels* (U.A., 1971) for rock band and orchestra in Los Angeles at a contemporary music festival organized by Zubin Mehta, and the following year made a film of it: this is one of a number of Zappa large-scale multi-media projects.

Zappa's music is eclectic and draws freely on the popular music of the 1950s and early 60s, embracing rhythm and blues, rock and roll, doo-wop, middle-of-the-road ballads, the world of Hollywood film music and of TV advertisements, treating them as *objets trouvés*; at the same time it also draws on the soundworlds of Stravinsky, Ives, Varèse and Stockhausen, creating multi-layered textures and employing montage techniques and abrupt stylistic juxtapositions which have the effect of Brechtian alienation and Dadaist confrontation, as in *Burnt Weeny Sandwich* (Reprise, 1970) and *Over-Nite Sensation* (Discreet, 1973). Zappa wanted his music to achieve the autonomy associated with high art music while subversively working from within the popular music industry. In the 1980s this was accentuated by the increasing esteem in which Zappa was held as a serious composer, so that his performances and two albums with the London SO (*LSO: Zappa*, 1983–7) and with the Ensemble Intercontemporain (*The Perfect Stranger*, 1984) appear at the same time as his bizarre synthesizer recreations of pieces by his 18th-century namesake (1984). He set up his own record company (Barking Pumpkin) and, after lawsuits, gained control over the master-tapes of his albums released in the 1960s and 1970s by MGM/Verve. In his final decade he worked at his home studio, using a Synclavier synthesizer to create such albums as *Jazz From Hell* (Capitol, 1986), and to remix much of his earlier work and, in effect, to re-create, through intercutting, a body of previously unissued recordings. His last public appearance was in Frankfurt in 1992 at a concert of his works by the Ensemble Modern, recorded as *The Yellow Shark* (Barking Pumpkin, 1993), a few months before his death. The first posthumous album appeared in 1994, *Civilization: Phaze III*, on which Zappa had been working since the late 1980s.

Zappa's importance lies less in any obvious influence on rock music than in the way in which his music embraces American popular culture while simultaneously maintaining a critical distance from it, and in the way in which his musical critique at the same time constitutes a political and social critique. He saw the music business as concerned with the manipulation of music and its consumers and dedicated to profit. His own material is always calculatedly secondhand, disposable and ephemeral; his approach to structuring it is critical, ironic and self-reflective. The result has a richness of allusion, wealth of detail and a consistency of thought reminiscent of James Joyce. The comprehensive study by Watson (1998) is part of a large and expanding interpretative literature.

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B. Watson: *The Complete Guide to the Music of Frank Zappa* (London, 1998) [incl. discography]

MAX PADDISON

Zappasorgo, Giovanni (*b* Treviso; *fl* 1571–6). Italian composer. He was probably the Zappasorgo who in 1576 was listed as a singer and cornettist at Treviso Cathedral. He published two books of three-voice *napolitane* (Venice, 1571 and 1576) which include variants of successful texts set earlier by his contemporaries. In keeping with the tendency to create hybrid forms, he set four madrigal texts to music in a light vein and placed them prominently in his books. Most of the settings are in ternary form, and the primarily chordal textures are enlivened by syllabic declamation and occasional points of imitation; parallel 5ths are rare.

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DONNA G. CARDAMONE

Zaqef. Sign in Hebrew EKPHONETIC NOTATION marking a subsidiary stop within a half-verse. *See also* JEWISH MUSIC, §III, 2(ii).

Zār. Spirit possession ceremony with music. *See* EGYPT, §II; OMAN, §3(iv); SOMALIA; SUDAN, §I; and YEMEN.

Zara (It.). *See* ZADAR.

Zaramella. Italian composer, probably not identifiable with PANDOLFO ZALLAMELLA.

Zarathustran [Zoroastrian] **music.** *See* IRAN, §I, 5.

Zardt, Georg. *See* ZARTH, GEORG.

Zarębski, Juliusz (*b* Zhitomir, 28 Feb 1854; *d* Zhitomir, 15 Sept 1885). Polish composer and pianist. He studied at the Vienna Conservatory, graduating in 1872 with gold medals in composition (which he studied with F. Krenn) and piano (J. Dachs). In 1873 he studied at the St Petersburg Conservatory (gaining his Free Artist diploma in only three months); in 1874 he went to Rome, studying the piano for a year with Liszt, whose favourite pupil he became. On 30 January 1880 Zarębski was appointed professor of piano at the Brussels Conservatory, a post he occupied until his death. As a pianist he made his earliest public appearances in the spring of 1874, giving concerts in Odessa and Kiev; later he performed with great success in many European cities, including Rome, Naples, Constantinople, Warsaw, Paris and London. He mastered, within two months, the technique of playing the two-keyboard piano, an invention of the Mangeot brothers; he then developed a repertory for it, and gave concerts on the instrument during the Paris Exhibition of 1878 and later in London.

Zarębski was the most original Polish composer of the second half of the 19th century. His piano works were influenced by Liszt, as is shown in the orchestral treatment of the piano in, for instance, the *Grande polonaise* op.6. He also developed some of Chopin's methods, drawing on folk music and making creative use of some of its modal characteristics in his harmony; and he had a comprehensive command of the technical resources of the piano. His compositions are marked by great variety of colour, as in *Les roses et les épines* op.13, and sometimes by an emancipation of unrelated chords which marks him out as a forerunner of impressionism. Zarębski's finest work is his Piano Quintet op.34, written in 1885. Advanced harmony, richness of colour and an enterprising use of rhythm, as well as the full exploitation of the piano and its skilful blending with the strings, combine to make it one of the most remarkable Polish chamber works of the second half of the century. Premature death from tuberculosis cut short Zarębski's promising career.

WORKS

PIANO

for solo piano unless otherwise stated

Andante ma non troppo, *PL-Wn*; Romance sans paroles, f, *c*1870, *Wn*; Adieu, f, *c*1870, *Wn*; Maria, ov. to opera, pf 4 hands, 1871, *Wn*; Marsz [March], pf 4 hands, 1875, lost; Wielka fantazja [Grand Fantasia], 1876, destroyed by composer; pieces for 2-kbd pf, 1878, lost; Menuet, op.1 (n.p., 1879); 3 danses galiciennes, pf 4 hands, op.2 (Berlin, 1880); Etiuda koncertowa, G, op.3 (Berlin, 1879); 4 Mazurkas, pf 4 hands, op.4 (Berlin, 1880); 2 morceaux en forme de mazurka, pf 4 hands, op.5 (Berlin, 1881)

Grande polonaise, F♯, op.6 (Berlin, 1881); 3 études de concert, op.7 (Mainz, 1881); Mazurek koncertowy, c, op.8 (Mainz, 1882); Fantaisie polonaise, op.9, *c*1877 (Mainz, 1882); Polonaise mélancolique, op.10 (Mainz, 1882); Polonaise triomphale, pf 4 hands, op.11 (Mainz, 1882); Divertissement à la polonaise, pf 4 hands, op.12 (Mainz, 1883); Les roses et les épines, op.13 (Mainz, 1883); impromptu-caprice, op.14 (Leipzig, 1883); Mazurka de concert no.2, g♯, op.15 (Leipzig, 1883)

Suite polonaise, op.16 (Leipzig, 1883); Valse sentimentale, op.17 (Leipzig, 1884); Ballade, g, op.18 (Wrocław, 1884); Novellette-caprice, op.19 (Wrocław, 1884); Sérénade burlesque, op.20 (Wrocław, 1884); Berceuse, op.22 (Leipzig, 1884); A travers Pologne, pf 4 hands, op.23 (Wrocław, 1884); Valse-caprice, op.24 (Leipzig, 1884); Tarantelle, op.25 (Leipzig, ?1885); Sérénade espagnole, op.26 (Leipzig, 1883); Etrennes, op.27 (Wrocław, 1885); Polonaise, op.28 (Leipzig, 1885); Gavotte, op.29 (Leipzig, 1885); Valse, op.30 (Leipzig, 1885); Barcarolle, op.31 (Leipzig, 1885); Menuet, op.32 (Mainz, 1885)

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Chbr: Pf Trio, 1872; Pf Qnt, g, op.34, 1885 (Warsaw, 1931)
Songs: Wilija, naszych strumieni rodzica [Vilya, Mother of our Streams] (A. Mickiewicz), lost; Te rozkwitłe świeże drzewa [The Trees, Freshly in Bloom] (Mickiewicz), *Wn*; Akacja [Acacia], *c*1880, *Wn*

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M. Kwiatkowska: 'Fortepian z podwójna klawiatura i rola Juliusza Zarębskiego w jego prezentacji' [The double reverse keyboard pianoforte and Juliusz Zarębski's role in its introduction], *Muzyka*, xxix/3 (1984), 51–61

ZOFIA CHECHLIŃSKA

Zaremba. Belarusian and Ukrainian family of musicians.

(1) Nikolay Ivanovich Zaremba (*b* Vitsebsk province, 3/15 June 1821; *d* St Petersburg, 24 Aug/8 Sept 1879). Belarusian teacher and composer. He was a pupil of Gross

and Herke and studied in Berlin with Adolf Bernhard Marx. He also attended St Petersburg University, where he had a symphony performed by the student orchestra. In 1854 he was appointed director of the choral society at the Lutheran church of St Peter and St Paul. (He was a zealous member of the Moravian Brethren.) From 1859 he taught harmony and composition at the St Petersburg School of the Russian Musical Society, and was invited to teach these subjects at the newly opened St Petersburg Conservatory in 1862. He was the first to use Russian rather than German terminology in his teaching of theory. In 1867 he succeeded Anton Rubinstein as director of the conservatory. During his four years in office he sought to raise the standards of teaching, and to draw up a syllabus in which the study of strict counterpoint should play an important part. Zaremba, like his teacher Marx, was a staunch conservative in musical matters, and was opposed to all contemporary trends in composition: Mendelssohn, whom he admired, was for him a modern composer. His classical leanings were satirized by Musorgsky in *Rayok* ('The Peepshow') (1870), where Zaremba is introduced by a quotation from Handel's *Judas Maccabaeus*, and is made to declaim to an imaginary class of students, 'the minor key is our original sin, but the major key is our sin's redemption'. With Anton Rubinstein, he was severely critical of Tchaikovsky's First Symphony, and refused to let it be performed in a Musical Society concert until it had been drastically revised. However, in spite of the narrowness of his views, he was a respected teacher and played a part in the education of almost a whole generation of Russian musicians. As well as Tchaikovsky, his pupils included Laroche and Solov'yov, whose music criticism V.V. Stasov considered to be 'reactionary'. Failing health compelled him to resign from the conservatory, and in 1872 he went to western Europe. (Curiously, it was in Zaremba's house that Musorgsky and Rimsky-Korsakov shared a rented room in 1871–2.) On Zaremba's return to St Petersburg in 1878 he completed an oratorio, *Ioann Krestitel'* ('John the Baptist'). He wrote chamber music, piano pieces and songs, but as a composer he was uninspired, and his compositions were soon forgotten.

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(2) **Vladislav Ivanovich Zaremba** (*b* Dunayivtsï, Podilya province, 15/27 June 1833; *d* Kiev, 24 Oct 1902). Ukrainian composer and conductor, brother of (1) Nikolay Ivanovich Zaremba. He studied with Joseph and Anton Kocipiński at Kamyanets'-Podil's'kïy, and at the Kiev Institute, where from 1862 he taught the piano. He also made a name as a choral conductor. His most famous work is *Muzïka do kobzarya*, a collection of songs to words by the Ukrainian poet Shevchenko. He wrote piano music for children and songs to Polish texts, and made piano arrangements of Ukrainian folksongs. He edited *Śpiewnik dla naszych dziatek* ('A songbook for our children') and *Mały Paderewski* (for piano).

(3) **Sigismund Vladislavovich Zaremba** (*b* Zhytomyr, 30 May/11 June 1861; *d* Petrograd, 14/27 Nov 1915). Ukrainian conductor and composer, son of (2) Vladislav Ivanovich Zaremba. His first teacher was his father; he then took cello lessons with Alois and composition lessons with Kazbiryuk, and attended Kiev University. For some years he was director of the local branch of the Russian Musical Society in Voronezh; he taught in the society's school, conducted the orchestra and organized chamber music concerts. In 1901 he settled in St Petersburg, where he took up a non-musical post, but made occasional appearances as an accompanist. His works include a Suite for string orchestra op.33, a *Danse slave* and a *Polonaise* for orchestra, a string quartet, other chamber music, piano pieces and songs.

JENNIFER SPENCER/EDWARD GARDEN

Zaremba, Eléna (*b* Moscow, 10 July 1957). Russian mezzo-soprano. Born into a family of singers, she joined the Bol'shoy Opera in 1984 upon graduating from the Gnesin State Institute in Moscow. She made her Western début on the 1989 Bol'shoy tour to La Scala, singing Vanya in *A Life for the Tsar*. Her repertory then was dominated by a typical mixture of Russian roles, ranging from Laura (*The Stone Guest*) and the Innkeeper (*Boris Godunov*) to Olga (*Yevgeny Onegin*) and Amelfa (*The Golden Cockerel*), and Western ones, including Cherubino and Lola (*Cavalleria rusticana*). Her first Western engagement was as Konchakovna (*Prince Igor*) at Covent Garden in 1990 (recorded on video), and other débuts followed: New York (Bol'shoy at the Metropolitan, 1991), Vienna Staatsoper (Ulrica, 1992) and Bregenz (Carmen, 1992). In 1991 she sang in the world première of Slonimsky's *Master and Margarita* in Moscow. Since moving to the West, Zaremba has widened her repertory to include such roles as Dalila, which she has sung regularly. She has recorded Wagner's Erda with Dohnányi, although most of her recordings, which range from Rimsky-Korsakov's *Christmas Eve* to songs by Shostakovich, are of Russian music. Her statuesque voice has a contralto-like richness.

JOHN ALLISON

Zarewutius [Zarevutius, Zerewucius, Zarevutzius], **Zachariáš** [Zacharias] (*b* Brezovica nad Torysou [now Berzevicze], nr Prešov, *c*1605; *d* Bardejov, 20 Feb 1667). Slovak composer and organist. He was educated at the Latin school in Brezovica. In 1623–4 he was organist at the Lutheran church in Spišská Nová Ves, and then, until 1667 at St Giles in Bardejov. He was married twice and had six children, two of whom became musicians: Ján (1645–99) was organist in Bardejov from 1668 to 1673 and Zachariáš (1631–93) exercised the same profession in Levoča from 1682 to 1693.

Only 18 of Zarewutius's works survive (nine of them incomplete), in manuscripts in the Bardejov collection (*H-Bn*). Zarewutius copied them into partbooks and tablature books along with pieces by Handl, Hassler, Lassus, Hieronymus Praetorius, Scheidt and others; some items bear copying dates between 1650 and 1665. Zarewutius's own works include a mass, *Magnificat* settings and motets for Christmas, New Year, Whitsun and Trinity Sunday. They show a mastery of polychoral technique, with frequent antiphonal exchanges in mostly homophonic textures, contrasts of rhythm, metre and timbre and various combinations of voices.

WORKS

Edition: *Zachariáš Zarewutius (1605?–1667): Magnificats and Motets*, ed. R.Á. Murányi and I. Ferenczi, Musicalia Danubiana, viii (Budapest, 1987) [M]

*all extant works in H-Bn**

LATIN SACRED

Missa (Ky, Gl), 4vv (inc.)
Kyries, 6, 8, 10vv, lost
Magnificat primi toni, 8vv, M; Magnificat secundi toni, 8vv, M
Exultet hymnus in festo S Jacobi (inc.); Gloria tibi Trinitas (inc.); Officium super Veni Domine, 8vv (inc.); O Jesu mi dulcissime, 8vv, M; Psallite terrigenae, 8vv (inc.); Surge Petre et induete, 8vv (inc.)

GERMAN SACRED

Ach Christe Jesu Kindelein, 8vv, M; Da Jesus geboren war zu Betlehem, 8vv, M; Das alte Jahr vergangen ist, 8vv, M; Der Tag, der ist so freudenreich, 8vv, M; Du bist allerdinge schön, meine Freundin, lost; Meine Seele erhebt den Herren (Ger. Mag), 6vv, M; Nun bitten wir den heiligen Geist, 8vv (inc.); Officium super Das neugeborene Kindelein, 8vv (inc.); [Stehe auf meine freundin] ... und kom und kom, 4vv (inc.); Wir loben all das Kindelein, 8vv, M

INSTRUMENTAL

Benedicamus Domino, org; ed. L Kačic, *Organová hudba na Slovensku v 17. a 18. storiči* [17th- and 18th-century Slovakian organ music] (Bratislava, 1996)

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O. Gombosi: 'Quellen aus dem 16.–17. Jahrhundert zur Geschichte der Musikpflege in Bartfeld (Bártfa) und Oberungarn', *Ungarische Jahrbücher*, xii (1932), 331–40
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R. Rybarič: 'Zacharias Zarewutius, organista Bartphae (1625–1664)', *Nové obzory*, xvi (1974), 261–84 [incl. thematic catalogue]
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R. Benjamin and others, eds.: *Magyarország zenetörténete* [The History of Music in Hungary], ii (Budapest, 1990)
L. Kačic: 'Barok', *Dejiny slovensky hudby: od nojstarisch cias po súcasnost*, ed. O. Elschek (Bratislava, 1996), 75–118

JANKA PETŐCZOVÁ-MATÚŠOVÁ

Zargen (Ger.). *See* RIBS.

Zariņš, Margers [Margeris] (*b* Jaunpiebalga, 24 May 1910; *d* Riga, 27 Feb 1993). Latvian composer and writer. He studied with Vītols at the Latvian State Conservatory (1929–33), and was director of music at the Latvian Art Theatre (1940–50) and chairman of the Latvian Composers' Union (1956–68). He received the Order of Lenin in 1956.

Of his compositions, the music for stage has attracted the most attention. His musical trait in other genres is also theatricality, with unexpected contrasts in style and genre, and various manifestations of comic humour. His early pieces developed along post-Impressionist and neo-Romantic lines, though his works of the 1960s turned to stylizing older genres, giving many works a neo-classical feel. In the 1970s he became a writer of prose, producing three novels, collected stories and a number of autobiographical works.

WORKS
(selective list)

STAGE

Uz jauno krastu [Towards the New Shore] (op, 4, after V. Lācis), 1953, Riga, 9 March 1954; Zaļās dzirnavas [The Green Mill] (comic op, 3, after J. Janševskis), 1956–8, Riga, 28 June 1958; Nabagu opera [Beggars' Story] (op, 3, Zariņš after Ž. Grīva), 1964–5, Riga, 5 Dec 1965; Opera uz laukuma [Opera on the Square] (op, 4, J. Vanags and Zariņš, after V. Mayakovsky and J. Reed), 1970; Svētā Maurīcija brīnumdarbi [The Miracle of St Mauritius] (comic op-ballet, 2, Zariņš), 1964 and 1974, Riga, 28 Dec 1974; Didriķa Taizeļa brīnišķīgie piedzīvojumi [The Wonderful Adventures of Didriķis Taizels] (musical, Zariņš), perf. 1982; Sapnis vasaras naktī [Summer Night's Dream] (musical, Zariņš), perf. 1985

OTHER

Orch: Grieķu vāzes [Greek Vases], conc., pf, orch, 1960; Conc. Grosso, pf, cimb, orch, 1968; Conc. Innocente, org, chbr orch, 1969; Conc. Triptichon, org, chbr orch, 1972; Conc. Patetico, org, perc, hp, 1975; Org Conc. no.4, org, vc ens, 1977
Org: Variations on theme BACH, 1970; Fantasy on J. Poruk's theme, 1971; Variācijas par Alfrēda Kalniņa tēmu [Variations on A. Kalniņš theme], 1979; Kurzemes baroks [Baroque Music of Kurzeme], suite, 1980; Divertimento, timp, 1983
Choral: 12 Latvian folk songs and games, 1948; Valmieras varoņi [Heroes of Valmiera] (orat), 1950; Gleznas [Pictures] (suite), chorus, orch, 1959; Dziemas ar Ē. Ādamsona dzeju [Setting of Ē. Ādamsons poetry], 1959–61; Vecā Taizeļa brīnišķīgie piedzīvojumi [The Wonderful Adventures of Old Taizels], suite, 1960; Nezinītis Saules pilsētā [Dunno in the City of the Sun] (suite), chorus, orch, 1961; Dziesmas ar R. Bernsa dzeju [Setting of R. Burns's poetry], 1962; Variācijas par partizānu dziemas tēmu [Variations on a Partisan song], 1962; Mahogany (orat), 1965; Didrika Taizeļa brīnišķīgie piedzīvojumi [The Wonderful Adventures of Didrika Taizels], suite, 1978; Poēma par pienu [Poem on Milk], org, chorus, 1979; Kuršu ziņģes un danči [The Kurshi Songs and Dances], 1983; other choral songs
Solo vocal: Sudrabota gaisma [Silver Light], song cycle, Mez, pf, 1952; Carmina antica, suite, Mez, inst ens, 1963; Četras japāņu miniatūras [4 Japanese Miniatures], Mez, pf, 1963; Partita baroka stilā [Partita in a Baroque Style], Mez, inst ens, 1963; Bilitis songs, Mes, gui, org
Incid music, film scores

Principal publishers: Liesma, Muzīka, Sovetskiy kompozitor

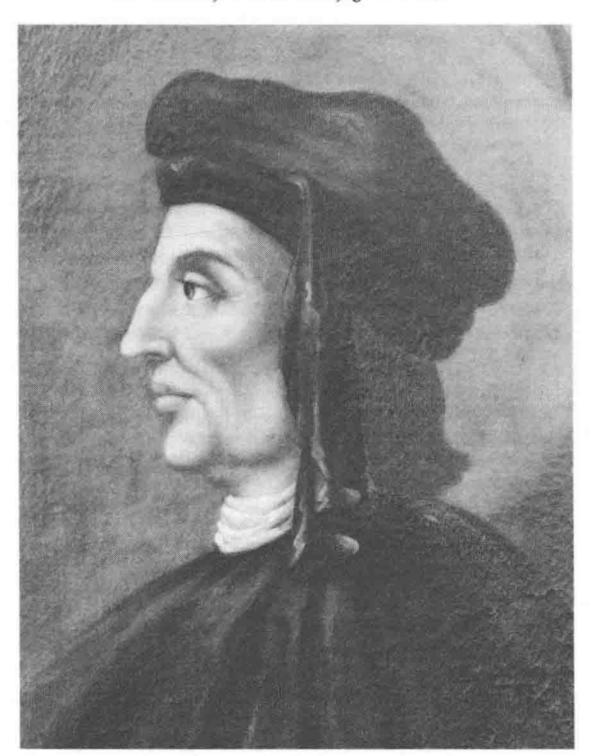
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L. Viduleja: *Latviešu padomju opera* [Latvian soviet operas] (Riga, 1973)
V. Briede-Bulavinova: *Opernoye tvorchestvo latïshskikh kompozitorov* [Operas of Latvian composers] (Leningrad, 1979), 90–114
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ARNOLDS KLOTIŅŠ

Zarlino, Gioseffo [Gioseffe] (*b* Chioggia, probably 31 Jan 1517; *d* Venice, 4 Feb 1590). Italian theorist and composer. He was a leading theorist of counterpoint in the 16th century. In his book *Le istitutioni harmoniche*, a landmark in the history of music theory, he achieved an integration of speculative and practical theory and established Willaert's methods as models for contrapuntal writing.

1. LIFE. Baldi, who knew Zarlino personally and whose biography of him is dated 20 November 1595, stated that he was born on 31 January 1519/20, but there are no documents to support this date, and other dates that he cited are inconsistent with it. In his own history of the Capuchin friars of Venice (1579) Zarlino recalled that when he was very small his uncle Bartolomeo Zarlino entered the Franciscan order on 24 July 1521 together with a Fra Paulo, who became a strong influence in his childhood. He received his early education among the Franciscans. According to Baldi he studied grammar with Giacobo Eterno Sanese, arithmetic and geometry with Giorgio Atanagi and music with Francesco Maria Delfico.



1. *Gioseffo Zarlino: portrait by an unknown artist (Civico Museo Bibliografico Musicale, Bologna)*

Archival documents give the dates of his religious promotions: the first tonsure on 14 April 1532; minor orders on 3 April 1537; and a deaconship on 22 April 1539 (from which his presumed date of birth is deduced on the basis of a regulation that one had to be 22 to be eligible for this position). He is recorded at Chioggia Cathedral as a singer in July 1536 and as organist in 1539–40. He must have been ordained by 1540, because on 27 April he was elected 'capellano' and *mansionario* of the Scuola di S Francesco, Chioggia. He moved to Venice in 1541 and became a pupil of Willaert. According to Baldi he also studied logic and philosophy with Cristoforo da Ligname, Greek with Guglielmo Fiammingo and Hebrew with a nephew or grandson of Elia Tesbite.

After the resignation of Rore, a fellow pupil of Willaert, Zarlino was appointed *maestro di cappella* of S Marco, Venice, on 5 July 1565, and he held this post until his death. In the same year he was elected a chaplain of S Severo. In 1583 he was made a canon of the chapter of Chioggia Cathedral; also in that year he was nominated for the office of bishop by a delegation from Chioggia but lost the election. Among his pupils were Claudio Merulo, Giovanni Croce, Girolamo Diruta, Vincenzo Galilei and Giovanni Maria Artusi.

2. Works. *Le istitutioni harmoniche* (1558) is one of the most important works of music theory. Zarlino aimed in it to unite speculative theory with the practice of composition on the grounds that 'music considered in its ultimate perfection contains these two parts so closely joined that one cannot be separated from the other' (i, 2). The composer must not be content to master his craft; he should know the reason for what he does, and this can be discovered through an alliance of the rational and sensory faculties. The first two parts (they are designated 'books' in the 1573 edition) present the traditional curriculum of *musica theorica* from a fresh viewpoint. In part i Zarlino reviewed the philosophical, cosmological and mathematical basis of music. Part ii sets forth the Greek tonal system and supplants it with a modern theory of consonances and tuning. Zarlino synthesized critically a vast literature on music, philosophy, theology, mathematics and classical history and literature.

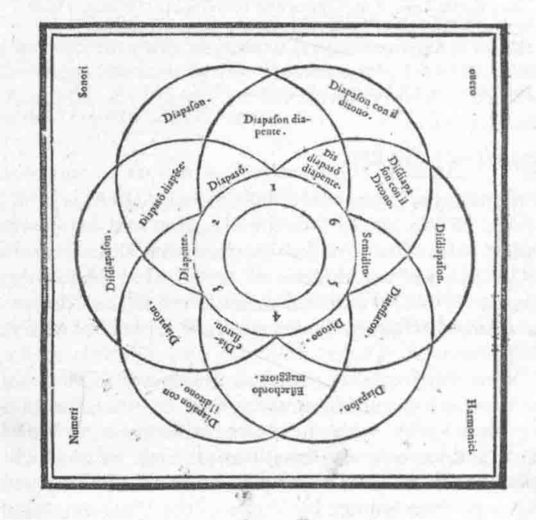
Having observed, like Ramis de Pareia, Gaffurius, Spataro and Lodovico Fogliano before him, that 3rds and 6ths were not consonant in the ratios handed down by Pythagorean theory, he sought a system that would permit sweet-sounding imperfect consonances, which were essential components of modern part-writing. The Pythagoreans had limited the class of intervals they called consonant to those produced by the first four divisions of a string: the octave, 2:1; 5th, 3:2; 4th, 4:3; octave plus 5th, 3:1; and double octave, 4:1. Zarlino extended the upper limit to the divisions of the string into two, three, four, five and six equal segments. Thus the number six, 'numero senario' (fig.2), epitomized the formal cause – the 'sonorous number' ('numero sonoro') – that generated consonances out of the 'sounding body' ('corpo sonoro'). The elevation of the determinant of consonance from four to six permitted the admission of several more intervals: the

Parte. 25

Delle Proprietà del numero Senario, & delle ſue parti; & come in eſſe ſi ritroua ogni conſonanza muſicale. Cap. 15.



ANCORACHE molte ſiano le proprietà del numero Senario, nondimeno per non andar troppo in lungo racconterò ſolamente quelle, che fanno al propoſito; & la prima ſarà, che egli è tra i numeri perfetti il primo; & contiene in ſe parti, che ſono proportionate tra loro in tal modo; che pigliandone due qual ſi voglino, hanno tal relatione, che ne danno la ragione, o forma di vna delle proportioni delle muſicali conſonanze, o ſemplice, o compoſta che ella ſia; come ſi può vedere nella ſottopoſta figura.



Sono ancora le ſue parti in tal modo collocate & ordinate, che le forme di ciaſcuna delle due maggiori ſemplici conſonanze, le quali da i Muſici vengon chiamate Perfette; eſſendo contenute tra le parti del Ternario, ſono in due parti diuiſe in harmonica proportionalità, da vn mezano termine: conciosiache ritrouandoſi prima la Diapaſon nella forma, & proportione che è tra 2. & 1. ſenza alcuno mezo, è dipoi tra il 4. & il 2. in due parti diuiſa, cioè in due conſonanze, dal Ternario; nella Diateſſaron primamente, che ſi ritroua tra 4. & 3. & nella Diapente collocata tra il 3. & il 2. Queſta poi ſi ritroua tra 6. & 4. diuiſa dal 5. in due parti conſonanti; cioè in vn Ditono contenuto tra 5. & 4; & in vn Semiditono contenuto tra 6.

d & 5. Vedeſi

2. *Representation of the 'numero senario' from 'Le istitutioni harmoniche' (Venice, 1558), part i, chap.15*

major 3rd, 5:4; the minor 3rd, 6:5; and the major 6th, 5:3. The minor 6th, 8:5, which remained outside this sanctuary, had to be rationalized as the joining of a perfect 4th and a minor 3rd.

Before the newly gained consonances were legitimately practicable, a tuning that yielded them consistently had to be devised. The syntonic diatonic, which Ptolemy had praised (as Zarlino learnt from Gaffurius) because its tetrachord was made up entirely of superparticular ratios (descending 9:10, 8:9, 15:16), fitted Zarlino's needs, and it could be adapted to the Western ascending scale (ii, 39), from C to *c*: 9:8, 10:9, 16:15, 9:8, 10:9, 9:8, 16:15. This scale lacked the symmetry of the two descending disjunct tetrachords of the Greeks, as in *e* to *E*, but for Zarlino it had the overriding virtue of containing, reduced to an octave, the consonances as generated by the first six divisions of the string in the order of the sonorous numbers – octave, 5th, 4th, major 3rd, minor 3rd.

The order of the sonorous numbers explained also Zarlino's preference for the major over the minor 3rd and for its placing below the minor 3rd in a chord. He discovered an additional reason for this placement in the ancient doctrine of the harmonic and arithmetical means. If the three notes, for example *C*, *E*, *G*, are represented by string lengths, as 30, 24, 20, the middle term, 24, is the harmonic mean. This was the most perfect arrangement of consonances, in which the larger interval was divided harmonically. The reverse arrangement of 3rds, produced by the arithmetical mean, 'is somewhat removed from perfection of harmony, because its elements are not arranged in their natural locations' (iii, 31). A further consequence of the sonorous numbers, but one which Zarlino did not deduce until his *Dimostrationi harmoniche* of 1571 (Rag.v, defi.8, 14), was the renumbering of the modes. As is evident from the scale given above, his primary octave was C to *c* rather than *A* to *a* as with Boethius and his followers. The species of consonances should, therefore, be numbered from C rather than, as traditionally, from *A*. Since the modes were essentially species of octaves, they too should be numbered from C so that C authentic is 1, C plagal 2, D authentic 3 etc. Zarlino showed that this system had two further advantages: it started from the *ut* of solmization; and the intervals between the finals of the first three authentic modes were parallel to those that separated the Greek Dorian, Phrygian and Lydian modes (tone–tone–semitone). He did not, however, use the Greek names for his modes.

Zarlino acknowledged that the numerical criteria that he established in parts i and ii for the tuning of the consonances did not apply to instrumental music, which employed artificial tunings made necessary by the imperfection of instruments. But in the natural medium of the voice it was possible, he maintained, to realize all the inherent perfection of harmony. It was in the vocal medium that he was able to bring to bear on *musica practica*, the art of counterpoint, the consequences of his theory of consonances. Counterpoint was fundamentally an art of bringing harmony out of diversity: 'a kind of harmony that contains diverse variations of sounds or steps, using rational intervallic proportions and temporal measurements ... an artful union of diverse sounds reduced to concordance' (iii, 1). Zarlino's rules established certain conditions through which diverse elements were brought into agreement: (1) dissonances were subordinated to consonances by being allowed on the down- or upbeat (the first and third minim in C) only when held over from a syncopated consonance, that is, in suspensions; dissonances of small value and of local motion were permitted on subdivisions of these beats; (2) contrary motion and independence of melody maintained an equilibrium among the parts; (3) a composition was organized around a determinate mode, which harmonized different sections through permissible cadences and limited the introduction of notes outside the diatonic steps; (4) the steady recurrence of down- and upbeats integrated the diverse rhythms within a rational scheme of measurement.

The rules of counterpoint developed by Zarlino from the teachings of Willaert were propagated in the next generation by his pupil Artusi, who reduced them to tabular form in *L'arte del contraponto ridotta in tavole* (1586), and by Orazio Tigrini in a compendium of 1588. Translations and adaptations by Jean le Fort and Claude Hardy and heavy borrowing by Salomon de Caus and Mersenne in France and paraphrases by Sweelinck and his pupils in the Netherlands and Germany provide evidence of the wide diffusion of his theories of composition. His theoretical foundations had a shorter life, however. Almost immediately the scientist Giovanni Battista Benedetti in two letters to Rore of about 1563 (later published in his *Diversarum speculationum*, 1585) demonstrated mathematically that a choir singing consistently according to the intervals of the syntonic diatonic would deviate progressively further and further from the starting pitch. Galilei in his *Dialogo* of 1581 raised similar objections and also pointed out numerous instances in which Zarlino had misunderstood his ancient sources. Zarlino replied at great length in his *Sopplimenti musicali* (1588), in which he displayed much greater penetration into the ancient authors, particularly Aristoxenus and Ptolemy, which had been published in 1562 in a Latin translation by Gogava, than in *Le istitutioni harmoniche*; but he failed to refute Galilei's valid criticisms.

Zarlino's compositions, though learned and polished, are of secondary interest. His motets are models of canonic procedures, both with and without a cantus firmus. He was extremely attentive to text-setting and underlay according to the natural rhythm and accent of speech, an aspect of composition that he dealt with definitively in *Le istitutioni* (iv, 33). His madrigals are conservative in their use of dissonance and chromaticism, and even homophonic textures are rare. Although conventional word-painting is common, the expressiveness characteristic of Willaert's late works is matched only rarely, as in the setting of Petrarch's spiritual sonnet *I' vo piangendo*.

WRITINGS

Le istitutioni harmoniche (Venice, 1558/*R*, 3/1573/*R*; Eng. trans. of pt.iii, 1968/*R*, as *The Art of Counterpoint*; Eng. trans. of pt.iv, 1983, as *On the Modes*)

Dimostrationi harmoniche (Venice, 1571/*R*, 2/1573)

Sopplimenti musicali (Venice, 1588/*R*)

De tutte l'opere del r. m. G. Zarlino (Venice, 1588–9) [incl. the above 3 works as vols.i–iii and non-musical works in iv]

WORKS

Dates and nos. in parentheses indicate edn, pt. or bk, and chap. references in *Le istitutioni harmoniche*.

Edition: *Gioseffo Zarlino: Nove madrigali a cinque voci tratti da varie raccolte*, ed. S. Cisilino (Venice, 1963) [C]

SACRED

Moduli motecta vulgo noncupata liber primus, 5vv (Venice, 1549) [1549]
Modulationes per Philippum Iusbertum … collectae, 6vv (Venice, 1566) [1566]
Works in 1549[3], 1549[7], 1549[8], 1563[4], 1567[3]

Adiuro vos, filie, 5vv, 1549[8]
Amavit eum Dominus, 6vv, *I-TVd*
Aptabo cythare, 5vv, 1549
Ascendo ad patrem, 6vv, 1566, *MOe*
Ave regina coelorum, 5vv, 1549
Beatissimus Marcus, 5vv, 1549
Capite nobis vulpes, 5vv, 1549 (1558 iii, 28; iv, 19; 1573 iii, 28; iv, 21)
Clodia quem genuit, 5vv, 1549
Confitebor tibi, 5vv, 1549
Ecce iam venit, 4vv, 1563[4]; ed. in Cw, lxxvii (1960), 13
Ecce tu pulchra es, 5vv, 1549 (1558 iii, 66; 1573 iii, 66); ed. in AMI, i (1897/*R*), 79
Ego rosa Saron, 5vv, 1549 (1558 iii, 28; iv, 19; 1573 iii, 28; iv, 21)
Ego veni in hortum, 5vv, 1549 (1558 iv, 28; 1573 iv, 18)
Exaudi Deus orationem, 6vv, 1566
Ferculum fecit sibi, 5vv, 1549 (1558 iv, 20; 1573 iv, 22)
Hodie Christus natus, 6vv, 1566
Hodie sanctus Benedictus, 5vv, *TVd*
In lectulo meo, 5vv, 1549
In principio Deus, 6vv, 1566 (1558 iii, 66; 1573 iii, 66)
Litigabant Iudaei, 6vv, 1566 (1558 iii, 66; 1573 iii, 66; iv, 19)
Manus tue, Domine, 4vv, 1563[4]
Miserere mei, Deus, 6vv, 1566, *MOe* (1558 iii, 66; iv, 21; 1573 iii, 66; iv, 23)
Misereris omnium, 6vv, 1566, *MOe* (1573 iii, 66; iv, 23); ed. in Cw, lxxvii (1960), 19
Nemo potest venire, 5vv, 1549; ed. in Cw, lxxvii (1960), 1
Nigra sum, 5vv, 1549 (1558 iv, 18; 1573 iv, 20); ed. in AMI, i (1897/*R*), 69
O beatum pontificem, 5vv, 1549 (1558 iii, 66; iv, 18; 1573 iii, 66)
O quam gloriosum, 6vv, 1566 (1558 iv, 29; 1573 iv, 19)
O sacrum convivium, 5vv, 1549
Osculetur me osculis, 5vv, 1549 (1558 iii, 28; 1573 iii, 28)
Parce mihi, Domine, 4vv, 1563[4]
Parcius Estenses, 5vv, 1567[3]
Pater noster, Ave Maria, 7vv, 1549, rev. in 1566 (1558 iii, 28, 66; iv, 19; 1573 iii, 28, 66; iv, 21)
Salve regina, 6vv, 1566 (1558 iii, 66; 1573 iii, 66; iv, 20)
Sebastianus Dei cultor, 6vv, 1566
Si bona suscepimus, 5vv, 1549 (1558 iv, 26; 1573 iv, 28)
Si ignoras, 5vv, 1549[7]
Stabat mater, *I-Vnm*, iv, 1792
Tedet animam meam, 4vv, 1563[4]
Veni Sancte Spiritus, 5vv, 1549
Victimae paschali, 6vv, 1549[3], rev. in 1566 (1573 iv, 20)
Virgo prudentissima, 6vv, 1566 (1558 iii, 28; 1573 iii, 28); ed. G. Paolucci, *Arte pratica di contrappunto* (Venice, 1765–72), ii, 250

SECULAR

Amor mentre dormia, 5vv, 1562[5]; C 17
Cantin' con dolc'e gratios' accenti, 5vv, 1562[5]; C 53
Come si m'accendete, 4vv, 1567[16]
Donna che quasi cigno, 5vv, 1566[23]; C 97
E forse el mio ben, 5vv, 1562[6]; C 85
E questo il legno, 5vv, 1562[5]; C 69
I' vo piangendo, 5vv, 1562[5] (1558 iv, 26; 1573 iv, 28); C 40; ed. in Cw, lxxvii (1960), 24
Lauro gentile, 5vv, 1548[9]; C 1
Mentre del mio buon, 5vv, 1568[16]; C 111
Quand'il soave, 4vv, 1567[16]
Si ch'ove prim, 5vv, 1570[15]; ed. in Flury
Si mi vida es, 4vv, 1567[16]
Spent'era gia l'ardor, 5vv, 1562[5]; C 28

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H. Zenck: 'Zarlino's "Istitutioni harmoniche" als Quelle zur Musikanschauung der italienischen Renaissance', *ZMw*, xii (1929–30), 540–78
C. Dahlhaus: 'War Zarlino Dualist?', *Mf*, x (1957), 286–91
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CLAUDE V. PALISCA

Zarotto, Antonio (*b* Parma, *c*1450; *d* Milan, 1510). Italian printer. He was the first printer in Milan, from 1471. His *Missale romanum* of 1474, the first dated printed missal, and its successor, the first *Missale ambrosianum* (1475),

contain no printed music; scribes filled in the notation, in the latter book with a two-line red and yellow staff. Zarotto later printed the music of Ambrosian plainchant in the missal (1488, 1490), ritual (*c*1487) and psalter (1496). He added roman plainchant characters to his fount to print the music of other missals (1488, 1492, 1504).

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M.K. DUGGAN

Zarqa. Sign used in Hebrew EKPHONETIC NOTATION. *See also* JEWISH MUSIC, §III, 2(ii).

Zart (Ger.: 'delicate', 'tender', 'sensitive', 'subdued'). An expression mark found particularly in German scores of the 19th and 20th centuries, also in the instruction *zart hervortretend* ('coming forward within the orchestral texture but remaining gentle'). For Wagner *zart* may have meant something different from *dolce*, for he often has the two in close proximity (e.g. in the final scene of *Tristan*).

See also TEMPO AND EXPRESSION MARKS.

DAVID FALLOWS

Zarth [Czard, Czarth, Szarth, Tzarth, Zardt], **Georg** (*b* Hochtann, nr Deutschbrod, Bohemia, 8 April 1708; *d* ?Mannheim, after 1778). Bohemian composer and violinist. He received his earliest musical instruction from Lukas Lorenz, the Deutschbrod teacher with whom Johann Stamitz is alleged to have studied. Around 1725 he went to Vienna where he studied the violin with F.J. Timmer and J.A. Rosetter and took flute lessons from Biarelli. Zarth then entered the service of Count Pachta at Rajov, but did not remain long in this post; he had formed a friendship with Franz Benda and as both were equally dissatisfied with their positions they left Vienna abruptly in 1729 and fled to Poland. After a short stop in Breslau, they found employment near Warsaw with the Starost Suchaczewsky. From this point until 1757 Zarth's career followed Benda's very closely. They remained with the Starost for about two and a half years before first Benda, and then Zarth, left to join the Polish royal chapel in Warsaw. On the accession of August II in 1733 both musicians transferred to the Dresden Hofkapelle. Their appointment was, however, of short duration, for in 1734 Zarth followed Benda in accepting a summons to the chapel of Crown Prince Frederick at Ruppin. Zarth remained in Frederick's service for over 20 years, moving with the rest of the chapel to Rheinsberg in 1736 and then to Berlin after Frederick's accession in 1740. It was not until 1757 or 1758 that the careers of Benda and Zarth diverged: while Benda remained in Berlin, Zarth took up a post at Mannheim. He was listed among the first violins in 1767 and was still a member of the court orchestra in 1778, when the Munich archives recorded payment of 800 guilders to the violinist 'Czard'.

As only a small proportion of Zarth's music has survived it is difficult to assess his development as a composer. The printed sonatas seem to be early works, written when Zarth's style was still rooted in the Baroque idiom. The Allegro from op.2 no.5 is characteristic in its reliance on sequential figuration and in its colourful exploitation of string technique. In other works Zarth adopted a more *galant* style, but he was never in the forefront of developments; his move to Mannheim came too late to be of decisive importance.

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Sonata, C, vn, bc, *Cz-Pnm*
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Trio, G, 2 fl, bc, *B-Bc*
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PIPPA DRUMMOND

Zarzuela (Sp., from *zarza*: 'bramble', 'bramble bush'). A Spanish genre of musical theatre characterized by a mixture of sung and spoken dialogue. Covarrubias's *Tesoro de la lengua castellana* (1611) defines *zarza* as 'a spiny mat ... a thing that is all linked together and intertwined in itself'. 'Zarzuela' is also used generally to describe a mixture or jumble.

1. To 1800. 2. The 19th century and the *género chico*. 3. The 20th century.

1. TO 1800. The first use of the word 'zarzuela' in a theatrical and musical context is found in the *auto sacramental De los cantares* by Lope de Vega. In a scene that includes rustic dances, one called 'zarzuela' carries as its text an adaptation of an older popular peasant song or *seranilla*.

In the late 1650s 'zarzuela' was used to refer to short musical plays of a lightly burlesque nature organized by Gaspar de Haro, the Marquis of Heliche, to entertain the king and his guests at the renovated Palacio Real de la Zarzuela, a royal hunting-lodge in the wooded outskirts of Madrid. The first such plays, with texts by PEDRO CALDERÓN DE LA BARCA and music presumably by Juan Hidalgo, called for an especially large number of female actor-singers. Musical intervention was not at all new in court plays, and in the 1650s both the two-act pastoral zarzuelas and the more complex, heavily dramatic, three-act mythological *comedias* or semi-operas (*see* SEMI-OPERA) performed at the Coliseo del Buen Retiro included songs of various sorts and spoken dialogue together with declamatory sung dialogue. Although most 17th-century zarzuelas do not call for recitative at all, or require at most only one or two small sections of it, recitative was included in Calderón's mythological plays as early as 1652 in *La fiera, el rayo, y la piedra* and in the extensively musical semi-opera *Fortunas de Andrómeda y Perseo* (presumably with music by Hidalgo) of 1653.

The first known zarzuela is Calderón's *El laurel de Apolo*, in two acts, written in 1657 to celebrate the birth of Prince Philip (Felipe Próspero) but not performed until early in 1658. Court documents confirm that it and his one-act 'piscatory eclogue' *El golfo de las sirenas* (1657) were produced by the Marquis of Heliche emphasizing musical splendour rather than extensive visual display. Since Calderón seems to have abruptly left off writing

mythological semi-operas after 1653 (though he later returned to the genre), it is likely that these works of 1657 were invented to present highly entertaining musical plays appropriate for the royal decorum on the small stage of the Zarzuela palace, without the enormous rehearsal time and expenditure that the semi-operas required. In 1658, however, the Marquis of Heliche produced a spectacular musical play at the Coliseo del Buen Retiro in celebration of the prince's birth. This play, *Triunfos de Amor y Fortuna* by Antonio de Solís (extant songs by Juan Hidalgo and Cristóbal Galán), is much like a zarzuela in its musical scenes, with ensemble songs (*coros*) and solo songs mostly in the form of *coplas* and *estribillo*. Its plot also exhibits the mixed and somewhat messy character of the zarzuela, combining two different mythological love stories in a rustic and pastoral setting, complete with classical deities as protagonists in the company of pastoral and allegorical figures.

17th-century zarzuelas varied in the quantity of music they included, so that the genre cannot be defined or understood on this basis alone. They take the rustic and pastoral landscape as their setting, and, just as the *zarza* is a common sort of vegetation, the zarzuela used predominantly common sorts of music. Calderón's text for *El laurel de Apolo* is exemplary, although its music seems not to survive. This is a *fiesta de zarzuela* in two acts, introduced by a *loa* (prologue), set in the 'fields of Madrid', in which the character of Zarzuela explains that rustic simplicity is an element long overlooked in courtly entertainments, and promises that everyone will enjoy the new genre, which is not a *comedia* but a shorter pastoral fable that is partly sung and partly spoken. *El laurel de Apolo* is not a opera text: its stage directions make clear that it was not fully sung; yet Calderón mentioned Italian practice in Zarzuela's monologue ('a imitación de Italia / se canta y se representa'), referring to the alternation between sung and spoken dialogue that came to characterize the zarzuela and most other large-scale Spanish court plays. It is likely that Calderón needed to explain his choice of the pastoral as a musical entertainment because the mythological pastoral had not been cultivated at court for nearly three decades. By recuperating it as a hybrid zarzuela, Calderón introduced a new genre.

Virtually all the dramatists who wrote for the Spanish court in the 17th century provided zarzuela texts, and the zarzuela became the favourite and most prolifically cultivated genre of palace play during the reigns of the last of the Spanish Habsburgs. Younger contemporaries of Calderón, including Francisco de Avellaneda, Juan Bautista Diamante, Melchor Fernández de León, Agustín de Salazar y Torres, Antonio de Solís and Juan Vélez de Guevara, contributed zarzuelas to great acclaim. This kind of zarzuela set the model for some courtly celebrations in Latin America as well, to judge by the elegantly preserved text for *También se vengan los dioses*, a zarzuela in two acts by Lorenzo de las Llamosas (a Peruvian writer who later emigrated to the Spanish court in Madrid), performed in Lima to honour the birth of the second son of the viceroy, the Count of Monclova.

The extant music for many of the Madrid productions, which has survived mainly as individual songs in performing parts and anthologies, points to Hidalgo as the chief composer for court musical plays from the 1650s to his death in 1685, although Galán also wrote for a few plays. Hidalgo's songs were composed as perfect vehicles for affective expression in their respective scenes, using the standard Spanish forms of the *tono* (usually with *coplas* and *estribillo*) and *tonada*, while closely projecting and interpreting the elaborately baroque song texts provided by the dramatists. Hidalgo's music set the standard for other composers, and his collaborations with the dramatists of his time reflect the solidification of the musical-theatrical conventions that characterized Spanish musical drama for some time to come.

Hidalgo's pupil Juan Francisco de Navas and Juan Serqueira de Lima, a famous composer and harpist who worked in the theatre companies, composed for revivals of older zarzuelas when the original music had been lost. Navas composed new zarzuelas to texts by Fernández de León and later authors such as Francisco de Bances Candamo, Lorenzo de las Llamosas, Manuel Vidal Salvador and Antonio de Zamora. The extant songs by Navas for these works and the invaluable printed score of his music for *Destinos vencen finezas* (1698; text by Llamosas) demonstrate a slightly more modern musical style incorporating obbligato instrumental parts that join the vocal parts in dialogue, longer phrases and more ornamented, longer-breathed vocal lines. Navas also composed longer, continuous musical scenes that incorporate *recitado* (a Spanish type of recitative) together with highly affective *estribillos* and traditional, typically declamatory *coplas*.

Musical innovations are also found in the extant scores of zarzuelas by Sebastián Durón, who collaborated with Navas in at least one work and succeeded him as the most brilliant composer of zarzuelas in the last years of the 17th century and the first two decades of the 18th. The several zarzuelas that Durón composed for the court (with texts by José de Cañizares, Marcos de Lanuza and Antonio de Zamora) were also performed with great success in the public theatres of Madrid in the period 1710–20, although Durón was forced for political reasons into exile in France and died there in 1716. Another court musician, the highly original Antonio Literes, incorporated the traditional Spanish musical forms (*tonos*, *tonadas*, *coplas*, *estribillos*, *recitados*) and the stylistic ideals and affective conventions of Hidalgo, Navas and Durón into his zarzuelas of 1708–11, alongside italianate arias and recitatives. Literes also composed stage works for noble patrons, which may be why he composed so few works for the royal court and the public theatres. Literes's zarzuela *Accis y Galatea* (1708), however, was a great success at court and subsequently became extremely popular in the public theatres.

In the first and second decades of the 18th century the zarzuela was transformed from a genre designed to delight princes into a genre beloved of the mixed public that attended the public theatres. This transformation came about because of political change (the War of the Spanish Succession resulted in the accession of the Bourbon dynasty to the Spanish throne), a change in royal preferences, changes in literary taste and fashion and a renewed interest on the part of Madrid's theatre-going public for musical plays. The administrators of the public theatre discovered (through the production of works like Literes's *Accis y Galatea*) that musical plays brought in substantial revenue. This also meant that violinists and oboists were suddenly in demand for the theatre orchestras – further evidence of the zarzuela's adaptation to the demands of new musical practices, since these small

orchestras had traditionally been large continuo bands built of harps and guitars. Talented female actor-singers were also newly in demand for the busy theatrical troupes. Castrato singers were not a part of the Spanish theatrical practice (they sang only in chapel) and it was traditional that serious singing roles were taken by women.

Apart from the works of Durón and Literes, few zarzuelas survive from the early 18th century, although administrative documents record their performance histories. The character of the full-blown 18th-century zarzuela, with its absorption of the mainstream pan-European operatic style (principally in mature da capo arias and italianate recitatives) and conservation of traditionally Spanish numbers (*coplas*, *seguidillas* and frequent four-voice *coros*, for example), characters (the *graciosos*) and conventions is exemplified in José Nebra's hugely successful *Viento es la dicha de Amor* (first version 1743; later versions 1748 and 1752) to a text by Antonio de Zamora (who died about 1728). Nebra's score preserves Zamora's older libretto, except that all the song texts for the principal serious characters (Amor, Liríope, Céfiro, Ninfa) are replaced by new texts appropriate for recitative and da capo arias. In this sense Nebra's work demonstrates the flexible, hybrid character of the zarzuela, with its admixture of typically Spanish numbers (for the comic and *castizo* characters) and musical forms drawn from contemporary *opera seria*.

The history of the zarzuela in the 18th century unfolds in an epoch characterized by the co-existence of musical styles and genres, and by the increasing separation of the court's musical and musical-theatrical life from that of the public sphere. The preference of the Bourbon kings and their wives for Italian *opera seria* and Italian singers (almost entirely in private performances in the Coliseo del Buen Retiro and other royal theatres) did not find popular support in Madrid, though Italian composers and musicians had worked in the public theatres during the first half of the 18th century, providing music for *comedias* and zarzuelas. Operatic music was cultivated in the public theatres in Madrid in productions of texts by Metastasio, but these were adapted to the Spanish practice. The librettos were translated into Spanish, the recitative dialogues were replaced by spoken dialogue in Spanish and a number of arias were cut. These 'operas' were performed by all-female casts and were clearly shaped not by the aesthetic of *opera seria* but by the aesthetic and conventions of zarzuela.

About 1760 Spanish composers recaptured the public by deliberately and selfconsciously cultivating a recognizably 'Spanish' and *madrileño* musical style, shaping large-scale works according not to operatic convention but to the conventions developed a century earlier. This was a nationalist movement that depended to a large degree on the new influence of the prolific dramatist Ramón de la Cruz (1731–94), and the inspiration of new native or *castizo* forms such as the comic *sainete* and *tonadilla*, cultivated by composers such as Jacinto Valledor, Pablo Esteve and Blas de Laserna. The large-scale *zarzuela burlesca El tío y la tía* (1767) by Antonio Rosales, to a one-act libretto by Ramón de la Cruz, was the first important production of this new movement. In 1769 a two-act zarzuela by Antonio Rodríguez de Hita, *Las labradoras de Murcia*, also with text by Ramón de la Cruz, was produced in Madrid. This is the first extant *zarzuela de costumbres*. Its plot is not only laced through with popular humour, but is devoted to an exposition of local customs and social convention with highly *castizo* musical numbers. It may have served as an example to those composers and librettists who took up the cause of the zarzuela in the later 19th century. In the works of Rosales and Rodríguez de Hita there are obvious musical gestures from *opera buffa* and the predominant musical style is pan-European.

In the last quarter of the 18th century and the first of the 19th the zarzuela disappeared from the stages of Madrid and no new works were added to the repertory. Ramón de la Cruz wrote no zarzuela texts after about 1776, and late 18th-century composers devoted themselves to composing shorter comic works (*sainetes* and *tonadillas*) in which the emphasis was wholly on singing, with *buffa* arias, duets and ensembles combined with fashionable Spanish dances and *castizo* songs. Indeed, a number of these *sainetes* play the Spanish and Italian conventions and musical styles against each other in a humorous and lightly selfconscious fashion. Their arias contain sometimes exceedingly long and difficult passages of coloratura writing, and demand expertise, control and vocal range from the singers. This would seem to demonstrate that in the late 18th century the focus of musical plays for the public was on music and musical performance. Although the *sainetes* and *tonadillas* were not zarzuelas, they benefit from the legacy of the hybrid zarzuela, with its focus on lyrical songs and its selective exploitation of elements from the pan-European musical style of 18th-century opera, alongside popular Spanish songs and dances.

2. THE 19TH CENTURY AND THE 'GÉNERO CHICO'. In the early 1800s the zarzuela was virtually forgotten; Italian opera had taken its place. When in 1832 Ramón Carnicer, Mateo Albéniz and the musicologist Baltasar Saldoni wrote a little opera in Spanish, *Los enredos de un curioso*, for the Madrid Conservatory, Saldoni insisted on calling it a zarzuela since it had spoken parts in Spanish; but the revival of the genre would have to wait until the mid-19th century. Among the first to try his hand at it was the Italian Basilio Basili, whose one-act pieces *El novio y el concierto* (1839) and *El ventorillo de Crespo* (1842) were billed as zarzuelas and show some Andalusian influence. While musical circles in Madrid were trying to create a truly 'national opera' in Spanish, other less ambitious composers revived the zarzuela tradition, especially after Rafael Hernando won great success with *Colegiales y soldados* at the Teatro del Instituto, Madrid, in 1849. This is usually considered the first modern zarzuela, but other pieces by Cristóbal Oudrid, Augustín Azcona, Mariano Soriano Fuertes, Sebastián Iradier and Hernando himself had already been performed with some success.

Hernando's *El duende* (libretto by Luis de Olona) had over 100 performances after its première at the Teatro de Variedades, Madrid, in 1849 and encouraged other composers, including Joaquín Gaztambide, José Inzenga and Francisco Asenjo Barbieri to compose zarzuelas. These three, together with Hernando, Oudrid, Olona and the baritone Francisco L. Salas, formed in 1851 a Sociedad Artística which hired the Teatro de Circo for a season of zarzuelas. Their first production, Gaztambide's *Tribulaciones*, was unsuccessful, but the venture was saved by Barbieri's *Jugar con fuego*, which enhanced the composer's standing as leader of the group. Under Barbieri's

influence the zarzuela was italianate in musical style but took the outward form of the French *opéra comique*. Many librettos follow the French genre closely, including those of Gaztambide's *El valle de Andorra* (1852, based on Halévy's opera) and *Catalina* (1854, on Meyerbeer's *L'étoile du nord*), Barbieri's *Los diamantes de la corona* (1854, on Auber's opera), Inzenga's *¡Si yo fuera rey!* (1862, on Adam's *Si j'étais roi*) and Martín Sánchez-Allú's *Fra Diavolo* (1857). Some also use plots derived from Italian opera, such as Gaztambide's *Un día de reinado* (1854, following Verdi's *Un giorno di regno*) and his *El juramento* (1858, following Mercadante's opera).

The effectiveness of these zarzuelas attracted composers who had at first snubbed them, the most remarkable being Pascual Emilio Arrieta, who had worked on Italian opera in Spanish for Queen Isabella II at her private theatre in the royal palace (closed after the public Teatro Real was opened in November 1850). With *El dominó azul* (1853, after Auber) Arrieta followed the trend of imitating French *opéra comique* and had great success with *El grumete* (1853), but it was his *Marina* (1855, libretto by Francisco Camprodón) which was to prove his masterpiece after being made into a Spanish opera in 1871 at the request of the Italian tenor Enrico Tamberlik.

The Sociedad Artística's success was so great that its members (Arrieta was admitted, while Inzenga and Oudrid left when more money was required) decided to build a new theatre, the Teatro de la Zarzuela, which still exists. It opened in October 1856 but faced a severe crisis almost immediately and was always on the brink of bankruptcy, from which it was saved by occasional long-running works such as Gaztambide's *Los magyares* (1857) and Barbieri's *Pan y toros* (1864).

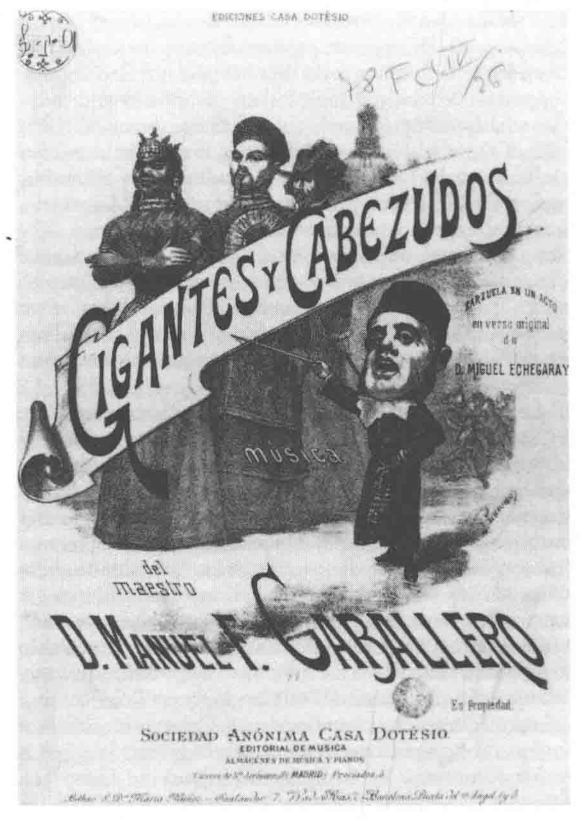
Other composers who took up the genre were Manuel Fernández Caballero (not well known until many years later), Dionisio Scarlatti (a great-grandson of Domenico Scarlatti) and Joaquín Espín y Guillén (1812–81), whose main work was *Carlos Broschi* (1854, Seville). In Barcelona the composers in what was there a new genre included Francesc Porcell and the Minorcan Nicolau Manent, whose *La tapada del Retiro*, given in 1853 at the Gran Teatre del Liceu, was a lasting success. Josep Pujadas (with *Setze jutges*, 1858) and José Anselmo Clavé (with *L'aplec del Remei*, 1858) started a new brand of zarzuela in Catalan, while Manent, the Austrian Demay de Schönbrunn and Gabriel Balart (1824–93) usually composed theirs to Spanish librettos.

During the early 1860s the zarzuela attracted a large following, and troupes of singers and musicians travelled throughout the former Spanish dominions in South and Central America and Mexico. Gaztambide, Arrieta and Barbieri were the most popular composers, and Gaztambide's *Una vieja* (1860) and *La conquista de Madrid* (1863), together with Barbieri's *Pan y toros*, the main landmarks in the zarzuela's progress.

Zarzuelas in *opéra comique* style were not to everyone's taste, however, and when the impresario Francisco Arderíus had the idea of imitating Offenbach, offering *buffo* zarzuelas on non-mythological subjects (beginning with *El joven Telémaco*, with music by José Rogel, in 1866), it met with instant approval. At the Teatro de Variedades in Madrid Arderíus's troupe, the Bufos Madrileños, almost ousted the regular zarzuela company and spread the newer style to other cities (they visited Barcelona in the 1870s and 80s). One consequence was the introduction of translated French operetta; Offenbach's works at first, but then Audran's *La mascotte* and Lecocq's popular pieces (especially *La fille de Madame Angot*) began to rival the prestige of the zarzuela.

A type of shorter zarzuela, usually in one act – the so-called *género chico* – developed after the revolution of 1868. Its main characteristics were extended dialogue and a relatively small amount of music; the plots were mostly set in the working-class districts of Madrid, and composers drew on such popular music as the schottische and the mazurka, which the madrileños had come to regard as part of their folklore. Against this trend some composers, notably Fernández Caballero (who scored a political and musical success with *La Marsellesa* in 1876) and the Valencian Ruperto Chapí, maintained the standards of the traditional 'zarzuela grande', even though some of their works (such as Fernández Caballero's *El dúo de la africana* and *Gigantes y cabezudos*, set in Aragon; see illustration) belong to the *género chico*. A Majorcan composer, Pere Miquel Marquès (1843–1918), wrote a few works remarkable for their robust, almost operatic orchestration, among them *El anillo de hierro* (1878), which is still fairly well known.

The *género chico*'s success was unparalleled, however, and the demand for it so great that in the 1890s no fewer than 11 theatres in Madrid were entirely given over to it and more than 1500 examples were produced. Federico Chueca, Joaquín Valverde, Manuel Nieto (1844–1915) and Tomás Bretón were among the best-received composers in the *género chico*. Some of their works have remained popular, especially Bretón's *La verbena de la paloma*



Title-page of Fernández Caballero's 'Gigantes y cabezudos' (Madrid: Dotésio, 1898)

(1894) and Chapí's *La revoltosa* (1897), both of which are set in a typical Madrid district. Chueca and Valverde usually worked together (Valverde for the most part scoring Chueca's musical ideas) and they wrote extremely popular works such as *La gran vía* (1886) and *El año pasado por agua* (1889). After parting with Valverde, Chueca wrote *Agua, azucarillos y aguardiente* (1897) and *El bateo* (1901), delightful sketches of lower middle-class life in old Madrid. In the same vein Tomás López Torregrosa composed *El santo de la Isidra* and *La fiesta de San Antón* (both 1898), while Jerónimo Giménez set his short and tuneful sketches *El baile de Luis Alonso* (1896) and *La boda de Luis Alonso* (1897) in a romanticized Andalusia of the 1840s. Giménez was popular because of his elegant dance music and his interest in genuine folklore and gypsy music, evident in, for example, *La tempranica* (1900).

In Barcelona the zarzuela in Catalan thrived, especially with Urbano Fando, whose *Lo somni de l'Ignoscencia* (1895) was performed more than 3000 times in its first 25 years. A more intellectual approach was taken by the *modernista* generation, with composers such as Enric Morera (1865–1942), who fought to create a renewed Teatre Líric Català excluding the Spanish zarzuela. In Valencia Salvador Giner and Vicent Díez-Peydró (1861–1938) wrote zarzuelas in their Valencian brand of the Catalan language.

3. THE 20TH CENTURY. The turn of the century almost coincided with a renewal in the ranks of zarzuela composers. The elder ones were almost all gone by 1910 and the *género chico* started a speedy decline, despite some late landmarks such as Chapí's *El puña de rosas* (1902). The influence of Lehár and his operettas, especially *Die lustige Witwe*, quickly made itself felt, and the waltz soon replaced the schottische and the mazurka in a series of longer works that set typical operetta stories to lilting, delightful tunes. The first in this field, *El rey que rabió*, was written by Chapí as early as 1891, but the influence of the foreign operetta was mainly felt from about 1910, when Vicente Lleó scored a triumph with his suggestive and amusing *La corte de faraón*, while Pablo Luna started his career with *Molinos de viento* (1910) and confirmed it with *Los cadetes de la reina* (1913) and *El asombro de Damasco* (1916). Luna then took a somewhat different path with *El niño jurío* (1918), which started a fashion for including a patriotic song in every zarzuela.

Several younger composers excelled in this new type of operetta-zarzuela, especially Amadeo Vives, who also showed a bent towards opera with *Euda d'Uriac* (1900) and *Bohemios* (1904, based on Henry Murger's famous novel). In *Maruxa* (1914) he made something worthwhile of an unpromising libretto set in Galicia. His remarkable operetta *La generala* (1912) retains its place in the repertory, as does *Doña Francisquita* (1923), his most popular work. José Maria Usandizaga moved further away from operetta in his *verista* zarzuela *Las golondrinas* (1914); after his death his brother transformed it into an opera.

The Valencian José Serrano was among the few composers of this period who remained faithful to some extent to the *género chico*. His keen feeling for Spanish folklore is evident in his most popular works, such as *La reina mora* (1903), *Moros y cristianos* (1905), *La alegría del batallón* (1909), *La canción del olvido* (1916) and, in the last years of his career, *Los claveles* (1929) and *La dolorosa* (1930). Another Valencian, Manuel Penella, was most successful in his operettas, including *El gato montés* (1916). He often wrote his own librettos; *Don Gíl de Alcalà* (1932) is set in 18th-century Mexico.

Of the composers who came to the fore in the 1920s and 30s, many chose to work in the more lengthy type of zarzuela, among them Jacinto Guerrero, whose *Los gavilanes* (1923) and *La rosa del azafrán* (1930) are influenced by operatic *verismo*. At the same time, some composers were trying to update the zarzuela by including new dances or dance rhythms such as the tango and the foxtrot. Francisco Alonso was able enough to succeed with mainly short zarzuelas, most of which might be counted as *género chico*, although they lack many of the features usually associated with that genre. Among other composers of this period were Jesús Guridi, whose Basque zarzuela *El caserío* (1926) shows a keen theatrical sense and who also wrote some successful operas, the Galician composer Reveriano Soutullo, whose tuneful and attractive zarzuelas, including *La leyenda del beso* (1924), *La del soto del Parral* (1927) and *El último romántico* (1928) were written in collaboration with Joan Vert Carbonell (1890–1931); and José Padilla, whose songs include the well-known 'Valencia' from his *La bien amada* (1925).

Madrid had been losing its hold on the zarzuela. For a number of years Barcelona became a more active centre, and some important premières took place there, including those of Rafael Millán's *La dogaresa* (1920, set in medieval Venice) and *El pájaro azul* (1921), Fernando Díaz Giles's *El cantar del arriero* (1930) and Penella's *Don Gíl de Alcalà*. The great baritone Marcos Redondo settled in Barcelona in the 1920s and the finest productions and most interesting premières were to be seen in the Catalan capital. At that time a Valencian composer, Rafael Martínez Valls, became a favourite in Barcelona; his *Cançó d'amor i de guerra* (1926) and *La legió d'honor* (1930) are still the most popular zarzuelas in Catalan.

Madrid soon had a new and remarkable composer in Federico Moreno Torroba, whose *Luisa Fernanda* (1932), set in the Madrid of the last years of Isabella II, revived interest in Madrid stories. Moreno Torroba repeated his success with *La chulapona* (1934) and wrote many other zarzuelas, several of which remain in the repertory. The Basque composer Pablo Sorozábal started his long career in the 1920s; his first great success came with *Katiuska* (1931), and just before the Spanish Civil War he scored an even bigger one in Barcelona with *La tabernera del puerto* (1936).

Zarzuela suffered severely from the restrictions of the civil war and never fully adapted itself to changing times. Some composers tried to follow new trends; in Sorozábal's *Don Manolito* (1942) a football match is described on the radio. Before the war several of the leading Spanish composers had tried their hands at writing zarzuelas, including Falla, Albéniz, Granados and Conrado del Campo, but after their deaths the prestige of the zarzuela declined, and among composers of quality only Sorozábal and Moreno Torroba still sought to keep the genre alive. With Moreno Torroba's *Maria Manuela* (1957) the last chapter in the history of the zarzuela seems to have been written; only Manuel Moreno-Buendía, Manuel Parada and a few others have since made the occasional attempt to compose new works of this kind.

The preservation of the repertory owes much to the conductor Ataúlfo Argenta, who in the 1950s began

recording many of the finest zarzuelas. His example was followed by others, and today the music of almost 100 zarzuelas is available on disc. Since the 1960s the Spanish government has tried to protect the zarzuela through publicity and radio broadcasts of the most important recordings, but the Teatro de la Zarzuela, refurbished and reopened in 1956, is now the only subsidized house in Spain which regularly includes zarzuelas in its repertory.

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LOUISE K. STEIN, ROGER ALIER

Zarzycki, Aleksander (*b* Lwów, 26 Feb 1834; *d* Warsaw, 1 Nov 1895). Polish pianist and composer. He studied the piano in Berlin under Rudolf Viole, at the same time giving concerts with the violinist Biernacki in Poznań and Kraków (1856–7). From 1857 he studied composition under N.H. Reber and C. Reinecke in Paris, and in 1860 performed in a composers' concert at the Salle Hertz, where he played his Grande polonaise op.7 and Piano Concerto op.17. He played in Germany and Austria

(1862–3) and in 1866 gave many concerts in Warsaw; he later performed in Germany and England, and in Polish towns (1867). In 1865 he settled in Warsaw where, besides performing, he gave music lessons and composed. He was one of the founders and the first director of the Warsaw Music Society (1871–5), and after the death of Kątski he became director of the Music Institute (1879–88). Here he reorganized the teaching methods and the piano courses, employing teachers such as Paderewski. He also did much to improve the string, chamber and orchestral classes, thereby considerably raising the institute's teaching standards. He taught a piano class himself and conducted the student orchestra. From about 1879 he was choirmaster of St John's Cathedral, and he also gave many charity concerts. The final years of his life were devoted mainly to composition. Zarzycki's songs imitate the style of Moniuszko (directly so in his op.13 and op.14 songbooks, which are modelled on Moniuszko's *Śpiewniki domowe*); although they lack his melodic inventiveness, Zarzycki had a deeper understanding of the function of the piano in such works. His instrumental works are miniatures in a salon style and display the influence of Chopin, particularly in their use of harmony and texture.

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For vn, orch: Romance, E, op.16 (Berlin, *c*1876), also arr. vn, wind insts (*c*1876); Andante et polonaise, A, op.23 (Berlin, *c*1876); Mazurka, G, op.26 (Berlin, 1884); Introduction et cracovienne, D, op.35 (Berlin, n.d.); Mazurka, E, op.39 (Berlin, *c*1895)

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BARBARA CHMARA-ŻACZKIEWICZ

Zasa, Paolo (*fl* 1639–51). Italian composer. On the title-pages of the volumes of his *Selva spirituale* he described himself as rector of the parish of SS Leontio e Carpoffaro at Schio, near Vicenza. The second and fourth books contain performance directions for some of the pieces.

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Selva spirituale armonico quarto libro ... motetti, canzone, li salmi ordinarii, e della Madonna, con il Magnificat, intieri, e una messa, 1–4, 7vv, 2 vn, bc (Venice, 1651)

□

Zaslaw, Neal (*b* New York, 28 June 1939). American musicologist. He graduated from Harvard College with the BA in 1961, then began graduate studies at the Juilliard School, where he studied the flute and received the MS in 1963; he was also a flautist in the American Symphony Orchestra under Stokowski, 1962–5. He took further graduate courses at Columbia University, working with Lang and receiving the MA there in 1965 and the PhD in 1970. He then taught at the City College of CUNY from 1968 to 1970. He then joined the faculty at Cornell University, where he was made Herbert Gussman professor of music in 1995, and he was a member of the graduate faculty at Juilliard, 1988–91. In addition to his academic positions he was musicological advisor and scholar-in-residence of the Lincoln Center Festival celebration of the Mozart bicentennial, editor-in-chief of *Current Musicology* (1967–70) and book review editor of *Notes*.

Zaslaw's work is imbued with a concern for music in performance. His doctoral study of Leclair establishes the composer's style in the context of his French and his Italian training. He has worked on issues of tempo and ornamentation and particularly the early development of the orchestra. Zaslaw later turned to Mozart, co-editing a volume of wind music for the Neue Mozart-Ausgabe (VII/xvii, 1979) and writing a substantial and much admired study of the symphonies (1989), setting them in a broad context; he has also written works more general in character and other publications on performance issues. He was awarded the Austrian Ehrenkreuz für Wissenschaft in 1991 and in 1997 he was appointed Fellow of the American Academy of Arts and Sciences. In 1993 Zaslaw was invited to be principal editor of the new Köchel catalogue.

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PAULA MORGAN

Zäsur (Ger.: 'caesura'). In the theory of rhythm, the point separating regular rhythmic units (phrases or 'periods' of four, eight, 16 bars, etc.) from one another, or marking an internal division in one of these units. It is achieved most frequently by a rest, though sometimes articulated by a fermata, by phrasing or by a change in harmony or scoring. Sometimes it is used as a synonym for LUFTPAUSE, a short pause made by a performer to separate phrases; *see also* CAESURA.

□

Zatta, Antonio (*fl* late 18th century). Italian printer and publisher. He was in business with his sons under the name 'Antonio Zatta e figli Librai e Stampatori veneti', with premises in Venice 'al traghetto di S Barnaba'; theirs was the largest engraving works in the city, their activity dating back to about 1750. The output included philosophical texts, novels, daily papers, illustrated books and 47 volumes of Carlo Goldoni's comedies (1788). Music printing and editing began in 1783 through the Calcografia Filarmonica which was active until 1788. From 1786 the firm began printing, on its own press from engraved plates, a weekly piece of instrumental music for sale by subscription; in the following years this initiative expanded to include trios, duos, quartets, symphonies or sonatas for various instruments, and even vocal pieces, issued on a monthly basis. In the letters circulated to 'professori e dilettanti di musica', inviting them to become subscribers, the firm explained the preponderance of instrumental music by the fact that Italy 'abounds without doubt more in professional and amateur players than in singers'. Instrumental works by Corelli, Bertoni, Boccherini, Capuzzi, Andreozzi, Cirri, Cambini, Pichl, Fodor, Stabinger, Grazioli, Haydn, Mozart and Salieri, and vocal pieces (arias by Cimarosa, Guglielmi, Paisiello, Anfossi, Naumann, Gazzaniga, Borghi, Traetta and Piccinni) were printed and published. Many of Zatta's editions were reprints from German or Viennese publications, especially of Hoffmeister's, a publisher with whom Zatta had connections. Zatta also published didactic methods (Pfeiffer, *La bambina al cembalo*) and music theory. After 1788 all editorial activity ceased, but Zatta continued to trade in music publications. One of Antonio's daughters, Marina, married the publisher Sebastiano Valle, who continued the work of the Zatta family until about 1806.

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MARIANGELA DONÀ

Zátvrzský, Miloš. *See* SÁDLO, MILOŠ.

Zauberoper (Ger.: 'magic opera'). A term, used more often by music and theatre historians than by contemporary librettists and composers, for a Singspiel with spoken dialogue that relies to an unusual extent on stage machinery and spectacular effects. In theory the term could be applied to any opera that employs magic; but in practice its use is normally restricted to the kind of magic Singspiel that was a staple of the Viennese popular repertory during the 18th and early 19th centuries. Philipp Hafner's *Megära, die förchterliche Hexe* (a 'Zauberlustspiel', 1763) is an early example, Mozart's *Die Zauberflöte* the most famous one. The Wenzel Müller-Perinet adaptation, *Megera* (1806) is actually subtitled 'Zauberoper'. Müller's *Kaspar der Fagottist*, and Wranitzky's and Weber's adaptations of Wieland's *Oberon*, are typical examples of the recurrent motif of the hero being granted supernatural aids to enable him to rescue a woman in peril. The Kauer-Hensler *Das Donauweibchen* (1798), an Ondine variant long popular in German lands, inverts the usual formula by having magic separate the earthly lovers.

Numerous operas employing magic to a more or less marked extent continued to be written and performed during the remainder of the 19th and much of the 20th century; Schreker's *Der Schmied von Gent* (1932), indeed, is subtitled 'Grosse Zauberoper'. However, the Zauberoper genre in its original and limited sense tends to exclude operas (for instance Wagner's *Ring*, and the Strauss-Hofmannsthal *Die Frau ohne Schatten* and *Die ägyptische Helena*) in which, though magic plays an important part, the emphasis is primarily on more exalted concerns

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PETER BRANSCOMBE

Zavaglioli, Simone (*b* Verona; *fl* 1641–4). Italian composer. He was *maestro di cappella* of Verona Cathedral in 1641, when his only surviving publication, *Missae et sacrae laudes cum basso partim musicisque instrumentis partim vero sine instrumentis*, appeared in Venice; he resigned on 2 November 1644. His volume is interesting for its mixture at quite a late date of *a cappella* and concertato styles. One of the three masses and four of the ten motets have the former designation. The concertato works

include several with obbligato violins, one of which, *Confitemini Domino*, for five voices, has a sectional form: movements respectively for solo soprano and alto, bass with violins and two tenors are interspersed with an exciting, brilliantly contrapuntal tutti with an 'Alleluia' passage. Large-scale motets of this kind were somewhat rare by the 1640s, a ceremonial style usually being confined to mass and psalm settings.

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JEROME ROCHE

Zavarský, Ernest (*b* Varov Šúr, 17 Sept 1913). Slovak musicologist. From 1933 he studied philosophy at Munich and Innsbruck, where he also took courses in composition with Fritz Wiedlich and in musicology with Walter Senn; he continued his studies in philosophy, theology, the piano and composition in Kraków (1938–9), art history, aesthetics and psychology at Bratislava University (1941–4), composition at the Janáček Academy, Brno (graduated 1952), the piano and organ in Bratislava and musicology with Jan Racek and Bohumír Štědroň at Brno University (1948–52). He took the doctorate at Brno in 1951 with a dissertation on the development of realism and harmony in Suchoň's work. After a period as dramaturg of the Slovak Folk Theatre in Nitra (from 1941) and music correspondent for Bratislava Radio (1942–5) he visited Vienna, where he collected material for his Bella monograph; he then became director of the Slovak music centre (1945–8), archivist of the Slovak Composers' Union (1953–8), director of the Slovak Music Information Centre, Bratislava (1965–9), director of the Slovak section of the Neue Bach-Gesellschaft (1969–73) and a member of its board of directors (from 1973). His main research has been on contemporary Slovak music, organ building and restoration, and the life and work of J.S. Bach.

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Všeobecná náuka o hudbe [General music primer] (Bratislava, 1946) [under pseud. Pavol Záhorský]
Súčasná slovenská hudba [Contemporary Slovak music] (Bratislava, 1947)
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Eugen Suchoň: profil skladateľs [Suchoň: profile of the composer] (Bratislava, 1955)
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Prehľad dejín slovenskej hudby [Short history of Slovak music] (Prague, 1956)
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'J.S. Bachs Entwurf für den Umbau der Orgel in der Kirche Divi Blasii', *Bach-Studien*, v (1975), 82–93
'Beiträge zur Musikgeschichte der Stadt Kremnitz', *Musik des Ostens*, vii (1975), 7–173

□

Zavateri, Lorenzo Gaetano (*b* Bologna, 9 Aug 1690; *d* Bologna, Dec 1764). Italian violinist and composer. He studied the violin with Giuseppe Torelli and composition with L.A. Predieri. He achieved considerable fame as a violinist in Livorno, Venice and Ferrara (there is no evidence that, as is sometimes stated, he was a cellist). He became a member of the Accademia Filarmonica di Bologna on 20 May 1717 and held various offices in that organization. His name appears in the records of S Petronio, Bologna, from 1713, when he was engaged to play the violin at several patronal feasts. He joined the regular *cappella musicale* as a viola player in December 1725 and, with brief interruptions, played the violin or viola there until his death. Among his pupils were N. Lenzi, G. Castoneri and G.F. Landini as well as some members of the nobility. He published two sets of instrumental pieces, of which his op.1, *Concerti da chiesa e da camera* (?Bologna, 1735), received praise from Padre Martini for 'a well refined intelligence'. In the set of 12 concertos, only five call for an obbligato violin; the others use no solo instruments. No.9 is called 'Concerto teatrale', no.10 'Concerto a pastorale' (in which the final movement is a pastorale in 12/8) and no.12 'Concerto a tempesta di mare', with indications on the score depicting the progress of a storm. These works and the *Divertimenti musicali per camera a violino e tasso* op.2 (Pesaro, n.d.) show considerable virtuosity, imaginative writing and a keen understanding of the instrument. The dance pieces in the 1736 manuscript collection of Petronio Francesco Rampionesi (*I-Bc*), designed for the amateur, are much less impressive.

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ANNE SCHNOEBELEN

Zavrtal [Zavertal, Zavrthal, Zaverthal; orig. Sawerthal]. Czech family of military musicians.

(1) **Josef Rudolf Zavrtal** [Sawerthal] (*b* Polepy, nr Litoměřice, 5 Nov 1819; *d* Litoměřice, 3 May 1893). Conductor and composer. He studied the trumpet and trombone at the Prague Conservatory from 1831 to 1837, and after two years in the Austrian army he became bandmaster of the 6th Cuirassiers in 1839. From 1845 he was bandmaster of the 53rd Infantry Regiment, and was in active service in Hungary and Italy; he agitated successfully in 1846 for the founding of a pension fund for Austrian bandmasters. The next year his two-act Singspiel *Die Alpenhirtin* (libretto by P. Protics) was performed at Temesvár, and in 1874 at Trieste as *Là pastorella*. In 1850 he became director of music to the Austrian navy and marine at Trieste, where he founded the Società Musicale. He entered the Archduke Maximilian's service in 1857 and, after his master became Emperor of Mexico, served from 1864 as court Kapellmeister and director of military music; he returned to Europe in 1867 when the Austro-Mexican corps was disbanded. He settled in England the following year and became bandmaster of the King's Own (Royal Lancaster) Regiment; for 19 years from 1871 he directed the Royal Engineers' wind and string bands at Chatham until he

retired to Polepy in 1890. He was decorated by Franz Joseph, Napoleon III and the Shah of Persia, and Maximilian conferred on him a knighthood of the Order of S María of Guadeloupe. In addition to his opera he wrote marches, quadrilles and polkas for band and full orchestra, some chamber music and songs.

(2) **Václav** [Wenceslas, Venceslao] **Hugo Zavrtal** (*b* Polepy, 31 Aug 1821; *d* Litoměřice, 8 Sept 1899). Conductor and composer, brother of (1) Josef Rudolf Zavrtal. After studying the clarinet at the Prague Conservatory from 1834 to 1840, he followed a varied career. He held positions as clarinettist at theatres at Laibach (Ljubljana) (1841) and Prague (1843), and in 1842 sang bass roles in Budapest. In 1845 he was Kapellmeister of the 18th Bohemian Regiment stationed at Milan, and two years later became music director of the Gran Teatro del Liceo and professor of the conservatory at Barcelona. He returned to the Austrian army as Kapellmeister of the 54th Infantry in 1850, first at Milan and then Vienna, and from 1855 to 1859 held a similar position with the 49th Infantry at Trieste; during that time he was music critic of *La scena*. He was in close touch with Mozart's son Carl between 1848 and 1859, and acquired the Mozart collection which was later bequeathed to Glasgow University by his son Ladislao. His Czech patriotism led him to resign from the Austrian army after Solferino (1859) and join the Italian Grenadiers, who were based at Turin and then Naples. He became director of the Istituto Musicale and music director of the theatre at Treviso (1867–70), and then held similar posts at Modena (1870–74). Later he joined his son in Glasgow, and taught and composed at Helensburgh from 1875 until 1895, when he retired to Litoměřice. He composed an opera, *Estrella* (libretto by Piave), an Overture in F minor, marches, dances and fantasias, and numerous vocal works.

(3) **Ladislao (Joseph Philip Paul) Zavertal** [Ladislav (Josef Filip Pavel) Zavrtal] (*b* Milan, 29 Sept 1849; *d* Cadenabbia, 29 Jan 1942). Conductor and composer, son of (2) Václav Hugo Zavrtal. He received his first musical instruction from his father and mother (the operatic soprano Carlotta Maironi da Ponte), and for a short time studied at the Naples Conservatory, where Tosti taught him the violin. His first opera, *Tita* (1870, Treviso), which his father orchestrated, ran for a fortnight. After a year as chorus master under his father at Modena, he went to Milan in 1871, where he was soon made music director of the Teatro Milanese. The following year he went to Glasgow as a band instructor, remaining there to teach and to conduct the Glasgow Amateur Orchestra (1873) and the music associations of Hillhead (1874) and Pollokshields (1875). In 1877 he conducted the piano concertos played by Hans von Bülow on his Scottish tour, and in 1880 his four-act opera *Una notte a Firenze* was produced and warmly received in Prague. He became master of the Royal Artillery Band at Woolwich in 1881 and considerably enhanced its already fine reputation. Later he organized a symphony concert at the Prince's Hall, London (1888), and then annual series at St James's Hall and Queen's Hall (1889–95), and for ten years from 1895 he ran Sunday concerts at the Royal Albert Hall; it was there that Hanslick heard, and was much impressed by, Zavertal's fine orchestra. In 1896 Zavertal became a British subject; he retired to Italy in 1906. King Umberto made him Cavaliere della Corona d'Italia, and he was honoured by Sultan Abdul-Hamid II of Turkey and the kings of Greece, Serbia and England.

Zavertal had a gift for italianate melody and some feeling for drama; but he was not particularly original, and contemporary critics recognized his indebtedness to Verdi, Meyerbeer and Gounod. *Una notte a Firenze* was highly successful in Prague, but *Mirra*, written for the National Theatre in Prague, disappointed those who were expecting the maturing composer to cultivate a distinctly Czech style, and in consequence this work received only three Prague performances.

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(*selective list*)

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OPERAS

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I tre perucchi (commedia musicale, 5, C. Arrighi), Milan, Milanese, 1871
La sura palmira sposa (commedia musicale, 5, Arrighi), Milan, Milanese, 1872
Una notte a Firenze (Noc ve Florencii) (op tragica, 4, S. Interdonato), 1872–3, Prague, Provisional, 20 March 1880 [in Cz.], MSS vocal and orch parts in *CZ-Pnm*, vs (Milan, n.d.)
A Lesson in Magic (operetta, 1, T.M. Watson), 1880, Woolwich, 27 April 1883; rev. as Love's Magic (J.R.J. Jocelyn), 1889, Woolwich, 18 Feb 1890, vs (London, n.d.)
Mirra (Myrrha) (dramma lirico, 4, Interdonato), 1882–3, Prague, National, 7 Nov 1886 [in Cz.], MSS in *CZ-Pnm*, vs (Milan, n.d.)

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Choral: Serenata (G. Carcano), S, Mez, chorus, pf, hmn, *c*1875, rev. 1927; Jubilee Hymn (A.C. Trevor), chorus, orch, 1887, vs (1887); Fulget Sabaudiae virtus (E. Marenesi), 4vv, military band (Milan, 1901)
Orch: 2 syms., c, 1878–84, d, 1884; 3 ovs., Garibaldi, 1882, lost [reconstructed as Sinfonia patriottica, 1918], Loyal Hearts, 1897 (1897), Slavonic Ov., 1898; Chanson arabe, str, 1882 (1887); Al fresco, str, 1884 (1887); Virtute et valore, grand march, 1900 (1901)
Chbr: Pf Qnt, C, 1877 (Edinburgh, *c*1877); Pf Qt, D♭/b♭ (Edinburgh, *c*1877); Schlummerlied, qnt, 1877 (*c*1879); In a Trance, str, *c*1887 (?1895)
Vocal: Ecco miei verd'anni!, v, pf (London, n.d.)

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JOHN CLAPHAM

Zawose, Hukwe Ubi (*b* Dodoma, Tanzania, 1940). Tanzanian musician. He grew up raising cattle in the Ugogo central region of Tanzania. He drew on the musical heritage of the Wagogo people, performing on traditional Wagogo instruments such as the *ilimba* lamellophone, the *zeze* one-string chordophone and *filimbi* (flutes). His original and adapted compositions retell historical tales and praise political parties; for many years he was associated with the country's national music and dance troupe. He was also a founding director of the Chuo cha Sanaa (College of Arts), a school established to teach and maintain aspects of traditional expressive culture located in Bagamoyo in coastal Tanzania. His recordings demonstrate his ability to perform the diphonic singing that is part of the Wagogo harmonic singing tradition. Zawose's participation in WOMAD festivals around the world helped to promote traditional Wagogo music as well as his recording career. By the end of the 20th century he was considered one of Tanzania's most important and influential traditional musicians.

RECORDINGS

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Mateso (Suffering): Master Musicians of Tanzania, Triple Earth, TERRACD 104 (1989)
The Art of Hukwe Ubi Zawose, JVC VID-25011 (1989)
Chibite, Realworld CD 031 32900 (1995)

GREGORY F. BARZ

Zaytz, Giovanni von. *See* ZAJC, IVAN.

Zazhyt'ko, Serhy (*b* Chernigov, 6 Dec 1962). Ukrainian composer. He studied the piano at the Lysenko special music school, Kiev, and, after making a name for himself early on by winning first prize in a Ukrainian young composers' competition in 1979, went on to graduate in 1990 from the Kiev Conservatory where he studied composition under Stankovych. He then worked as a music editor for the publishers Muzychna Ukraïna. In 1993 he was accepted for membership of the Ukrainian Union of Composers and since then has worked for this body as a consultant. His post-modern tendencies as a composer lend him an affinity with certain Western contemporary trends; his predilection (more evident in the 1990s) for theatrically inspired chamber compositions bears witness to his interest in Kagel's works.

WORKS

Orch: Hn Conc., 1990; Entelekhiya, 1991
Vocal: Fol'k diptikh (Ukr. folk texts), S, ens, 1990; Akh tï, step' shirokaya [Ah You, the Broad Steppe], psychedelic serenade, Bar, 4 male vv, dancers, cl, trbn, perc, balalaika, 1995; Yeshchyo!... [More!...], Bar, pic, cl, a sax, 2 hn, tpt, trbn, perc, 1996
Chbr and solo inst: Ekzoticheskiye fragmentï, pf, 1982–96; Str Qt, 1987; Sonata, va, pf, 1988; Ushedsheye [Parted], vn, pf, 1990; Monoversiya, cl, 1992; Stretta, 6 insts, 1992; Pastorali, ww qnt, 1993; Gersterker, pf, actor, 1994; Epitafiya Markizu de Sadu [Epitaph for the Marquis de Sade], 2 vc, 1996; Iznutri [From Within], perc, 1996; Parus (M.Yu. Lermontov), S, perc, balaika, vc, 1996; Semyuelyu Bekketu [To Samuel Beckett], mute reader, db, 1996

INESSA RAKUNOVA

Zazzerino. *See* PERI, JACOPO.

Zbinden, Julien-François (*b* Rolle, canton of Vaud, 11 Nov 1917). Swiss composer and pianist. During and after his training as a primary school teacher (diploma 1938), Zbinden studied the piano with Emile Doosterd (1930–35), Gertude S. Keller-Ching and Marie Panthès (1940–45). He began his professional career as an orchestral and jazz pianist (1938–47), and then joined the Lausanne studio of Radio Suisse Romande (RSR) as a pianist and sound engineer. In 1956 he became director of the music department of RSR, and was the chief assistant for music broadcasting there from 1965 to 1982. He was also president of the Swiss Composers' Union (1973–9), and of the Swiss composers' copyright association SUISA (1987–91).

As a composer he was initially self-taught, but in 1942 began three years of study with R. Gerber in Neuenburg (counterpoint and orchestration), culminating in the composition of his *Suite brève en ut* op.1, the harmony of which shows Ravel's influence. In Zbinden's subsequent compositions the influence of Stravinsky's neo-classical works is stronger, and jazz rhythms also leave their mark. *Jazz sonatine* for piano and *Jazzific 59–16* for jazz band and string orchestra are explicitly concerned with the jazz tradition, but its influence is also perceptible in other works. His interest in the harmonic dimension, increasingly obvious from his Second Symphony onwards, has led him to retain a tonal idiom in his work; certain polytonal passages are related to the music of Honegger, whose humanistic ideas he shares and to which he refers in several works (the Second Symphony's slow movement and *Hommage à Arthur Honegger* op.68). His music only occasionally employs more modern techniques, such as an aleatory formal structure (*Pianostinato*) and – with satirical intent – 12-note technique (the fourth of the *Proverbes en forme d'études*). Awards he has won for his work as a composer include the Prix Henryk Wieniawski, Warsaw (1956), the Grand Prix de la Communauté Radiophonique des Programmes de Langue Française, Montreal (1963), and the Médaille d'Or of the city of Lausanne (1993).

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Choral: Passage de l'homme (cant., M. Audin), op.24, 1956; Impératifs (Zbinden), op.27, 1957; 6 proverbes en form d'études, op.29, male vv, 1958; Espéranto (Zbinden), op.34, spkr, S, chorus, orch, 1961; 7 proverbes sur l'amour, op.40, female vv, 1965; Terra Dei (orat, Zbinden, L. Dallinges), op.41, S, A, T, B, chorus, orch, 1966–7; Monophrases, op.47, chorus, 2 pf, 6 perc, 1970; TeD, op.51, chorus, 1973; L'Innocent (cant., P. Gringore), op.59, choir, 2 tpt, 2 trbn, 1978; Jubilate, op.63, solo vv, choir, orch, 1980; Hommage à Arthur Honegger (H. Naef), op.68, choir, orch, 1983; Clair-obscur (L. Delarue-Mardrus, M. Gevers, A. Audra, M. Pomès, L. Paulin), op.74, female vv, 1986; Vade retro (A. Pasquali), op.79, choir, orch, 1991; Campana (A. Rimbaud), op.85, vocal qt/choir, 1995
Solo vocal: Détresse en paradis (Naef), op.7, 1v, pf, 1946; Blasons des fleurs (15th cent.), op.30, S/T, gui/hpd/pf, 1958; Ethiopiques (L.S. Senghor), op.49, spkr, orch, 1971–2; Jardins (Zbinden), op.53, S, Bar, orch, 1974; La Solitude (S. Sicaud), op.71, S, orch, 1985

INSTRUMENTAL

4 syms.: op.18, 1953, op.26, 1951–6, op.77, 1988–9, op.82, 1992
Other orch: Pf Conc., op.3, 1944; Concertino, op.6, tpt, perc, str, 1945–6; Divertissement, op.10, db/vc, orch, 1948–9; Conc. da camera, op.16, pf, str, 1950–51; Suite française, op.23, str, 1954; Rhapsodie, op.25, vn, orch/pf, 1956; Jazzific 59–16, op.28, jazz band, str, 1958; Conc. breve, op.36, vc, orch, 1961–2; Vn Conc., op.37, 1962–5; Orchalau-Conc., op.38, chbr orch, 1962; Lémanic 70, ov, op.48 (1970); Conc., op.56, ob, str, 1976; Conc., op.57, 1977; Prosphora, op.61, 1979; Torneo veneto, op.64, str, 1981; Conc. grosso, op.66, vn, str, 1982–3; Haïfa, op.70, 1983–4; Triade, op.78, 2 tpt, str/org, 1990; Sinfonietta, op.81, 1991;

Poème, op.84, va, str/pf, 1993–4; Cl Conc., op.87, 1996; Triptyque, op.89, trbn, str/pf, 1998

Chbr: Sonatina, op.5, fl, pf, 1945; Septet, op.8, fl, cl, hn, str qt, 1947; La fête au village, op.9, vn, vc, 1948; Trio d'anches, op.12, ob, cl, bn, 1949; Trio, op.13, tpt, hn, trbn, 1949; 4 miniatures, op.14, fl, 1950–55; Sonata, op.15, vn, pf, 1950; 3 pièces, op.20, 4 hn, 1953; Prélude, fugue et postlude, op.39, tpt, pf, 1964; Capriccio, op.43, fl, eng hn, bn, vn, hpd, 1968; Hommage à J.S. Bach, op.44, db, 1969; Sonate en trio, op.46, 2 va da gamba, hpd, 1969; Dialogue, op.50, tpt, org, 1972–3; M K 2, op.55, 2 fl, 1976; Str Qt, op.60, 1978–9; Alligun, op.69, str qt, 1983; 3 esquisses japonaises, op.72, hp, 1985; Mouvements, op.75, vn, va, vc, 1986–7; Narbonne Festival, op.80, 2 tpt, hn, trbn, tuba, 1991; Kalamala, op.86, 2 hp, 1995; Alternances, op.88, fl, va, hp, 1997; Hexade, op.91, gui, 1998

Pf: Suite brève en ut, op.1, 1937–42; Ballade romantique, op.2, 1943; 3 préludes, op.4, 1944–6; Jazz Sonatine, op.11, 1949–50; 4 solitudes, op.17, 1951; Album pour mon chien, op.19, 1953; Pianostinato, op.45, 1969; Sonata fantastica, op.54, 1975–6; 3 paysages helvétiques, op.65, 1975, rev. 1982; Méditation sur le nom de G.E.R.B.E.R., op.90, 1998

Org: Variations libres, op.32, 1960; Interlude sur le nom de Tristan, op.42, 1966; Cathédrale, op.83, 1992

Principal publishers: Breitkopf & Härtel, Foetisch, Schott

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R.-A. Mooser: *Visages de la musique contemporaine* (Paris, 1962)
C. Tappolet: *Lettres de compositeurs suisses à Ernest Ansermet* (Geneva, 1989)
C. Tappolet: *Julien-François Zbinden: compositeur* (Geneva, 1995)

PATRICK MÜLLER

Zbruyeva, Yevgeniya (Ivanovna) (*b* Moscow, 24 or 26 Dec 1867/5 or 7 Jan 1868; *d* Moscow, 20 Oct 1936). Russian contralto. She was the daughter of the singer and composer Pyotr Bulakhov. She graduated from Yelisaveta Lavrovskaya's class at the Moscow Conservatory in 1893 and joined the Bol'shoy the following year. In 1905 she joined the Mariinsky Theatre in St Petersburg and taught at the conservatory (1915–17). Zbruyeva's voice was deep, rich and smooth, powerful and beautiful throughout its wide range. Her clear diction, precise intonation and keen, subtle phrasing made her a finished performer. Her great roles were Glinka's Vanya and Ratmir, and Marfa in *Khovanshchina* (which she sang at the 1911 Mariinsky première), but she was also extraordinarily successful in such character parts as Solokha (Rimsky-Korsakov's *Christmas Eve*) and the Innkeeper (*Boris*). Her memoirs are published in the collection *Muzïkal'noye nasledstvo* ('Musical heritage', i, Moscow, 1962).

I.M. YAMPOL'SKY

Zeami [Motokiyo, Kanze Saburō] (*b* ?1363; *d* ?8 Aug 1443). Japanese *nō* actor and writer. As a boy he was known as Fujiwaka. He was the eldest son of Kan'ami Kiyotsugu, the founder of the Kanze school of *nō*. Their performance in 1374 so impressed the shogun Ashikaga Yoshimitsu that he invited them to his court and became their lifetime patron, and eventually *nō* became the official performing art of the shogunate. Of about 50 surviving *nō* plays by Zeami, the most famous are *Takasago*, *Izutsu* and *Matsukaze*. He also wrote many treatises and essays, the most important of which is *Fūshi Kaden* (1400), better known as *Kadensho* ('Book of Flowers'), a treatise on the aesthetics of *nō*. After the death of Yoshimitsu in 1428, Zeami fell foul of his successor, Ashikaga Yoshinori, and was banished to Sado Island in 1434. Whether he returned to Kyoto is not known.

See also JAPAN, §IV, 1.

MASAKATA KANAZAWA

Zeani [Zehan], **Virginia** (*b* Solovastru, 21 Oct 1925). Italian soprano of Romanian birth. After studying in Bucharest and with Pertile in Milan, she made her début at Bologna in 1948 as Violetta, which she also sang at her London (1953, Stoll Theatre), Vienna (1957), Paris (1957), Metropolitan (1966) and Bol'shoy (1969) débuts and at Covent Garden (1959). She made her Scala début in 1956 as Handel's Cleopatra opposite Nicola Rossi-Lemeni (whom she married) as Julius Caesar. In 1957 she created Blanche in *Dialogues des Carmélites* at La Scala. She participated in important revivals of *Maria di Rohan* (1965, Naples), Rossini's *Otello* (1968, Rome) and Verdi's *Alzira* (1970, Rome). Originally a specialist in coloratura parts including Lucia, Elvira (*I puritani*) and Adèle (*Le comte Ory*), she began in 1970 to undertake more dramatic roles, notably Aida, Manon Lescaut, Tosca, Magda Sorel (*The Consul*) and Giordano's Fedora (1977–8, Barcelona).

Zeani had a naturally beautiful voice, and performed with great dramatic conviction; among her recordings she is best represented by her intense, and involving Violetta.

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GV (G. Gualerzi; C. Williams)

HAROLD ROSENTHAL/ALAN BLYTH

Żebrowski, Marcin Józef (*fl* Częstochowa, 1748–65, 1780). Polish composer and musician. In 1748–65, and probably again in 1780, he was a member of the chapel at the Pauline Monastery in Częstochowa as a highly esteemed violinist and virtuoso bass singer. Over 30 manuscripts of his works, dating from 1752 to 1798, are extant, and are perhaps in part autograph copies; a complete edition of his works is currently in preparation.

Żebrowski is a typical representative of the *galant* style in sacred music, as is most evident in the ornamentation of his melodic lines. However, some of his music also displays features of the late Baroque, such as the use of polyphony (including double counterpoint), concertato techniques and multi-sectional structures. Generally, his works for voices and instruments use cantata-like forms, with frequent use of developed solo vocal passages in arias. There is no difference in structure between his *Sonatae* and *Andante pro processione*, which are short da capo pieces played at processions during the celebration Mass.

WORKS

MSS mostly in PL-CZ

Sacred: 6 Masses, 1 lost; 2 vespers; Mag, ed. in WDMP, lxiv (1968); Ecce vidimus eum; Mittit ad virginem; Rorate caeli; 5 arias and duets, incl. Salve regina, ed. in WDMP, lxviii (1971); 6 Andante pro processione, 2 ed. in ZHMP, xxxii (1990); 12 Sonatae pro processione, 5 ed. in ZHMP, xxxii (1990)

Doubtful: Symphony

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R. Pośpiech: 'Twórczość mszalna Marcina Józefa Żebrowskiego' [Żebrowski's Mass settings], *Muzyka*, xxxi/1 (1986), 67–97

ZYGMUNT M. SZWEYKOWSKI

Zecchi, Adone (*b* Bologna, 23 July 1904; *d* Bologna, 20 Dec 1995). Italian composer, conductor and musicologist. He studied the violin and, later, composition with Alfano and Nordio at the Bologna Conservatory. He then undertook much work as a conductor and organizer, founding and directing the choir Euridice, the Bologna Chamber Orchestra and, in 1950, the female G.B. Martini

madrigal group. A teacher of choral music and choral conducting (1942–60), fugue and composition (1960–65) at the Bologna Conservatory, he was director from 1965 to 1974. He was secretary of the Italian Contemporary Music Society (1956–9), president of the Association of Italian Choirs and of the National Association of Music Teachers, a member of the Accademia Filarmonica di Bologna e di Roma and of the RAM, London. He also contributed to newspapers and periodicals, was editor of the journal *Educazione musicale*, and was responsible for the publication of several collections of popular Italian songs.

Zecchi's early works are neo-classical, sometimes exhibiting rigorous contrapuntal structures. In the 1950s he used a flexible version of dodecaphony, which became stricter in the later, more developed *Caleidofonia* and *Trattenimento musicale*. He also wrote much music for stage, radio and television.

WORKS
(*selective list*)

Orch: Partita, 1933; Ricercare e toccata, 1942; 2 astrazioni in forma di fuga, 1945; 2 invenzioni, 1948; Caleidofonia, vn, pf, orch, 1963; Trattenimento musicale, str, 1969
Choral: Ditirambo, 4 vv, male chorus, 1938; Requiem, chorus, orch, 1945; 3 frammenti di Anacreonte, chorus, 1973
Chbr: Sonata, vn, pf, 1926; Divertimento, fl, hp, 1932, version for fl, hp, str qnt, 1942; Sonata, vn, pf, 1934; Pf Trio, 1939; Quatuor du temps perdu, pf qt, 1959; Musiche per un balletto immaginario, hp, 1960; Bicinium, 2 fl, 1973
TV score: Il mulino del Po (R. Bacchelli), 1962

Principal publisher: Bongiovanni (Bologna)

WRITINGS

Collana di saggi verdiani (Bologna, 1952)
Il coro nella storia (Bologna, 1960)
with R. Allorto: *Educazione musicale* (Milan, 1962)
Il direttore di coro (Milan, 1965)
with R. Allorto: *Il mondo della musica* (Milan, 1969)
Other articles and essays

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'Voci aggiunte a un dizionario dei musicisti italiani contemporanei', *RaM*, ix (1936), 237–45, esp. 240
R. Vlad: *Storia della dodecafonia* (Milan, 1958), 219–21
T. Gotti: 'Adone Zecchi, 5 anni di direzione', *Annuario 1965–70 del Conservatorio di musica 'G.B. Martini' di Bologna* (1971), 233–7
T. Gotti: 'Adone Zecchi, 10 anni di direzione', *Profili di un decennio, 1964–74* (Bologna, 1974)
R. Zanetti: *La musica italiana nel novecento* (Busto Arsizio, 1985), 966, 1260–61

ROBERTA COSTA

Zech. American family of musicians of German origin. They were active in San Francisco.

(1) **Jacob Zech** (*b* Bad Dürkheim, 25 July 1832; *d* San Francisco, 13 Sept 1889). Piano maker. After the death of his father Franz Phillip Zech (1789–1849), a piano maker, he went to New York and worked for five years at Nunns & Clark and Steinway. In May 1856 Zech moved to San Francisco, and by March 1857 had built his first instrument. The following September a square piano of his manufacture was awarded first prize at the Mechanics Institute Fair. By 1867 Zech had custom-built 494 instruments.

Zech's son, August Friedrich Zech (*b* San Francisco, 20 May 1857; *d* San Francisco, 20 April 1891), studied at the Leipzig Conservatory from 1876 to 1880 and in San Francisco. He became music director of the Arion Singing Society and several other German singing societies in San Francisco.

Jacob Zech's brother, Frederick Zech sr (1837–1905), was also a piano maker who went to San Francisco from Philadelphia to work for his brother. Between 1862 and 1864 he ran his own manufactury but was later employed at other piano companies, including his brother's.

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Daily Evening Bulletin (San Francisco, 25 March 1857), 3; (7 April 1860), 1; (30 June 1863), 3; (16 July 1870), 4
Alta California (San Francisco, 16 May 1867), 1
N.E. Michel: *Historical Pianos, Harpsichords, and Clavichords* (Pico Rivera, CA, 1963), 70

(2) **Frederick Zech** jr (*b* Philadelphia, 10 May 1858; *d* San Francisco, 15 Oct 1926). Composer,pianist, conductor and teacher, nephew of (1) Jacob Zech. After arriving in San Francisco in 1860, he studied music there, then in Berlin (1878–82). On 30 November 1882 he presented an orchestral concert of his compositions in Platt's Hall in San Francisco, an unprecedented event in the history of the city. Hitherto, local musicians had been represented by popular piano pieces and songs. In 1902–3 he financed and directed a series of symphony concerts featuring several of his orchestral tone poems. He later taught at the College of Notre Dame, Belmont, California. His manuscripts are held by the Music Library of the University of California, Berkeley, and his correspondence is at the California Historical Society, San Francisco.

WORKS
(*selective list*)

Orch: 4 pf concs., 1881–96; Larghetto and Menuetto, 1881; Introduction and Fugue, 1881, rev. 1894; Concert Ov., 1892; 5 syms., *c*1883–1893; 5 sym. poems, 1892–1906; Vc Conc., 1907; Vn Conc.

Inst: 3 vn sonatas, 1895–9; Cl Sonata, 1897; Vc Sonata, 1897; 2 str qts, 1897–1902; Pf Qnt, 1903; Fl Sonata, 1906; Pf Trio
Ops: La Paloma, or The Cruise of the Excelsior (3, M. Fairweather-Widemann), San Francisco, 1896; Wa-Kin-Yon, the Red Man (3, Fairweather-Widemann), San Francisco, 1914
Vocal: 3 Lieder, male chorus, 1881; 2 Lieder, 4vv, 1881; Lobet den Herrn, 4vv, 1881; The Absent Sailor, Mez, orch, 1883; *c*50 songs, 1v, pf

MSS in *US-BEm*

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Grove3, Amer. suppl.
San Francisco Morning Call (4 Dec 1882), 1
San Francisco Chronicle (30 Oct 1902), 14
Pacific Coast Musical Review (San Francisco,10 June 1911), 3; (16 Dec 1911), 41; (1 Dec 1917), 1

(3) **William Frank Zech** (*b* San Francisco, 22 July 1869; *d* San Francisco, 26 May 1950). Violinist, conductor and teacher, brother of (2) Frederick Zech jr. After study under Joseph Joachim at the Hochschule für Musik, Berlin (1892–7), he returned to San Francisco, founded and led the Zech String Quartet (1901–4), and from 1905 the Zech Orchestra which flourished for over 35 years. He was also musical director of the Arion Singing Society and the San Francisco Musical Club, and a faculty member and orchestra conductor at San Francisco State College; an award for music undergraduates was established in his memory.

His son, Norman Frederick Zech (*b* San Francisco, 31 May 1914; *d* San Francisco, 28 Aug 1997), a violinist, conductor and teacher, studied at San Francisco State University and the University of Southern California. He served as Dean of Instruction and professor of music at Reedley College, Reedley, California, from 1939 to 1975,

and was also the director of the Reedley Baroque Strings and Community Orchestra from 1974.

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Grove3, Amer. suppl.
N.F. Zech: 'A Pioneer California Music Family', *Lifeliner: Genealogical Society of Riverside*, iii/2 (1967), 37

JOHN A. EMERSON/ROBERT COMMANDAY

Zechlin, Ruth (*b* Grosshartmannsdorf, Saxony, 22 June 1926). German composer, harpsichordist and organist. She studied at the Leipzig Musikhochschule (1943–9), where her teachers included Johann Nepomuk David and Wilhelm Weismann (composition), Karl Straube and Günther Ramin (organ) and Anton Rohden and Rudolf Fischer (piano). From 1950 she taught at the Hanns Eisler Musikhochschule, Berlin, where she became professor for composition in 1984, the first woman in Germany to be so appointed. In 1970 she was elected to the DDR Akademie der Künste, where she gave a composition masterclass, and in 1990 she was made vice-president of the Berlin Akademie der Künste. As a performer of harpsichord and organ she has specialized in early English keyboard music, the music of J.S. Bach and contemporary music. Her many honours include the Hanns Eisler Prize (1968), the National Prize of the DDR (1975, 1982), the Heidelberg Women Artists' prize (1996) and the Cross of Merit (first class) of the Federal Republic of Germany (1997).

The strictly linear nature of Zechlin's early works shows her attempt to overcome traditional tonal and formal compositional styles; she first adopted a freely tonal language and later drew upon a range of contemporary resources. Her compositions develop from her musico-dramatic sense, which determines the nature and length of a work through patterns of tension and relaxation. Influenced by the music of Henze and Lutosławski, and particularly by Schoenberg's *Pierrot lunaire*, she has found her central inspiration in the work of J.S. Bach, whose style is at the heart of her polyphonic thinking. She has extended a polyphonic approach to tonal areas, rhythmic structures, dynamics, instrumentation and form. In her orchestral work *Musik zu Bach* (1983) small, splintered melodic cells coalesce into a vertically and horizontally transparent whole. In *Metamorphosen* (1982) sound surfaces developing out of a single pitch eventually merge to form a 12-part canon. One of her few works to make a direct political statement is *Wider den Schlaf der Vernuft* for organ (1989), a protest against the East German system. Many of her compositions borrow ideas from the visual arts, architecture and literature. Although she has written many operatic and vocal works her main emphasis has been on instrumental composition.

WORKS
(selective list)
for fuller list see GroveW

STAGE

Reineke Fuchs (Funkhörspiel, G. Deicke, after J.W. von Goethe), 1962, stage version, 1967, Berlin, 1968; La vita: Konstellationen (ballet, Zechlin), 1983, Berlin, 1985; Sommernachtsträume (Die Salamandrin und die Bildsäule) (op, F. Göhler, after C.M. Weiland), 1990; Die Reise (chbr op, H. Müller, after Motekiyo), 1992, Saarländ, 1998; Un baiser pour le roi (dance score), 1995, Passau, 1995; Die Geburt der Blauen Blume, 1996, Passau, 1997; incid music; documentary film scores

INSTRUMENTAL

Orch: Vn Conc., 1963; Sym. no.1, 1965; Sym. no.2, 1966; Chbr Sym. no.1, 1967; Sym. no.3, 1971; Chbr Sym. no.2, 1973; Org Conc. no.1, 1974; Pf Conc., 1974; Kristalle, hpd, str, 1975; Org Conc. no.2, 1975; Briefe, 1978; Musik, 1980; Situationen, 1980; Metamorphosen, 1982; Musik zu Bach, 1983; Linien, hpd, orch, 1986; Kristallisation, 1987; Vn Conc. 'Hommage à György Kurtág', 1990–91; Stufen, 1993; Conc., 'Venezianisches', hpd, str, 1994; Hommage à Heidelberg und seine Manessische Handschrift, 1995; Triptychon 2000, 1997–8; Our Father, soloists, orch, 1998; Varianten zu Goethes 'Märchen', chbr orch, 1998

Chbr: Str Qt no.1, 1959; Str Qt no.2, 1965; Amor und Psyche, ens, hpd, 1966; Keunergeschichten (after B. Brecht), spkr, ens, 1966; Str Qt no.3, 1970; Str Qt no.4, 1971; Str Qt no.5, 1971; Hommage à PHL, str qnt, perc, 1973; Begegnungen, 1977; Str Qt no.6, 1977; Szenen 'Hommage à Shakespeare', 1978; Aktionen, 4 solo str, 1979; Reflexionen, 14 str, 1979; Katharis, ob, vc, perc, 1981; Prometheus (F. Kafka), spkr, pf, perc, 1986; Synthese, org, perc, 1986; 7 Versuche und 1 Ergebnis, sax qt, 1988; Alternativer Baukasten, 1993; Circulation, 8 perc, 1994; Reminiszenzen, vn, kbd, 1996; Ruhe und Bewegung, 2 org, 1996; 5 Studien und 1 Collage, 1996; Hommage à Henry Purcell, rec, hpd, 1997; Aphorismen zu Goethes 'Urworte. Orphisch', ob, hpd, 1998; Musikalische Antworten auf J.S. Bach, fl, org, 2000

Solo: pour le flûte, 1973; Beschwörungen, perc, 1980; Da capo, vn, 1982; 5 Mobiles, hp, 1988; Musik, vc, 1988; 3 Briefe an HWH, ob, 1992; Musik zu Kafka II, perc, 1992; In memoriam Witold Lutosławski, va, 1995; Inkarnation, hpd, 1996; Figurinen für Tom, ob, 1997; An Aphrodite, ob, 1998; Inspirationen, cymbals, 1998

KEYBOARD
for org unless otherwise stated

Toccata and Passacaglia, hpd, 1962; Spektrum, 1973; Evolution, 1981; Genesis, 1981; Traum und Wirklichkeit, 1982; Fantasie, Interludium und Fuge, spinet, 1986; Im Salon der Rahel Levin, hpd, 1986; 3 Miniaturen, pf, 1989; Verkündigung, 1989; Wider den Schlaf der Vernuft, 1989; Diagonalen, hpd, 1990; Bicinien pour Jacques, hpd, 1992; Geistliches Triptychon, 1992; Evolution II, 1994; Hommage à J.S. Bach, hpd, 1994; Musik zu Epiphanie, 1996; Die sieben letzten Worte Jesu am Kreuz, 1996; Requiem, 1997; Auferstehung, 1998

VOCAL

Mass, chorus, 1946; Ode an die Lufte (P. Neruda), Mez, orch, 1962–4; Canzoni alla notte (S. Quasimodo), Bar, orch, 1974; Das Hohelied (Bible), T, orch, 1979; Angelus Silesius' Sprüche, mixed vv, 1983; Das A und O, A, perc, 1992; Geistliche Kreise, 3 choruses, 1995; 3 Lieder (Hildegard von Bingen), Mez, fl, 1996; Sonnengesang des Franz von Assissi, 8-pt chorus, 1996; 2 poèmes (L. Aragon, S. Mallarmé), female vv, fl, 1997; Kantate, 1v, org, 1998; Stabat Mater, T, org, 1998; Dies lrae, A, org, 1999

MSS in *D-Bsb*

Principal publishers: Breitkopf & Härtel, Deutscher Verlag, Bärenreiter, Henschel, Lienau, Peters, Ries & Erler, Verlag Neue Musik, Zimmermann

Principal recording companies: Arte Nova, Eterna, Berlin Classics, Melodia, Wergo

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H. and J. Mainka, eds.: *Ruth Zechlin: Situationen, Reflexionen: Gespräche, Erfahrungen, Gedanken* (Berlin, 1986)
M. Hansen: *Komponieren zur Zeit: Gespräche mit Komponisten der DDR* (Leipzig, 1988), 296–311
U. Stürzbecher: 'Laudatio für Ruth Zechlin', *Gegenwelten*, ed. R. Sperber (Heidelberg, 1997), 257–61

BETTINA BRAND (with ROSWITHA SPERBER)

Zechner, Johann Georg (*b* Gleisdorf, 9 April 1716; *d* Stein an der Donau, 7 June 1778). Austrian composer and organist. He held posts as organist at the Benedictine abbey of Göttweig, Lower Austria (1736–43), and choral director of St Veit, Krems an der Donau (1746–53); between 1743 and 1746 he apparently studied philosophy and theology, and at some time between 1750 and 1752

he was ordained priest. In 1753 he was appointed to the charge of the Chapel of All Saints at Stein an der Donau, a sinecure which allowed him to devote the rest of his life exclusively to composition.

Zechner was a leading figure in a group of composers who wrote for the monasteries and the nobility in Lower Austria. His compositions were distributed in all the Habsburgian countries and in southern Germany. His extensive output of liturgical music covers almost all contemporary genres and he was one of the first to feature extensive solo writing for the organ in some of his *Missae solemnes*. The early works still show the influence of Fux and Caldara, but more popular rhythmic and melodic elements become prevalent in the motets and arias and his later works are in a fully developed early Classical style. An interesting feature is his combination of *galant* melody with scholarly counterpoint. Zechner also composed seven *applausus* works for the abbey at Göttweig. Notable among his instrumental output, which has much in common with that of G.C. Wagenseil and M.G. Monn, are some late instances of music for lute and some early examples of keyboard concertos.

WORKS

MSS in *A-Gd, GÖ, H, HE, KR, LA, M, MZ, R, SEI, Wgm, WIL, Wn, Wp*; *CZ-Bm, Pak, Pnm*; *H-Bn, Gc*

Vocal: 37 missae solemnes, 1 ed. F.W. Riedel, *Grosse Orgelsolo-Messe* (Stuttgart, 1999); 19 missae ordinariae; 8 masses, a cappella; 6 requiem; 20 vespers, pss; 27 Marian antiphons; 13 lits.; 5 TeD; 3 Veni Sancte Spiritus; Stabat mater; 61 Lat. offs, motets; 56 Ger. motets, arias; 12 orats; 2 ops; 7 applausus works; other sacred and secular works

Inst: 10 syms., 2 ed. in The Symphony 1720–1840, ser. B, vi (New York, 1982); 4 hpd concs., ed. in MAM, xxxi–xxxiv (1973); Vn conc.; 4 divertimentos, partitas, 2 for 2 vn, vc, ed. in MAM, xxiv (1970); other pieces, org/lute

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MGG1 (F.W. Riedel)

F.W. Riedel: 'Beiträge zur Geschichte der Musikpflege an der Stadtpfarrkirche St Veit zu Krems', *950 Jahre Pfarre Krems*, ed. H. Kühnel (Krems an der Donau, 1964), 300–41 [incl. list of works]

R.N. Freeman: *The Practice of Music at Melk Monastery based upon the Documents 1681–1826* (Vienna, 1989)

G. Chew: 'The Austrian pastorella and the *stylus rusticanus*: Comic and Pastoral Elements in Austrian Music, 1750–1800', *Music in Eighteenth-Century Austria*, ed. D.W. Jones (Cambridge, 1996), 133–93

F.W. Riedel, ed.: *Kirchenmusik mit obligater Orgel: Untersuchungen zum süddeutsch-österreichischen Repertoire im 18. und 19. Jahrhundert* (Sinzig, 1999)

FRIEDRICH W. RIEDEL/DAVID WYN JONES

Zeckwer, Camille (*b* Philadelphia, 26 June 1875; *d* Southampton, NY, 7 Aug 1924). American composer. He learnt music with his father, then studied with Dvořák in New York (1893–5) and Philipp Scharwenka in Berlin, where he also studied violin with Florian Zajic. He settled in Philadelphia as a teacher and became director of the Academy of Music on the retirement of his father Richard Zeckwer (*b* Stendal, Germany, 30 April 1850; *d* Philadelphia, 31 Dec 1922) in 1917. His music evokes romantic images by the sparing use of Impressionist harmonic and melodic devices within conventional formal structures. He wrote numerous popular piano pieces (such as *Ballads of the Sea* op.25) and performed his Piano Concerto in E minor op.8 (1897) three times with the Philadelphia Orchestra (1899, 1904, 1914). He composed two symphonic poems: *Sohrab and Rustum* (after Matthew Arnold) op.30 (1915); and *Jade Butterflies* op.50, which won the Chicago North Shore Festival Prize and was performed by the Chicago SO under Frederick Stock on 30 March 1922. His cantata *The New Day* op.24 (SATB, pf 4 hands) won the Cleveland Mendelssohn Prize in 1914. His three-act opera, *Jane and Janetta* op.20, was never performed. He also wrote chamber music and songs.

MSS in *US-PHf*

Principal publishers: Fischer, Presser

OTTO E. ALBRECHT/MICHAEL MECKNA

Zedda, Alberto (*b* Milan, 2 Jan 1928). Italian conductor and musicologist. He studied at the Milan Conservatory with Votto and Giulini, and he made his conducting début in 1956. He worked in the USA (1959–61) teaching and coaching the winners in American vocal competitions. He then took charge of the Italian repertory at the Deutsche Oper, Berlin (1961–3), worked with the New York City Opera in a similar capacity from 1963 and began guest conducting more widely. In 1969 he published (in Milan) a critical edition of *Il barbiere di Siviglia*, which was taken up by several companies and recorded under Abbado (1972); Zedda used it for his Covent Garden début in 1975, and in 1989 with the Cologne Opera in East Asia.

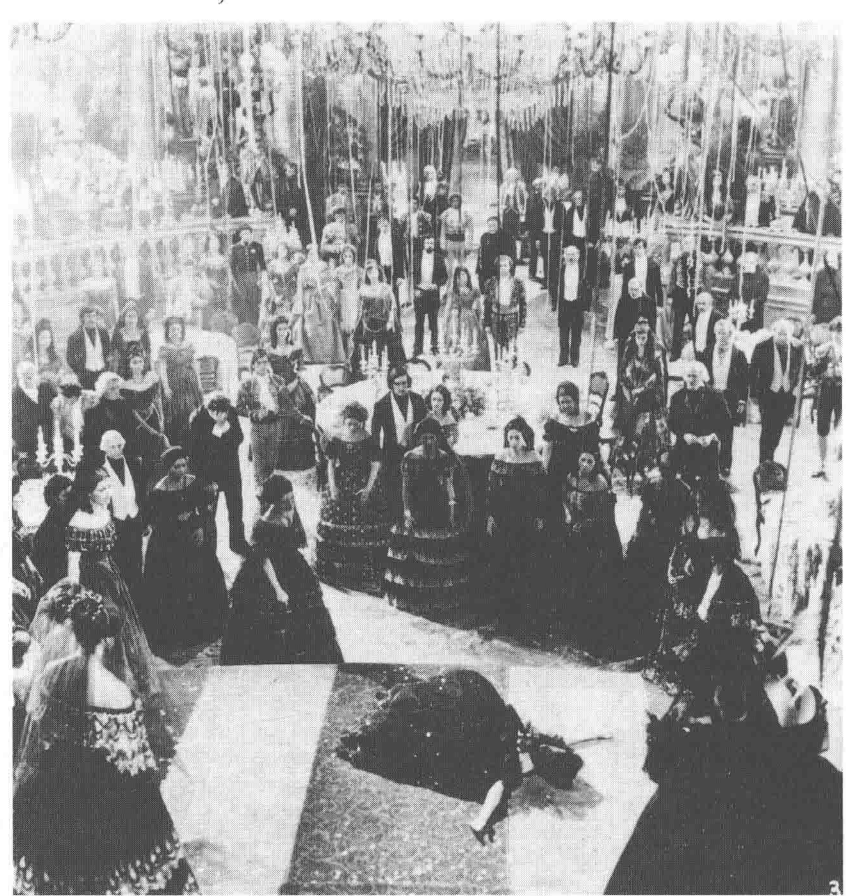
This publication heralded much scholarly research for the Fondazione Rossini at Pesaro, of whose complete edition of Rossini (Pesaro, 1979–) Zedda is joint general editor, with Philip Gossett. Zedda conducted numerous performances in Europe and America of familiar and less familiar Rossini works such as *Adelaide di Borgogna, Ermione* and *Maometto II*; his edition of *La Cenerentola* was also recorded by Abbado (1971). Zedda's editorial attention extended to Monteverdi, whose *L'incoronazione di Poppea* he recorded in his own version; to Bellini, in a recording of *Beatrice di Tenda* (1986) and the revision of the vocal parts for *I Capuleti e i Montecchi*; and to Donizetti, for whose *L'elisir d'amore* he discovered (in Paris) and restored an aria for Adina (1987, Bergamo). He was artistic director of La Scala, Milan from 1992 to 1993. Zedda's other recordings include an admired version of Rossini's *Tancredi*.

PIERO RATTALINO, NOËL GOODWIN

Zednik, Heinz (*b* Vienna, 21 Feb 1940). Austrian tenor. After studying in Vienna, he made his début in 1964 at Graz as Trabuco (*Forza*). Engaged at the Vienna Staatsoper for more than 30 years, he created Kalb in von Einem's *Kabale und Liebe* (1976). He sang David, Mime and Loge at Bayreuth (1970–80) and made his Metropolitan début in 1981 as Mime and Loge. He sang at Frankfurt, Zürich and Salzburg, where he created the Producer in Berio's *Un re in ascolto* (1984), repeating it at La Scala (1986). He also took part in the premières of Krenek's *Kehraus um St Stephan* at the Ronacher, Vienna (1990), and Schnittke's *Gesualdo* at the Vienna Staatsoper (1995). An excellent character actor with a strong voice, he had a repertory of some 140 roles, ranging from Monostatos, Pedrillo and Jaquino to Vašek, Remendado, Valzacchi, Herod and the Captain (*Wozzeck*). He made many recordings, including Pedrillo, Monostatos, the Captain and such vivid cameos as the Shabby Peasant (*Lady Macbeth of the Mtsensk District*), a Drunken Cossack (*Mazeppa*) and the spoken role of Njegus (*Die lustige Witwe*).

ELIZABETH FORBES

Zeffirelli, Franco [Corsi, Gian Franco] (*b* Florence, 12 Feb 1923). Italian director and designer. After working for



End of Act 2 scene ii of Verdi's 'La traviata' in the film directed by Franco Zeffirelli, 1983, with Teresa Stratas (foreground) as Violetta

the spoken theatre and in films, he turned to opera in 1948. His early stagings in Italy were of Rossini and Donizetti operas, including *La Cenerentola* at La Scala in 1953. He gave new life to Italian Romantic opera with his production of *Lucia di Lammermoor* (with Joan Sutherland) at Covent Garden in 1959, and later that year he turned to *verismo* with *Cavalleria rusticana* and *Pagliacci*, also at Covent Garden. Both productions were still running 25 years later. In 1963 he collaborated with Karajan on an opulent, Romantic staging of *La bohème* at La Scala, which established him as one of the leading Italian opera directors of his generation. His production of *Falstaff* for the Metropolitan in 1964 was criticized as fussy and un-Shakespearean. In 1965 he worked with Maria Callas on her *Tosca* at Covent Garden and *Norma* at the Paris Opéra. In 1966 he staged the première of Samuel Barber's *Antony and Cleopatra* at the opening of the new Metropolitan Opera building. His *Otello* at La Scala in 1976 and *Carmen* at the Vienna Staatsoper in 1978, both conducted by Carlos Kleiber, were widely recognized as exemplary in their lyrico-dramatic power. His *Turandot* at La Scala in 1983 and *La traviata* in New York, Florence and Paris (1985–6) were the culmination of a growing trend in his work towards spectacular opulence, thought by many to be over-elaborate and prohibitively expensive for most opera houses. He has, however, always remained very popular with subscribers at the Metropolitan Opera. He has made films of *La traviata* (1983; see illustration) and *Otello* (1986), in both of which a number of controversial cuts were made.

ANDREW CLARK

Zehan, Virginia. *See* ZEANI, VIRGINIA.

Zehavi, Oded (*b* Jerusalem, 2 Feb 1961). Israeli composer. He studied with André Hajdu and Jan Radzynski, then at the Rubin Academy in Jerusalem (BM 1986), with Crumb at the University of Pennsylvania (MA 1990), and at SUNY, Stony Brook (PhD 1995). After returning to Israel in 1992, he became composer-in-residence of the Haifa SO (1993–7) and the Israel Chamber Orchestra (1998–9). He was awarded the Prime Minister's Prize for Composers in 1995. Coordinator of music studies at Haifa University, he teaches at several other music institutions. His works have been performed by the Kirov Opera Orchestra and the LSO.

Striving to be communicative, Zehavi integrates various stylistic approaches, ranging from neo-Romantic to dense, almost atonal writing. In his vocal works, such as *Erga* (1995), Zehavi reflects the influences of Argov and Wilensky, two important Israeli song writers. His concertos for viola (1994) and violin (1998), show the influence of Radzynski, and demonstrate Zehavi's gift for melody and orchestration. Further information is given in R. Fleisher: *Twenty Israeli Composers: Voices of a Culture* (Detroit, 1997), 288–99.

WORKS

(*selective list*)

Dramatic: Suspects (op, 2, S. Lapid), 2000; music for theatre, film and TV

Inst: Va Conc., 1994; Dagan, 1996; El male (Kaddish), 1996; Vn Conc., 1998; other orch and chbr works

Vocal: L.H.M. Israeli War Requiem, 1991; Erga, 5 songs, A, orch, 1995; Stav, 3 A, chbr orch, 1997; 3 Jerusalem Songs, A, orch, 1998; Tohm, song cycle, S, chbr orch, 1998; arrs. of folk and pop music

Principal publisher: Israel Music Institute

RONIT SETER

Zehetmair, Thomas (*b* Salzburg, 23 Nov 1961). Austrian violinist. His parents started teaching him the violin at five, and from 1973 he studied at the Mozarteum with his father, Helmut Zehetmair, also learning composition. Later he worked with Franz Samohyl, Max Rostal and Nathan Milstein. In 1975 he won the 'Jugend musiziert' competition and in 1978 the international Mozart competition. That year he made his début in Vienna, and since then he has been regarded as one of the most interesting exponents of the Austro-German violin literature. From 1981 he studied performance practice with Nikolaus Harnoncourt, for whom he acknowledges admiration. His playing of Bach, clearly influenced by the period instrument movement, strikes a good balance between the excesses of that tendency and the equally questionable practices of the old school. Sometimes, as in his 1997 recording of the Beethoven Concerto with Frans Brüggen conducting, he has played a violin set up in period fashion. Zehetmair often appears with chamber orchestras, directing the players himself in the concertos of Bach, Haydn and Mozart; and since 1993 he has shared the direction of the Camerata Bern with Ana Chumachenko. In addition to many of the great concertos, for which he has often written his own cadenzas, he has recorded such neglected works as Schumann's C major Fantasie. In 1987 he gave the first performances of two solo sonatas by Karl Amadeus Hartmann, and he has since given the premières of works by Dieter Schnebel, Valentin Silvestrov, Isang Yun, Wilhelm Killmayer and Heinz Holliger. In chamber music he has appeared and recorded with Alfred Brendel, Malcolm Frager, Gidon Kremer, Tabea Zimmermann, Richard Duven and Cyprien Katsaris, as well as his own string quartet. He plays a 1751 violin by Giovanni Battista Guadagnini.

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D. Rooney: 'On the Fantastical Edge', *The Strad*, ciii (1992), 231–3

TULLY POTTER

Zehm, Friedrich (*b* Neusalz an der Oder [now Nowa Sól], Silesia, 22 Jan 1923). German composer. He began music studies with Lampe at the Salzburg Mozarteum and studied composition with Genzmer and the piano with Picht-Axenfeld at the Freiburg Musikhochschule (1948–51). After working as a pianist, composer and private teacher, he was music reviewer for the Amerika-Haus, Freiburg (1956–63). In 1963 he took a post as reader for Schott. He also served as docent for composition at the University of Mainz. He has received special awards from the cities of Düsseldorf and Stuttgart, including the Robert Schumann Prize, and an award from the Esslinger Künstlergilde. Through Genzmer, Zehm is linked to the Hindemith tradition of straightforward music that often takes on a lyrical quality. His work is less contrapuntally conceived than Hindemith's, however, and relies more on contrasting blocks of sound and instrumental doublings. A free use of 7th and 9th chords is typical of Zehm's tonal harmonic vocabulary; his rhythmic style includes the use of ostinato and, on occasion, jazz elements.

WORKS
(*selective list*)

Orch: Allegro concertante, 1960; Fl Conc., 1962; Capriccio, perc, chbr orch, 1968; Rhythmophonie, 1970; Divertimento ritmico, 1970; Conc. da camera, ob, str, 1971; Conc. in Pop, pop group, orch, 1973; Schwierigkeiten und Unfälle mit einem Choral, conductor, 10 wind, 1975; Divisions on the song 'Let it be', str, 1976

Vocal: La belle cordière (Labé), S, insts, 1958; Lyrische Kantate (J. Bissier), Bar, orch, 1966; Deutsche Messe mit Einheitsliedern, chorus, congregation, 5 brass, 1968; Ein Bündel Chansons von frech bis poco triste (F. Grasshoff), 1969; Grasshoffiade, male chorus, 1969; Nonstop-songs, chorus, insts, 1970; Vagantenlied, chorus, insts, 1970; 6 Gedichte (M.L. Kaschnitz), Mez/Bar, pf, 1976; a cappella choruses

Chbr: Wind Qnt, 1954; Pf Trio, 1962; Musica pastorale, 6 wind, 1966; Canto e rondo, tpt, pf, 1969; 6 caprices, 2 fl, 1969; Serenade, fl, gui, 1969; Konzertstück, 10 wind, 1970; Pentameron, bn, pf, 1970; Str Qt, 1971; Wind Trio, 1971; Stücke, 4 brass, 1972; Tripelmusik, vn, kbd, perc, tape, 1973; Wind Trio, 1973; Trias, perc, 1974; Sisyphos, db, perc, hpd, 1975; Sonatina giocosa, cl, pf, 1976; Hindemith Variations, 2 ob, eng hn, 1979; Musica notturna, gui, 1980; 6 preludes and fugues, gui, 1980; Rhapsodische Sonate, vn, pf, 1982; Wie spät ist es, Signor Haydn? pf duet, 1982; 3 Elegies, va, pf, 1987

Principal publishers: Schott, Simrock, Zimmermann

GEORGE W. LOOMIS

Zeiler, Gallus (*b* Kempten, 10 May 1705; *d* Füssen, 7 Jan 1755). German composer. He was educated at the monastery schools at Ochsenhausen and Ottobeuren (though there is no evidence that he sang in the choir of either) and at Innsbruck University. In 1721 he entered the Benedictine house of St Mang at Füssen, where his activities were by no means confined to music. As well as being organist for seven years, he taught Latin and Greek in the school, served a nearby parish and administered the monastery's vineyard. After being elected abbot in 1750, he arranged for the building of a new organ in the abbey church.

Despite Zeiler's other occupations, he found time to compose a great deal of church music in the simple style, suitable for parish choirs, which was current at the time. From 1732 to 1740 he seems to have published almost one volume a year, though not all are extant. Unlike most of his contemporaries he does not seem to have written masses or sets of vesper psalms, preferring to set less usual texts: he published a set of 20 Benedictions for the Corpus Christi week, and another of responses to the Holy Week Lamentations. In four-voice pieces and in solo arias his music is typical of the simple, tuneful style of the period; his instrumental writing is unusual, however, in that his viola parts are obligatory (most church music required only two violins and continuo). Zeiler does not seem to have been one of the most popular church composers of his day, presumably because of the comparatively limited liturgical usefulness and non-standard scoring of much of his music; Marianus Königsperger, himself a skilful composer, regarded Zeiler as the best church composer of his generation.

WORKS
all printed works published in Augsburg

Dulia harmonica (1732), lost

Cithara Mariana sedecim antiphonis, 4vv, 2 vn, va, b (1734)

XII Concert, 2 vn, vc, org (*c*1735)

XXX deutsche Arien auf das ganze Jahr eingetheilt (1736)

Canticum Marianum bipartitum XII Magnificat complectens, 4vv, insts, op.5 (1737)

Latria musica Deo eucharistico sacra complectens 20 Benedictiones pro solemni octava Corporis Christi, 4vv, insts (1739)

XVI antiphonae (1740)

Responsoria ad Lamentationes Hebdomadae Sanctae; 4 Alma Redemptoris, 5 Ave regina, 5 Regina coeli, for 1v, 2 vn, va, bc, *D-Dkh* according to *EitnerQ*

ELIZABETH ROCHE

Zeira, Mordecai (*b* Kiev, 6 July 1905; *d* Tel-Aviv, 1 Aug 1968). Israeli composer of Ukrainian birth. In 1924 he emigrated to Palestine, where he helped to found the Kibbutz *Afiqim*. The following year he joined the Ohel Workers' Theatre; there he met Yoel Angle who directed the theatre's chorus and wrote incidental music. After Angle's death in 1927, Shlomo Rozovsky, his successor, agreed to give Zeira music lessons. Zeira began by re-composing songs written by his friends. Songs written during this period include *Ashreiha-ish* ('Joyful is the man') and *Paqad adonai* ('God Commanded'). The latter of these, originally performed in Yemeni style, became a hit. From the 1930s onwards, Zeira composed hundreds of songs that accompanied and reflected the changing life of the Israeli people in their new society. Any events in the Hityashvut (establishment of new settlements), whether cultural, political or religious, found their expression in his work. During World War II, Zeira enlisted in the British Army, continuing to write songs for various Jewish military units. Later, during the Independence War (1948), he went from trench to trench organizing singing among the soldiers. His songs were published by the hundreds in song books and recorded on Israeli and international labels. Collections of his works include: *Shirim* ('Songs', 1948); *Mivhar yeṣiṛotav* ('A selection of his work', 1960); *Laylah laylah* ('Night after night', 1998); and children's collections *Pil pilon* ('Elphi Elephant', 1978) and *La-peʿoṭim* ('For toddlers', 1960).

Principal publisher: Culture Works

NATAN SHAHAR

Zeisl, Eric [Erich] (*b* Vienna, 18 May 1905; *d* Los Angeles, 18 Feb 1959). American composer of Austrian birth. A student of Richard Stöhr, Joseph Marx and Hugo Kauder, Zeisl achieved early recognition, publishing his first songs at the age of 16 and winning the Austrian State Prize in 1934 for the *Requiem concertante* (1933–4). He was compelled to leave Austria and went first to Paris (1938) and then to the USA (1939). He moved from New York to Hollywood to work for Metro-Goldwyn-Mayer (1941), then settled in Los Angeles and became professor of theory and composition at Los Angeles City College in 1949. His gifts for melody, orchestration and dramatic expression were first developed in the songs of his Austrian years. Evident in his other Austrian compositions are the variation techniques and contrapuntal textures that would become lifelong preoccupations. In the USA, where he produced roughly half of his output, he abandoned song in order to devote more attention to instrumental pieces, sacred music and especially dramatic works, which powerfully express his Jewish heritage. Throughout his career he derived his large forms principally from those of the Baroque and Classical periods, but after his emigration earlier Austro-German Romantic elements were replaced by a combination of soaring, cantillation-like melodies, modal harmonies, metric shifts, flexible rhythmic patterns and dark orchestral colours.

WORKS

Stage: Leonce and Lena (Singspiel, 3, J. Kafka, after H.P. Königsgarten, after G. Büchner), 1937; Job (op, 2, Kafka, after J. Roth), 1939–41, 1957–9, inc.; The Return of Ulysses (incid music, E. Ludwig), 1943; Uranium 235 (ballet, M. Dekobra), 1945–6; The Vineyard (ballet, B. Zemach, after Bible), 1953; Jacob and Rachel (ballet, Zemach, after Bible), 1954

Orch: Passacaglia-Fantasia, e♭, 1933; Kleine Sinfonia, f♯–a, 1935–6; Scherzo und Fuge, a–D, str, 1936–7 [from Str Qt no.1, 1930–33]; November, 6 sketches, chbr orch, 1937–8; Music for Christmas, G, 1950; Pf Conc., C, 1951–2; Conc. grosso, d–F♯, vc, orch, 1955–6

Choral: Afrika singt (F. Horne, L. Hughes), *c*1930; Requiem concertante, S, A, T, B, SATB, orch, 1933–4; Cant. of Verses (A. Silesius, Bible), SATB, orch, 1935; Requiem ebraico (Ps xcii), S, A, Bar, SATB, org/orch, 1944–5; 4 Songs for Wordless Chorus (Songs for the Daughter of Jephtha), SA, pf/str, hp/pf, tpt, timp, 1948; From the Book of Psalms, T, TB, orch, 1952

Chbr and solo inst: Triosuite, b–B, vn, vc, pf, *c*1920–24; [13] Pieces for Barbara, pf, 1944; 4 Pf Pieces for Good Players, 1944; Prelude, a, org, 1944; Sonata barocca, f♯–D, pf, 1948–9; Sonata 'Brandeis', e–C, vn, pf, 1949–50; Sonata, a–A, va, pf, 1950; Sonata, a–D, vc, pf, 1951; Str Qt no.2, d–G, 1953; Trio 'Arrowhead', d–D, fl, va, hp, 1956

Songs: 3 Lieder (?, Schreyvogl, Mäding), S, Bar, pf (*c*1922); Mondbilder (C. Morgenstern), Bar, pf/orch, 1928; 6 Kinderlieder (C. Brentano and A. von Arnim: *Das Knaben Wunderhorn*, R. Dehmel), S, pf/orch (1933); 6 Lieder (J.F. von Eichendorff and others), Bar, pf (1935); 7 Lieder (A. Holz and others), S, pf (1936); Prayer 'For the United Nations' (Bible), S, pf/org/orch, 1945

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Principal publishers: Belwin-Mills, Doblinger, Fischer, Österreichischer Bundesverlag, Transcontinental, Universal

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G.S. Zeisl: *Eric Zeisl: his Life and Music* [transcript of interview, 1978, by M.S. Cole, copy in Zeisl Archive]
M.S. Cole and B. Barclay: *Armseelchen: the Life and Music of Eric Zeisl* (Westport, CT, 1984)
M.S. Cole: 'Eric Zeisl's "Hiob": The Story of an Unsung Opera', *OQ*, ix (1992), 52–75

MALCOLM S. COLE

Zeisler [née Blumenfeld], **Fannie** (*b* Bielitz, 16 July 1863; *d* Chicago, 20 Aug 1927). American pianist of Austrian origin. She was taken to the USA in 1868 by her parents, who settled in Chicago, adopting the name of Bloomfield. She studied there under Bernhard Ziehn and Carl Wolfsohn, and in 1878 went to Vienna, where she studied with Leschetizky for five years. She returned to the USA in 1883 and at once made a name as a pianist. In 1893 and 1894 she made concert tours in Germany. In 1898 she appeared in London and at the Lower Rhine Music Festival at Cologne; she made European tours in subsequent years. She married Siegmund Zeisler, a Chicago lawyer, in 1885. She was a cousin of the pianist Moriz Rosenthal. Her style was one of individuality, fiery intensity and incisiveness. Critics noted particularly the beauty and power of her tone and the clarity and polish of her passage work. She had a special interest in promoting the works of female composers, and published a paper called 'Women in Music' in the Music Teachers National Association *Official Report ... 1890.*

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N. Bergenfeld: 'Piano Mastery: Profiles of Twentieth-Century Artist-Teachers', *Piano Quarterly*, lxxv (1971), 12–17

RICHARD ALDRICH

Zeitlin, Zvi (*b* Dubrovnik, 21 Feb 1922). American violinist of Russian origin. After studying at the Hebrew University, Jerusalem, his main violin training was at the Juilliard School, New York, under Sascha Jacobson, Louis Persinger

and Ivan Galamian. He made his début with the Palestine Orchestra in 1940, and first performed in New York in 1951, and in London (Wigmore Hall) in 1961. The same year he made débuts in Vienna, Milan, Stockholm and Amsterdam. As well as playing the standard repertory, he was specially involved with contemporary music and gave first performances of concertos written for him by Paul Ben-Haim (1962), Sverre Jordan (1965) and Carlos Surinach (1982) and other works by Jacob Druckman, Robert Starer, Ben-Zion Orgad, Samuel Adler and Verne Reynolds. He was one of the few violinists of his generation to have Schoenberg's concerto in his repertory, and brilliantly mastered its musical and technical difficulties; he gave its first performances in South America (1961) and Israel (1970) and recorded it in 1971 with Kubelík conducting, a performance that reflects intensity of expression more than tonal variety or accuracy of intonation. His other recordings include music by American composers and the complete works for violin and piano by Stravinsky. He joined the faculty of the Eastman School of Music, Rochester, in 1967, and in 1974 became the first holder of the Kilbourn Professorship there. Between 1976 and 1982 he was a member of the Eastman Trio, with whom he recorded works by Schubert, Tchaikovsky, Glinka, Arensky and Rachmaninoff. His research areas include Hebrew biblical cantillation, and he has discovered six concertos by Pietro Nardini (1722–93), one of which he has edited for publication. Zeitlin played a Guarneri violin, the 'Count Doria' (1734).

MICHAEL STEINBERG/R

Zeitoper (Ger.: 'opera of the times'). Term for a type of opera current in Germany especially during the 1920s and 30s, dealing with issues 'of the times', usually socio-political ones. It is applied to such works as Krenek's *Jonny spielt auf* (first performed in 1927), which deals with the claims of pleasure-seeking as opposed to intellectual pursuits, Hindemith's *Neues vom Tage* (1929), a satire on social behaviour, and Weill's *Die Bürgschaft* (1932), a wide-ranging commentary on current civilization and its values.

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L. Knessl: 'Das dunkle Wasser: Krenek zwischen "Jonny" und Zeitfragen', *NZM*, Jg.125 (1964), 553–4

S.C. Cook: *Opera for a New Republic: the Zeitopern of Krenek, Weill, and Hindemith* (Ann Arbor, 1988)

Zekert, Josef. *See* SEGER, JOSEF.

Zelenka, István (*b* Budapest, 30 July 1936). Swiss composer of Hungarian birth. He studied at the Liszt Academy of Music and, after emigrating to Austria in 1956, at the Vienna Music Academy. In 1962 he settled in Switzerland where he held the posts of sound engineer, manager and producer for Radio Romande; he has also taught at the Geneva Conservatoire. As a composer, Zelenka has combined the serial influences evident in his early works with electro-acoustic techniques and Cagean indetermination. From the 1960s onwards, his compositions, often featuring critical or ironic titles, are characterized by an abandonment of traditional formal structures. Rather than mirroring the linearity of narrative, his works integrate a multitude of gestural signs, inviting comparisons with music drama. In his later works a reflection on context, both musical and extra-musical, plays an increasingly important role; his 'philophonique' compositions, performed in an urban area over several days, weave networks of sonorous and visual correspondences between the performers and their environment. Many scores are notated graphically, include chronometric indications, or superimpose autonomous modular compositions.

WORKS

(*selective list*)

Stage: Ein Zwischenspiel (chbr op), 1960

Inst: Trio, vn, hn, pf, 1958; Gué, hp, hpd, gui, chbr orch, 1966; Dictionnaire, orch, 1967; Prétexte II, va, trbn, gui, elec org, 1969; A propos FAFNER, orch, 1971; Progression/Regression?, vc, pf, 1979; Médaille, pile et face, orch, 1984; Insulaire, vc, pf, perc, 1986; musique nécessaire/musique possible?, pf, 1989; gerüst, pf, 1990; The Trumpet Shall Sound, vc, 1990; cependant l'OZONE, par exemple, pf, 1991; The Skinscrapers Testimony, perc, 1995; weder/doch -sogar- Konzept für!, 1–3 insts, 1995

Vocal: Requiem pro viventibus, S, str trio, 1957; Union libre 1977, female v, fl, vc, pf, 1977; Glock, Glück ist?, spkr, mixed chorus, cl, 1978; AIR(E)S, 1v, cl, trbn, vc, pf, perc, 1987; jäh+, spkr, chorus, org, 1994

El-ac and other works: Dove, dove, signore, signori, 1v + actor, pic + actor, cl + actor, trbn + actor, pf + actor, tape, 1971; Un peu de SALADE encore, monseigneur?, Mez, hn, pf, perc, tape, 1982; Parking Music, 3 cars, tape recs, loudspeakers, 1984; Phontaine, installation, 1984; Jeune et bronzé, fl, gui, tape rec, 1987; Mais où êtes-vous passé, mon Chou?, spkr, trbn, tape rec, 1987; … sind wir nich immer verpflichtet … , accdn, tape rec, 1988; Etat de siège(s), vn, 5 tape recs, 1989; Musique piétonne, 1989; KUKUKUPOPOL, 1993; warumweltfreundlich erregt, 1995; Wer ist der Verantwortliche? Werwird verantworlich gemacht? Wer nimmt die Verantwortung auf sich?, 1995; ein laden/einladen, 1996; exercice/extasis, 1996; observateur? complice, 1997; phon mir aus: ein – 1 Modell, 1997; Quer – eine WerkStadt in 3 Phasen, 1997

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VINCENT BARRAS

Zelenka, Jan (Lukáš Ignatius) Dismas (*b* Louňovice pod Blaníkem, bap. 16 Oct 1679; *d* Dresden, 22/23 Dec 1745). Czech composer.

1. LIFE. Zelenka's first teacher was probably his father, Jiří, cantor and organist of the parish church of Louňovice, a village south-east of Prague. Music for a school drama of 1704 performed at the Jesuit College of St Mikulás in the Lesser Town, Prague, is Zelenka's earliest known composition (ZWV245, music lost). Further works composed for the Jesuit Collegium Clementinum in Prague have led to the supposition that he received a Jesuit education in that city. In 1709 he was attached to the Prague household of a member of the von Hartig family, possibly Jan Hubert. Zelenka moved to Dresden about 1710–11 as a violone player in the Hofkapelle. His starting salary of 300 thaler rose to 400 in 1714, and remained at that level for the next 18 years. Zelenka attributed this increase to a performance of his *Missa Sanctae Caeciliae* (ZWV1), given in 1711 in the new Catholic Hofkirche. This church, open to the public, was established following the conversion in 1697 of the Saxon elector, Friedrich August I, who became King of Poland in that same year. From 1710 the chaplains there were administered by the Jesuit province of Bohemia. Young Bohemian musicians provided the usual liturgical music; royal musicians performed on high feast days and state occasions.

The years 1716–19 represent a period of study and travel for Zelenka, although details remain unclear. Accounts of a visit to Naples (Rochlitz) and study in Venice with Lotti (*FürstenauG*) have not been confirmed, but a Saxon court document dated 26 November 1715

ordered 1200 thaler for the journey to Italy of four Dresden musicians, Christian Petzold, Johann Georg Pisendel, 'Selencka' and J.C. Richter. Although Zelenka had asked the king for the opportunity to spend a year of study in Italy and France (1712), it was in Vienna that he received instruction from the imperial Kapellmeister J.J. Fux. Various works (ZWV149, 166, 183 and 185) and sections of the Collectaneorum musicorum libri quatuor (*D-Dl* Mus. 1-B-98) are dated from Vienna between 1717 and February 1719. In later petitions Zelenka wrote that there, by royal command, he had served the electoral prince for 18 months. By Carnival 1719 he had returned to Dresden.

Following the closure of the Dresden opera in 1720, musical attention turned to the royal chapel, where the Kapellmeister J.D. Heinichen, G.A. Ristori (director of the Polish Chapel and the Comici Italiani) and Zelenka began to compose, collect and arrange music for its use. The support and patronage of the electoral prince and his Habsburg consort, Maria Josepha, led to a vigorous promotion of Catholic liturgical music in Dresden. Major compositions from the beginning of this era include Zelenka's celebrated set of six sonatas (ZWV181) and works for Holy Week (ZWV53 and 55–6). In 1721–2 Zelenka visited Prague, and in 1723 the Collegium Clementinum commissioned him to compose and direct his *Melodrama de Sancto Wenceslao* (ZWV175) for the Prague celebrations marking the coronation of Charles VI and Elizabeth Christine as King and Queen of Bohemia. An account in the *Literae annuae Collegii Societatis IESU Pragae ad S. Clementem ad annum 1723* confirms the enormous success of the performance, given on 12 September 1723 in the presence of the imperial couple: it even reports that some noble spectators expressed a preference for Zelenka's melodrama over Fux's opera *Costanza e Fortezza* for these celebrations. Zelenka's instrumental compositions dated 'Praga, 1723' were probably intended for events during the coronation festivities.

Early in 1726 Zelenka began to compile an inventory of his compositions and collected works, *Inventarium rerum musicarum ecclesiae servientium* (*D-Dl* Bibl. Arch. III Hb 787[d]). Despite his vast output of sacred vocal music in the second half of the 1720s, he continued to be paid as a middle-ranking instrumentalist, although in a formal document of 1729 he styled himself 'Compositore di S: M: Re di Polonia'. Following Heinichen's death in July 1729, Zelenka assumed most of the musical responsibilities for the Dresden royal chapel. Not surprisingly, he expected to succeed Heinichen as Kapellmeister, but his hopes were dashed by the increasing desire of the electoral princes for the re-establishment of opera. Throughout the 1720s Italian singers had been employed in Dresden and a new, specially trained group arrived in 1730, followed in 1731 by Hasse. From this time Zelenka's compositional activity significantly decreased. Hints of illness and a long court case are provided in an undated draft of an appeal to Maria Josepha. After the death in February 1733 of Friedrich August I, for whose Dresden exequies he composed the music (ZWV46–7), Zelenka presented his successor, Friedrich August II, with a petition (dated 18 November 1733) requesting the position of Kapellmeister. He also sought reimbursement for his earlier Viennese expenses, copying costs, and a salary supplement he believed should have been paid to him following Heinichen's death. Eight Italian arias dated October 1733 (ZWV176) were probably intended to support the petition by demonstrating his potential for secular vocal composition. Notwithstanding these efforts, it was Hasse who, in 1733, formally received the coveted title.

In the years that followed, frequent visits of the court to Poland and Hubertusburg led to the loss of sustained royal patronage for the music of the Dresden Catholic chapel, and to a lack of co-operation by certain members of the *Hofkapelle* in the performance of liturgical music. The Saxon *Hof-und Staats-Calender* listed Zelenka as 'Contra Basso & Compositeur' (1732), 'Compositeur' (1731–2) and, from 1735 until his death, 'Kirchen Composit[eur]'. In 1736 his annual salary rose to 800 thaler, the result of a further petition. Zelenka died of edema ('Wassersucht') during the night of 22–3 December 1745 and was buried on 24 December in the Catholic cemetery in Dresden. Fürstenau reported that contemporaries regarded Zelenka as 'a reserved, bigoted Catholic, but also a respectable, quiet, unassuming man, deserving of the greatest respect'. From Zelenka's unkown beneficiaries (he was unmarried), Maria Josepha purchased his compositions and musical estate, thus preserving these treasures for Dresden. Among his composition students were J.J. Quantz, J.G. Harrer and Johann Georg Röllig.

2. WORKS. Compared with that of many of his contemporaries, Zelenka's musical output was not large. His greatest works were composed in the early 1720s and during his final years (especially the masses beginning with ZWV17 and the litanies ZWV151–3). Yet the most prolific years were those of the second half of the 1720s, and this has led to Reich's observation that Zelenka's creative curve did not coincide with the curve of productivity (Horn and Kohlhase, 1989, pp.280–81). His musical idiom is highly original, and his liturgical works show a concern for the rich musical expression of texts. This, combined with contrapuntal mastery, elicited the admiration of Zelenka's contemporaries (Bach, Telemann, Pisendel, Mattheson and Mizler), and later commentators (Gerbert, Rochlitz and Fürstenau). In large- and small-scale psalm compositions the structural features of refrain and ostinato, the use of cantus firmi and recurring musical-rhetorical figures may all be traced back to practices of the Monteverdi era. Many of the psalm settings conclude with remarkable double fugues; others demonstrate Zelenka's concern with large-scale cyclic form. The final masses and litanies, powerful expressions of Zelenka's spirituality, are especially notable as examples of monumental 'number' works, comprising great choral movements with powerful ritornellos, arias in the *galant* style and *a cappella* choruses in an archaic style. Extraordinary rhythmic invention (elements of which may be derived from Bohemian folk music) is characterized by asymmetrical groupings of bars, frequent use of triplets, concern with rhythmic proportions, patterns, and recurring rhythmic phrases. Harmonic motifs and sequences abound. Repeated shifts between parallel major and minor tonalities, chromaticisms emanating from the use of the *passus duriusculus* and concentrated harmonic progressions with amassings of suspensions (reminiscent of Lotti) frequently appear. A symbolic and programmatic background to the six sonatas (ZWV181) has been sought in analytical studies (Reich, 1987).

As well as being influenced by Fux, Zelenka was alert to contemporary developments in French and Italian

music, and this is especially evident in the capriccios composed in Vienna about 1717–18 (ZWV182–5). A quirky humour is sometimes displayed, especially in certain movements of the capriccios, with their high horn parts. From the late 1720s characteristics of the *galant* style are increasingly apparent and, beginning in the early 1730s, the influence of Hasse is discernible (Horn, 1996/7, p.151).

The autograph scores indicate that most liturgical works require four vocal soloists, four-part choir, strings (the tenor viola disappeared from Zelenka's scores in the mid- to late 1720s), ripieno oboes (occasionally 'con sordini') and basso continuo. Flutes are frequently employed, recorders are used for pastoral Christmas music (ZWV8, 171 and 172) and the chalumeau often has an obbligato role. Trumpets and timpani are joined by a pair of horns in certain festive masses and trombones appear in requiem music. Zelenka's imaginative orchestration is especially evident in *Gesù al Calvario* (ZWV62), where the concerted obbligato woodwind writing in one aria (no.20) anticipates orchestration practices of the Classical era.

Some of Zelenka's liturgical compositions were listed in the Breitkopf catalogues of 1761, 1764 and 1769. Others were held by the Concert of Ancient Music in London (ZWV107), G.J.D. Poelchau (ZWV8, 11 and 55), R.G. Kiesewetter (ZWV55), Otto Jahn (ZWV11), St Michael's College, Tenbury (ZWV7 and 16) and the Gesellschaft der Musikfreunde, Vienna (ZWV16, 19, 21 and 46). The rich collection of Zelenka sources in the Czech Republic bears testimony to a continuous interest in, and performance of, his music in his homeland. Zelenka himself possessed copies of numerous works by older polyphonic masters as well as works by Bohemian, Austrian and Italian contemporaries and near contemporaries. His adaptations of liturgical works by Palestrina and sections from Frescobaldi's *Fiori musicali* (1635) reflect the organization and performing practices of the distinguished Dresden orchestra, and his reworkings of settings (held in his collection) by other composers often heightens dramatic relationships between text and music; this is especially true of his reworkings of psalm settings.

WORKS

autograph, in D-Dl, unless other source information given

numbering is from the Zelenka Werke Verzeichnis (ZWV, after Reich) in Horn and Kohlhase (1989)

MASSES

for S, A, T, B, SATB and instruments unless otherwise stated

1, Sanctae Caeciliae (G), 1711, rev. *c*1712–28; 2, Judica me (frags.), 1714, rev. *c*1720–23 (see 30); 3, Corporis Domini (without Gl) (C), *c*1719; 4, Sancti Spiritus (D), 1723/*c*1729; 5, Spei (C), 1724, missing (formerly *D-Dl**); 6, Fidei (Ky, Gl) (C), S, A, B, SATB, insts, 1725; 7, Paschalis (D), 1726/*c*1732; 8, Nativitatis Domini (D), 1726, *CZ-Pu*, *D-Bsb*, *Dl** (Ky, Gl, Cr); 9, Corporis Dominici (D), *c*1727, *CZ-KR* (as S Antonii de Padua), *D-Bsb*; 10, Charitatis (D), *c*1727; 11, Circumcisionis D.N.J.C. (D), 1728, ed. R. Rüegge (Adliswil-Lottstetten, 1983); 12, Divi Xaverii (without Cr) (D), 1729; 13, Gratias agimus tibi (D), S, S, A, A, T, B, SATB, insts, 1730, ed. T. Kohlhase (Stuttgart, 1983); 14, Sancti Josephi (without Cr) (D), *c*1732; 15, Eucharistica (Ky, Gl) (D), 1733; 16, Purificationis (D), S, S, A, T, B, SATB, insts, 1733, *Dl* (partly autograph); 17, SS Trinitatis (a), 1736, ed. in EDM, 1st ser., ciii (1987); 18, Votiva (e), 1739, ed. in EDM, 1st ser., cviii (1995); 19, Dei Patris (C), 1740, ed. in EDM, 1st ser., xciii (1985); 20, Dei Filii (Ky, Gl) (C), *c*1740, ed. in EDM, 1st ser., c (1989); 21, Omnium sanctorum (a), 1741, ed. in EDM, 1st ser., ci (1989)

Mass movements: 26, Ky, San, Ag (d), SATB, insts, 1722/*c*1724; 27, Ky (a), S, SATB, insts, 1725; 28, Ky (d), missing (formerly *Dl**); 29, Christe eleison (e), A, insts, *c*1740, ed. T. Kohlhase (Stuttgart, 1981); 30, Gl (F), 1724 (reworking of 2); 31, Cr (for Caldara's Missa Providentiae) (d), SATB, insts, *c*1728; 32, Cr (F), SATB, SATB, insts, *c*1724; 33, Cr (g), SATB, insts, *c*1725, *CZ-Pnm*; 34, San, Ag (g), SAATB, bc, *c*1728; 35, San (a), SATB, insts, 1725; 36, San (d), SSATTB, bc, *c*1728; 37, Ag (C), B, SATB, insts, *c*1724; 38, Ag (G), S, SATB, insts, 1725; 39, Ag (g), missing (formerly *D-Dl**)

OTHER LARGE SACRED VOCAL

for S, A, T, B, SATB and instruments unless otherwise stated

Offices for the dead: 45, Requiem (c), *CZ-Pnm*; 46, Requiem for Elector Friedrich August I (D), 1733; 47, Invitatorium, 3 lectiones, 9 responsoria for Elector Friedrich August I, 1733, nos.3, 5, 7 ed. T. Kohlhase (Stuttgart, 1983); 48, Requiem (d), for anniversary of Joseph I, *c*1730–32, *SK-MO*; 49, Requiem (int, seq) (F), before 1730, *CZ-Pnm*; 50, De profundis (d), A, T, B, B, B, SATB, insts, 1724, ed. in MAB, II/v (1971), ed. W. Horn (Stuttgart, 1980)

Music for Holy Week: 53, [6] Lamentationes Jeremiae prophetae pro hebdomada sancta (c, F, Bf, g, A, F), A, T, B, insts, 1722, ed. in MAB, II/iv (1969), ed. T. Kohlhase (Stuttgart, 1987); 54, [3] Lamentationes Jeremiae prophetae pro hebdomada sancta (Bf, F, F), A, T, B, bc, 1723; 55, [27] Responsoria pro hebdomada sancta, 1723, ed. T. Kohlhase and W. Horn (Stuttgart, 1995); 56, Miserere (d), S, T, B, SATB, insts, 1722; 57, Miserere (c), S, SATB, insts, 1738, ed. in EDM, 1st ser., cviii (1995); 58, Immisit Dominus pestilentiam, 1709; 59, Attendite et videte, S, A, T, B, SAATTBB, insts, 1712; 60, Deus dux fortissime, S, A, T, B, SATB, SATB, insts, 1716; 61, Il serpente di bronzo (cantata sacra, S. Pallavicini), S, A, A, T, B, SATB, SATB, insts, 1730; 62, Gesù al Calvario (componimento sacro, M. Boccardi), S, S, A, A, A, SATB, insts, 1735, ed. H.-J. Irmen (Vaduz, 1980); 63, I penitenti al sepolcro del Redentore (orat, Pallavicini), A, T, B, SATB, insts, 1736; 206, Benedictus Dominus (g), ed. J. Vojtěšková and T. Kohlhase (Stuttgart, 1991)

Psalms: 66, Dixit Dominus (a), *c*1725; 67, Dixit Dominus (D), *c*1728; 68, Dixit Dominus (D), 1726, ed. M. Hutzel (Stuttgart, 1984); 69, Dixit Dominus (F), *c*1728, missing (formerly *D-Dl**); 70, Confitebor tibi Domine (a), *c*1727–8; 71, Confitebor tibi Domine (c), B, insts, 1729, ed. V. Kalisch (Stuttgart, 1981); 72, Confitebor tibi Domine (e), 1725, ed. in MAB, II/v (1971); 73, Confitebor tibi Domine (e), *c*1728–9; 74, Confitebor tibi Domine (G), missing (formerly *Dl**); 75, Beatus vir (a), A, SATB, insts, 1725, ed. in MAB, II/v (1971); 76, Beatus vir (C), S, T, B, SATB, insts, 1726, ed. V. Kalisch (Stuttgart, 1983); 77, Beatus vir (d), missing (formerly *Dl**); 78, Laudate pueri (A), missing (formerly *Dl**); 79, Laudate pueri (a), missing (formerly *Dl**); 80, Laudate pueri (A), missing (formerly *Dl**); 81, Laudate pueri (D), T/S, insts, *c*1729, ed. V. Kalisch (Stuttgart, 1981), ed. W. Reich (Merseburg, 1982); 82, Laudate pueri (F), B, SSA, insts, *c*1725, ed. V. Kalisch (Stuttgart, 1982)

83, In exitu Israel (d), *c*1725, ed. in MAB, II/v (1971); 84, In exitu Israel (g), SATB, insts, *c*1727–8, ed. W. Horn (Stuttgart, 1983); 85, Credidi (a), *c*1727–8, ed. V. Bělský (Prague, 1990); 86, Laudate Dominum (F), missing (formerly *Dl**); 87, Laudate Dominum (F), T, SATTB, insts, *c*1728, ed. V. Bělský (Prague, 1990); 88, Laetatus sum (D), S, A, SATB, insts, *c*1726; 89, Laetatus sum (D), missing (formerly *Dl**); 90, Laetatus sum (A), S, A, insts, *c*1730 or later, *CZ-Pak*; 91, In convertendo (g), S, A, T, SATB, insts, *c*1728, ed. V. Bělský (Prague, 1990); 92, Nisi Dominus (a), *c*1726; 93, Nisi Dominus (a), missing (formerly *D-Dl**); 94, Beati omnes (g), S, A, T, SATB, insts, *c*1728; 95, De profundis (a), 1728; 96, De profundis (c), T, B, SATB, insts, *c*1727, ed. V. Bělský (Prague, 1990); 97, De profundis (d), *c*1725 (rev. of ZWV50), ed. in MAB, II/v (1971), ed. W. Horn (Stuttgart, 1980); 98, Memento Domine David (Ef), *c*1728; 99, Ecce nunc benedicite (a), *c*1739; 100, Confitebor (Bf), *c*1728; 101, Domine probasti me (F), *c*1728; 102, Lauda Jerusalem (a), T, SATB, insts, *c*1728; 103, Lauda Jerusalem (d), missing (formerly *Dl**); 104, Lauda Jerusalem (F), T, SATB, insts, 1727

Magnificat settings: 106 (a), missing (formerly *Dl**); 107 (C), S, SATB, insts, *c*1727, ed. T. Kohlhase (Stuttgart, 1984); 108 (D), S, A, SATB, insts, 1725, ed. in MAB, II/v (1971), ed. W. Horn (Stuttgart, 1985)

Hymns: 110, Ave maris stella (inc.) (d), S, A, SATB, bc, *c*1726 or later; 111, Creator alme siderum (d), S, A, SATB, insts, 1725; 112, Crudelis Herodes (g), SATB, bc, 1732; 113, Deus tuorum militum (C), SATB, bc, *c*1729 or later; 114, Exsultet orbis gaudiis (D), SATB, bc, *c*1730; 115, Jam sol recessit (d), SATB, bc, *c*1726; 116, Jesu corona Virginum (d), SATB, bc, *c*1729 or later; 117, Iste

confessor (a), SATB, bc, *c*1729 or later; 118, Ut queant laxis (a), SATB, insts, *c*1726–7; 119, Veni creator Spiritus (a), SATB, bc, *c*1726–7; 120, Veni creator Spiritus (C), SATB, bc, *c*1729 or later

Marian antiphons: 123, Alma Redemptoris mater (A), S, insts, *c*1727–8; 124, Alma Redemptoris mater (a), SATB, insts, *c*1725–6; 125, Alma Redemptoris mater (a), SATB, insts, *c*1729; 126, Alma Redemptoris mater (D), A, insts, 1730; 127, Alma Redemptoris mater (d), S, A, insts, *c*1729; 128, [6] Ave regina (a, d, C, g, G, a), SATB (with S, T, B in no.6), insts, 1737, no.4. ed. T. Kohlhase (Stuttgart, 1983); 129, [3] Regina coeli (C, a, C), SATB, insts, after 1728; 130, Regina coeli (A), S, S, SSATB, insts, 1729; 131, Regina coeli (A), missing (formerly *D-Dl**); 132, Regina coeli (C), missing (formerly *Dl**); 133, Regina coeli (D) (inc.), *c*1731; 134, Regina coeli (F), S, S, A, insts, *c*1726–7; 135, Salve regina (a), S, insts, 1730 (see 204); 136, Salve regina (a), SATB, insts, *c*1727; 137, Salve regina (a), SATB, insts, *Bsb*; 138, [2] Salve regina (C, D), missing (formerly *Dl**); 139, Salve regina (d), B, insts, 1724; 140, Salve regina (g), SATB, insts, *c*1725–6; 141, Salve regina (g), SATB, insts, *Bsb*, *PL-Wu*

Te Deum: 145 (D), S, S, A, T, B, SSATB, insts, *c*1724, ed. T. Kohlhase (Stuttgart, 1986); 146 (D), S, S, A, T, B, SATB, SATB, insts, 1731

Litanies: 147, De venerabili sacramento (C), 1727; 148, De venerabili sacramento (D), 1729; 149, Lauretanae (C), 1718; 150, Lauretanae (G), SATB, 1725; 151, Lauretanae (G), S, SATB, insts, 1744, ed. in EDM, 1st ser., c (1989); 152, Lauretanae (F), S, A, T, SATB, insts, 1741/4, *CZ-KR*, *D-Dl** (inc.), *I-Mc*, ed. in EDM, 1st ser., ci (1989); 153, Omnium sanctorum (a), after 1730, *CZ-Pk*, *Pnm*; 154, Xaverianae (D), S, A, T, B, B, B, SATB, insts, 1723; 155, Xaverianae (c), 1727; 156, De S Xaverio (F), 1729

Processionals: 157, [10] Sub tuum praesidium (g, c, d, d, e, F, g, G, d, g), SATB, bc, *c*1729–34, *D-Bsb**; nos.1–3 ed. T. Kohlhase (Stuttgart, 1984); 158, no.1 of Statio quadruplex pro processione Theophorica (Bf), SATB, bc, before 1710; 159, Pange lingua 'pro stationibus Theophorica' (c), missing (formerly *Dl**)

SMALL SACRED VOCAL

161, Angelus Domini descendit (A), off, T, SSATB, insts, 1723/5; 163, [4] Asperges me (F, F, G, G (inc.)), SATB, bc, *c*1725, no.1 ed. T. Kohlhase (Stuttgart, 1983); 164, Barbara dira effera (F), motet, A, insts, *c*1733; 165, Chvalte Boha silného (G), B, insts, *CZ-Pnm*, ed. J. Smolka (Prague, 1990); 166, Currite ad aras (C), off, T, insts, 1716; 167, Da pacem Domine (BF), SATB, SATB, insts, *c*1740, ed. V. Bělský (Prague, 1990); 168, Gaude laetare (A), motet, T, insts, 1731; 169, Haec dies (C), hymn, SATB, insts, *c*1730, ed. J.E. Floreen (Stuttgart, 1987); 170, Haec dies (F), hymn, SATB, insts, *c*1726; 171, O magnum mysterium (E), motet, A, insts, 1723/*c*1728, ed. S. McAdoo (New Jersey, 1997); 172, Proh! Quos criminis in clementia (F), motet, T, insts, 1723/*c*1726; 233, Eja triumphos pangite (C), off, SATB, insts, 1715, ed. in Kohlhase (1993)

SECULAR VOCAL

175, Sub olea pacis (melodrama de S Wenceslao, M. Zill), 1723, ed. in MAB, II/xii (1987); 176, 8 Italian arias, 1733; 177, Questa che il sol produsse, serenata (S. Pallavicini), S, S, S, S, A, SATB, insts, 1737; 178, Emit amor, 2 canons, *c*1723, ed. in Horn and Kohlhase (1989); 179, Vide Domine, cantilena circularis, pubd as Canon mit 14 Vorkehrungen in G.P. Telemann: *Der getreue Music-Meister* (Hamburg, 1728), ed. in Horn and Kohlhase (1989); 245, Via laureta (school drama), music lost, lib pubd (Prague, 1704); 211, Qui nihil sortis (BF), motet, *c*1730, *D-Dl*

INSTRUMENTAL

181, [6] sonatas (F, g, Bf, g, F, c), 2 ob (vn, ob in no.3), bn, bc, *c*1721–2, ed. C. Schoenbaum (Kassel, 1955–65), ed. W. Horn and W. Reich (Kassel, 1992–6); 182–5, 190 [5] capriccios, D (*c*1717), G (1718), F (*c*1718), A (1718), G (1729), 2 hn, 2 ob, bn, 2 vn, va, bc, all ed. in MAB, I/lxi (1963); 186, Conc. a 8 (G), ob, bn, 2 vn, va, vc, bc, 1723, ed. C. Schoenbaum (Vienna, 1960); 187, Hiponcondrie a 7 (A), 2 ob, bn, 2 vn, va, bc, 1723, ed. in MAB, I/lxi (1963); 188, Ouverture a 7 (F), 2 ob, bn, 2 vn, va, bc, 1723, ed. C. Schoenbaum (Vienna, 1960); 189, Simphonie a 8 (a), 2 ob, bn, 2 vn, va, bc, 1723, ed. in MAB, I/lxi (1963); 191, [9] canons on the hexachord, *c*1721, ed. in Horn and Kohlhase (1989)

DOUBTFUL WORKS

lost unless otherwise indicated

for details see Horn and Kohlhase (1989) and Horn (1994)

Masses: 22, S Blasii (C), *CZ-Pnm*; 23, mass (D), *SK-MO*, *CZ-Pu*; ZWVdeest, In honorem B. Alberti Magni (D), *PL-Pa*; mass (D), *Pa*; 200, mass (C), *CZ-Bm*; 213, mass (D) (Ky, Gl), based on movts by D.N. Sarri, *D-Dl*; 214, mass (D), based on setting by C. Baliani, *Dl*; 215, mass (g), based on setting by F.B. Conti; 240, S Conservationis (formerly in *CZ-Pak*); 242, Tranquilli animi (formerly in *Pak*); 247, Requiem, 1724

Mass sections: 201, Cr (D), *A-Wn*; 202, San, Ag (G), *c*1725, ed. T. Kohlhase (Stuttgart, 1983); 216, Cr (D), *D-Dl*; 237, 2 Ky, 2 Cr (cited in inventory of Zerbst castle, 1743)

Sacred vocal listed in Zelenka's *Inventarium*: 230, Ag (a); 231, Animae poenitentis (c), aria; 232, Ave regina (a); 234, Gaudia mille (C), motet; 236, Iste confessore (C), hymn; 241, Missa Theophorica; 243, Quid [hic] statis, motet; 244, Tantum ergo (c)

Other sacred vocal: 203, Lamentationes Jeremiae prophetae, *D-Dl* (partly autograph); 204, Salve regina (a), *c*1719, *Dl** (rev. as 135); 205, Salve regina (F) (formerly in *Dl*); 162, 2 arias, O sponsa amata, Lauda Sion salvatorem, both *CZ-Bm* (attrib. Zechner and Zelenka); 207, Benedictus sit Deus Pater (D), ed. T. Kohlhase (Stuttgart, 1982); 208, Propter veritatem (F), grad, *A-Wgm*; 209, Sollicitus fossor (D), motet, *c*1730, *D-Dl*; 210, Veni Sanctus Spiritus (D), 1739, *Dl*; 217, Salve regina duplex (by G. Zeiler); 218, Salve regina (d) (by A. Reichenauer); 219, Salve regina (by J.V. Rathgeber); 220, 18 Cantiones sacrae (by G.P. da Palestrina); 221, O sing unto the Lord, anthem, *GB-Ob* (from 7)

Instrumental: 212, 6 trumpet fanfares (C), *c*1722, ed. J. Burghauser (Prague, 1961), ed. K. Janetzky (Leipzig, 1962), ed. C. Blümel (Leverkusen, 1985); 246, 5 concs., 1723

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F. Rochlitz: *Für Freunde der Tonkunst*, ii (Leipzig, 1830), iv (Leipzig, 1832)

E. Trolda: 'O skladbách J.D. Zelenkových' [Zelenka's compositions], *Cyril*, lv (1929), 17 only, 30–32, 48–9, 64–6, 75 only, 78–80

N. Schulz: *Johann Dismas Zelenka* (diss., U. of Berlin, 1944)

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JANICE B. STOCKIGT

Zelenscius, Mikołaj. *See* ZIELEŃSKI, MIKOŁAJ.

Żeleński, Władysław (*b* Grodkowice, nr Kraków, 6 July 1837; *d* Kraków, 23 Jan 1921). Polish composer, conductor, pianist and teacher. He studied in Kraków with Jan Germasz (piano) and Franciszek Mirecki (harmony), then (from 1859) in Prague with Alexander Dreyschock (piano) and Joseph Krejčí (composition). From 1866 to 1870 he studied composition in Paris with Henri Reber and Berthold Demcke. He had earlier studied philosophy at the University of Kraków and in 1862 received the PhD from the University of Prague. In 1871 he returned to Poland. He was appointed professor of harmony and counterpoint at the Warsaw Music Institute (1872–8) and became director of the Warsaw Music Society (1878). In 1881 he moved to Kraków, where he was initially a teacher of theory at the music school. In 1888 he helped to establish the conservatory of the music society in Kraków, and became its director. He also conducted symphony concerts and wrote articles for the Kraków journal *Czas*.

Żeleński is considered the most significant 19th-century Polish opera composer after Moniuszko. There are obvious influences from French grand opera, such as the inclusion of grandiloquent choral sections and ballet numbers in *Konrad Wallenrod*; from the Polish operatic tradition, especially Moniuszko (folklore elements and lyrical solo parts); and from Wagner, in the harmony, the blurring of divisions between scenes and the use of leitmotifs, and in the dominant role of the orchestra in *Stara baśń* ('Old Fable'). His songs also have a lyrical quality. They are mainly on Polish texts (including Mickiewicz and Krasiński) and occupy an important position in the development of 19th-century Polish song after Moniuszko.

In general, Żeleński's compositional language is conservative, similar to that of Mendelssohn. His instrumental music is in Classical forms and shows structural symmetry combined with clearly tonal, functional harmony. The majority of Żeleński's published works are piano pieces and solo songs; the few published symphonic and vocal-instrumental works were issued mainly in piano reductions. Most of his works are lost and it is therefore difficult to establish a comprehensive list. It is also difficult to establish the number of pieces within genres, because the sources are unreliable and contradictory, often using different titles to refer to the same piece.

WORKS

STAGE

Konrad Wallenrod (op, 4, Z. Sarnecki and W. Noskowski, after A. Mickiewicz), Lemberg, Hrabiego Fryderyka Skarbka, 26 Feb 1885 (Kraków, 1886)
Goplana, ?1891 (op, 3, L. German, after J. Słowacki), Kraków, Miejski, 23 July 1896 (Kraków, 1896)
Janek [Johnny] (op, 2, German), Lemberg, Miejski, 4 Oct 1900, *PL-Kj*, vs (Kraków, 1900)
Stara baśń [Old Fable] (op, 4, A. Bandrowski-Sas, after J.I. Kraszewski), Lemberg, Miejski, 14 March 1907, *Kj*, vs (Kraków, 1910)
Incid. music

VOCAL

3 masses, chorus, orch; other sacred works
8 secular cants.; choral songs
*c*100 songs, 1v, pf

ORCHESTRAL

2 syms.: b, 1871, perf. 1872, a, 1912, both lost, Symfonie leśne [Spring Symphony], op.41
Ovs., incl. 1 untitled, 1857, W Tatrach [In the Tatra Mountains], op.27, 1872 (Leipzig, n.d.)
Romance, vc, orch, op.40 (Leipzig, n.d.); Pf Conc., E♭, op.60 (Brunswick, n.d.)
Suite of Polish dances, op.47; other dance suites, krakowiaks, mazurkas, polonaises, marches

CHAMBER

5 str qts, incl. Variations on an original theme, op.21 (Leipzig, before 1870), F, op.28, 1875 (Leipzig, n.d.), A, op.42 (Wrocław, n.d.)
Piano Quartet, op.61 (Brunswick, n.d.)
Pf trios, incl. E, op.22 (Leipzig, n.d.), Kołysanka [Lullaby], op.32 (Leipzig, n.d.)
Sonatas, vn, pf, incl. F, op.30 (Warsaw, n.d.); miniatures for vn, pf and vc, pf

KEYBOARD

Pf: 2 sonatas: op.5 (Milan, 1859), op.20 (Leipzig, n.d.); Grand scherzo de concert, op.35 (Leipzig, n.d.); Thème varié, op.62 (Warsaw, n.d.); other works
Org: 25 Preludes, op.38 (Warsaw, n.d.)

WRITINGS

with G. Roguski: *Nauka harmonii i pierwszych zasad kompozycji* [The Theory of Harmony and First Principles of Composition] (Warsaw, 1877)
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W. Poźniak: 'Pieśń solowa po Moniuszce' [Solo song after Moniuszko], ibid., 364–70
A. Nowak: 'Pieśni Władysława Żeleńskiego' [Żeleński's songs], *Krakowska szkoła kompozytorska 1888–1988: w 100-lecie Akademii Muzyczney w Krakowie* (Kraków, 1992)

ZOFIA CHECHLIŃSKA

Zeljenka, Ilja (*b* Bratislava, 21 Dec 1932). Slovak composer. While attending the gymnasium in Bratislava he took private lessons in harmony and counterpoint with Zimmer and studied the piano with Rudolf Macudziński. From 1951 to 1956 he studied composition with Cikker at the Bratislava Academy of Music and Dramatic Art. Appointments followed as dramaturg for the Slovak PO (1957–61) and as producer and lecturer for Czechoslovak radio in Bratislava (1961–8). In the charged political atmosphere in Slovakia during the late 1960s Zeljenka was joint chairman of the Slovak Composers' Union; in 1972 he was expelled from the Union, and thereafter his works were rarely performed in public. During the early 1990s he was president of the Slovak Music Union and director of the Bratislava international festival of contemporary music, Melos-Ethos. From 1985 to 1996 he taught at the Academy of Music and Dramatic Art, where his pupils included Alexander Mihalič. Zeljenka's works have been performed at prominent music festivals throughout Europe.

Encouraged by his affinity for physics, chemistry and astronomy, Zeljenka has come to regard music as a form of science. (He is also the author of prose and a gifted

orator, philosopher and visual artist.) His first pieces, some of which were composed in the style of Prokofiev (e.g. Symphony no.2, 1961) or else Bartók, Honegger and Stravinsky (e.g. Piano Sonata no.1 or the Piano Quintet no.2), stemmed from improvising at the piano. In the 1960s he experimented with sound, form and pitch organization: *Štuktúry* and *Polymetrická hudba* ('Polymetric Music') employ serial technique (though a 12-note row of Webern's was used in the earlier Piano Quintet no.2, 1958); *Oświęcim*, *Metamorfózy XV*, *Zaklínadlá* ('Incantations') and *Hry* ('Games') are studies in timbre, and make use of echo, spatial effects and various qualities of the voice (e.g. whispering, shouts and hoarseness); while *Structures*, in addition, uses aleatory devices. He also experimented with time and polyrhythms; for example, *Polymetric Music* (1969) for 20 string instruments is performed with the aid of purpose-made metronomes with lights, Quartet (1964) is for solo pianist and three tape-playback piano 'voices'. The effect in many of his works relies on stage presentation and requires a great deal of acting on the part of performers. In the early 1960s Zeljenka became the first Slovak composer to write electro-acoustic music for film.

In the next decade, and as the consequence of public performances of his works being prohibited, Zeljenka turned to writing for folk ensembles; among these pieces were *Vajano* and *Musica slovaca*. Away from the public eye, however, and working in seclusion, he devised a new musical language that was cellular, based on earlier experiments and which became the basis for horizontal and vertical organization – a quarter-tone scale incorporating major and minor 2nds. This is found typically in *Elégia* for solo violin and strings and the Second Piano Sonata; slightly later are *Musica per pianoforte ed archi* (1975) and *Šesť štúdií* ('Six Studies') for organ (1976). The ensuing reduction of musical material strengthened the meditative quality of Zeljenka's music, lending a new atmospheric and philosophical dimension. Several works from this period contain social commentary in support of his long-held views on the failings of society. The Fourth Symphony, as the ballet *Hrdina* ('Hero', 1978), for example, presents the story of a prisoner who decides to leave the safety of his prison cell even at the likely cost of losing his life. The cantata *Slovo* ('The Word', 1980), in a similar vein, criticizes the communist regime.

During the 1980s and 90s Zeljenka perfected and consolidated features of his musical language. He returned to rhythmic processes and polyrhythms in *Hry pre Biancu* ('Games for Bianca') and *Hry pre jedného* ('Games for One'), while the String Quartet no.8 (1995) represents further experimentation with quarter-tones. What is new, however, is the use of traditional genres including the Mass, Passion and opera.

WORKS
(*selective list*)

VOCAL

Ops: Báthoryčka (2, P. Maťo, after J. Záborský), 1994; Posledné dni Veľkej Moravy [The Last Days of Greater Moravia] (P. Maťo and P. Smolík, after Záborský), 1996

Choral: Oświęcim (cant., M. Kováč), 2 nar, 2 chorus, orch, 1959; Hudba pre zbor a orchester [Music for Chorus and Orch], 1965; Zaklínadlá [Incantations] (Zeljenka), chorus, orch, 1967; Hry [Games], 13vv, perc, 1968; Caela Hebe, chorus, orch, 1970; Intermezza, 1972; 3 madrigaly, 1973; Spievať? [To Sing?] (cant., J. Botto), nar, chorus, orch, 1973; 3 bagately, 1975; Hry a riekanky [Games and Nursery Rhymes], 1977; Večer [Evening] (M. Válek), 1977; Hassleriana, chorus, fl, perc, 1980; Hry [Games], children's chorus, 1980; Hudba pre madrigalistov [Music for Madrigalists] (C. Morgenstern), chorus, fl, ob, cl, bn, hn, perc, 1980; Slovo [Word] (cant., Válek), nar, chorus, orch, 1980; Lamentoso, zborohra, 1985; Pieseň mladosti [Song of Youth], chorus, tpt, timp, 1986; Vokálna poéma na Bottovu Smrť Jánošíkovu [Vocal Poem on the Death of Jánosík], chorus, tpt, timp, 1988; Chvála spevu [Eulogy of Singing], 1991; Syn človeka [The Son of Man] (Passion), chorus, chbr orch, 1993; Cantate domino, chorus, 4 hp, 1994; Fortuna, male chorus, tpt, 1994; Virtus, male chorus, tpt, 1995; Missa serena, Bar, B-Bar, chorus, chbr orch, 1995

Solo vocal: Galgenlieder (C. Morgenstern), S, fl, cl, str qt, pf, 1975; Mutácie [Mutations], S, B, vn, fl, cl, bn, hn, perc, 1979; Musik für Morgenstern, B, cl, str, 1983; Rozmar [Caprice], S, b cl, 1983; Aztécke piesne [Aztec Songs], S, pf, perc, 1986; Hry pre jedného [Games for One], 1v, fl, pf, bongos, 1992; Sourire, S, pf, perc, 1995; Aztécke piesne II, B+4 bongos, fl, vc, 1997; see INSTRUMENTAL [Str Qt no.6]

INSTRUMENTAL

Orch: Sym. no.1, 1953; Dramatická ouvertura, 1955; Karikatúra, 1956; Sym. no.2, C, str, 1961; Revolučná predohra [Revolutionary Ov.], 1962; Štuktúry, 1964; Pf Conc. no.1, 1966; Komorná hudba [Chbr Music], chbr orch, 1972; Sym. no.3, 1972; Vn Conc., str, 1974; Musica per pianoforte ed archi, 1975; Musica slovaca, str, 1975 [based on folk music from Čičmany and Dolné Vadičovo]; Sym. no.4 'Hrdina' [Hero], ballet on a theme by F. Pokorný, 1978; Pf Conc. no.2, 1981; Ouvertura giocosa, 1982; Conc., cl, str, xyl, timp, 1984; Rozhovory [Dialogues], vc, str, 1984; Sym. no.5, 1984; Hudba pre Warchala [Music for Warchal], suite, str, 1987; Musik für Leipziger Kammerviolen, 4 va, db 1987; Concertino, str, cl, pf, perc, 1988; Vn Conc., 1989; Zakliaty pohyb [Magic Movement], 1989; Concertino, db, str, 1994; Conc. for Orch, 1994; Double Conc., 2 vc, str, 1994; Symfonietta giocosa, str, 1995; Concertino, pf, str, 1997

Str qts: no.1, 1963; no.2, 1976; no.3, 1979; no.4, 1986; no.5, 1988; no.6 'Zariekania' [Magic Formulae] (R. Pandulová), A, str qt, 1988; no.7 'Pamiatke Beethovena' [In Memory of Beethoven], 1992; no.8, 1995

Other chbr: Pf Qnt no.1, 1953; Pf Qnt no.2, vn, va, vc, cl, pf, 1958; Metamorphoses XV (Ovid), nar, ens, 1966; Polymetrická hudba [Polymetric Music], 8 vn, 4 va, 4 vc, 4 db, 1969; Pf Trio, vn, va, pf, 1975; Wind Qnt no.1, 1977; 3 skladby pre Nato Gabunija [3 Compositions for N. Gabunija], vn, pf, 1978; Husľové duetá [Violin Duets], 2 vn, 1981; Hudba, fl, pf, perc, 1985; Hudba, vc, pf, 1985; Wind Trio, fl, ob, bn, 1985; Pastorale, fl, hp, 1986; Capriccio, fl, db, 1988; Marekánia, fl, perc, 1992; Sonata, vn, pf, 1992; Sonata, bn, pf, 1993; Wind Qnt no.2, 1993; Mobíla, ob, pf, 1994; Concertino, tpt, org, 1995; Marekánia, cl, perc, 1995; Musica semplice, str qt, 1995; Quartettino semplice, 3 cl, b cl, 1995; Trio, fl, vn, vc, 1995; Flautové duetina, 2 fl, 1996

Pf: Bagatelly, 1953; Karikatúra, 1956; Sonata no.1, 1957; Qt, pf, tape playback, 1964; Sonata no.2, 1974; Sonata no.3, 1985; 5 etud, 1988; 3 Preludes and Fugues, 1989; Sonata no.4, 1989; Chvála rytmu [Eulogy to Rhythm], 1993; Toccata, 2 pf, 1994; Hallo Mr Finnissy, 1995; Aforizmy, 1997; 24 invencií, 1997

Other solo: Ligatury, org, 1972; Prelude and Fugue, vn, vc, 1973; Reliéfy, org, 1979; 3 monológy, vc, 1980; Listy priateľom [Letters to Friends], org, 1984; 3 skladby [3 Compositions], fl, 1984; 3 kusy [3 Pieces], va, 1985; Poéma, vn, 1988; Hry pre Biancu [Games for Bianca], pf + 4 bongos, 1991; Pulzácie [Pulsations], org, 1992; Toccata, org, 1992; Ostináto, org, 1993; 3 Preludes and Fugues, org, 1993; Duettina, vn, 1994; Helios-toccata, org, 1995; Hudba, org, 1995; Monodrama, vn, 1995; Polarity, vc, 1995; Hry pre Jordanku, pf+tom-tom, 1997; Kontrasty, vn, 1997

El-ac: Elektro-akustické štúdie 001, prep pf, 1962; 65 000 000 (film score, dir. M. Horňák), 1962; Slnko v sieti [The Sun in the Net] (film score, dir. Š. Uher), 1962; Voda a práca [Water and Work] (film score, M. Slivka), 1963; Každý týždeň sedem dní [7 Days a Week] (film score, E. Grečner), 1964; Polymetria II, cptr, synth, 1995; Polymetria III, cptr, synth, 1995

Other film scores; incid music

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YVETTA LÁBSKA-KAJANOVÁ

Zell [Zelle], **Christian** (*b* ?1683; bur. Hamburg, 13 April 1763). German harpsichord maker. The year of his birth is conjectured from an entry in the register of deaths and burials at the Jacobikirche in Hamburg stating that he was 79½ when he died. According to Krickeberg and Rase he was probably a pupil of Michael Mietke. He is first mentioned in 1722 in the register of citizens of Hamburg. On 1 September that year he married the widow of the instrument maker Carl Conrad(t) Fleischer (1680–1721/2), whose workshop near the old Gänsemarkt opera house he took over. There were three children of the marriage, all with godparents from Hamburg families of musicians. Christian Zell is thought not to have been related to the painter and draughtsman Gottfried Zell, active in Hamburg 1788–90. Three surviving Zell harpsichords are known: one dated 1728, in the Museum für Kunst und Gewerbe, Hamburg (*see* HARPSICHORD, fig.13), another, dated 1737, in the Museu de la música, Barcelona, and a third (1741), owned by the Ostfriesische Landschaft, in the Steinhaus Museum of the Norddeutsche Orgelakademie in Bunde, near Leer, Lower Saxony. A wing-shaped harpsichord lid, acquired in 1992 by a private collector in Hamburg and showing scenes from Ovid's *Metamorphoses*, is as likely, from its pictorial composition and choice of subject, to have come from the Hamburg workshops of Hieronymus Albrecht Hass and his son Johann Adolph as from that of Zell.

Zell harpsichords were prized not only for the richness of their decoration, with lacquered chinoiserie in the typical Hamburg style, but above all for their matchless tone. The interest generated by instruments of this quality may be gauged from the increasing frequency of visits by players and especially makers eager to examine the 1728 harpsichord.

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ALEXANDER PILIPCZUK

Zellbell, Ferdinand (i) [*den äldre*] (*b* Uppsala, 14 or 15 April 1689; *d* Stockholm, 6 July 1765). Swedish organist and composer. As one of a family that had come to Sweden from Lüneburg, Germany, in the 17th century, he was a member of the Swedish royal chapel from 1715 to 1762. He was also active as an organist, notably at the Storkyrka in Stockholm from 1718–19; after 1753 his duties there were fulfilled by his son, Ferdinand *den yngre*, although he retained the post until his death. He was active as a music teacher, and played both the harpsichord and string bass in addition to the organ, on which he was regarded by J.H. Roman as an outstanding performer. His musical style is difficult to determine owing to attribution problems, but the authentic chorale preludes *30 praeludia pro exitu* show the influence of Buxtehude. The instrumental works show traces of the *galant* style.

His brother Anders (*b* Uppsala, between *c*1680 and *c*1690; *d* Uppsala, Sept 1727) was a civil servant, who from 1697 to his death functioned on occasion as cathedral organist and *director musices* in place of C. Zellinger; on 31 March 1726 he received an organist's post.

WORKS

some works may be by F. Zellbell (ii)

30 praeludia pro exitu, 1720–28, Järpen, Skansborgs skola
? 69 intonationes, org, in Brita Strobill notebook, *S-ÖS*
? Conc., D, *Skma*
? Sinfonia, C, *Skma*, ed. in *The Symphony 1720–1840*, ser. F, iii (New York, 1983)
? Vn Conc., D, *SK*
Choralbok författad af Ferdinand Zellbell; Svenska psalmernas melodier . . . redigare afsatte och nödtorfteligen förbättrade af Ferdinand Zellbell är 1749: both *Sk*

WRITINGS

Temperatura sonorum, frag. of theoretical work [advertised in the *Posttidningar* (Stockholm, 1740)], in Brita Strobill notebook, *ÖS*
Institutiones bassi continui, cited in J. Mattheson: *Grundlage einer Ehren-Pforte* (Hamburg, 1740), lost

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INGMAR BENGTSSON/BERTIL H. VAN BOER

Zellbell, Ferdinand (ii) [*den yngre*] (*b* Stockholm, 3 Sept 1719; *d* Stockholm, 21 April 1780). Swedish musician and composer, son of FERDINAND ZELLBELL (i). He studied with his father and J.H. Roman; in 1741–2 he travelled to Germany and studied with Telemann and others. On his return to Sweden he received, in 1743, an assistantship to his father's post as organist of the Storkyrka in Stockholm, assuming most of the duties and half the salary from 1753. On 18 July 1750 he succeeded Per Braut as *hovkapellmäster*, but his salary was not paid until 1762, when he was appointed to succeed his father. Zellbell visited St Petersburg in 1758 and, for the tsarina's birthday, composed his first opera, *Il giudizio d'Aminta*. From 1759 he contributed to Stockholm's musical life primarily as director of the public concerts and as a member of the Order of Freemasons (which he had entered on 28 June 1758). Zellbell was the only professional musician among the founders of the Swedish Royal Academy of Music (1771), and from 1772 to 1774 acted as the director of education at the academy's newly opened school. In 1773 he was commissioned to write the

short opera-ballet *Sveas högtid*, which was performed the following year in a concert version. He died unmarried and destitute, leaving a large collection of printed books and music.

Contemporary opinions on his personality and importance as a musician were sharply divided: he was condemned by some for his indolence and old-fashioned taste, and praised by others for his skill as an organist and improviser. His extant authenticated works are stylistically mixed, though *galant* elements can be discerned. Zellbell often indicated dynamic contrasts more carefully than his contemporaries, but the tendency towards mechanical repetition found in his father's music is often evident.

WORKS
(*selective list*)

some works may be by F. Zellbell (i); unless otherwise stated, MSS in S-Skma

VOCAL

Passaggier che su la sponda (aria, P. Metastasio), S, 2 cornetts, str, 1735–50
Där mildhet spiran för (aria, H.C. Nordenflycht), S, str, for birthday of King Frederik I, 17 April 1750, *S-St*
Befalla Herranom din wäg (duet), 2 S, bc, *Uu*
Auf, Zion, auf! (cant.), B, orch, St Petersburg, 8 Nov 1758
Il giudizio d'Aminta (op, L. Lazzaroni), St Petersburg, 17 Dec 1758
Söta wän hor döden brotit (aria), S, bc, 1760–65, *SK*
Att wara fri för fel (cant.), S, 2 fl, bc, 1763
Wår kung, wår bror (aria, J. Fant), A, 2 fl, str, for initiation of King Adolphus Frederik as a freemason, 11 Sept 1771

INSTRUMENTAL

4 sinfonias, C, D, D, d, 1 ed. in *The Symphony 1720–1840*, ser. F, iii (New York, 1983); ? Sinfonia, C [attr. F. Zellbell (i)]
Ov., d; ov., D [MS dated 21 April 1742], *S-Uu*; ov., D, from Sveas högtid (opera-ballet), *St*
Introduzzione, g, orch; Lamento, c, orch
Conc., a, bn (1 movt); Conc., D, vc [MS dated Hanover, 1741]; Conc., D, 3 vn, bc, *L*
Sonata, G, hpd (1 movt), 1 of projected set of 12 announced in Stockholm Post, no.84 (1754)
Various small pieces, kbd

LOST WORKS

Andakts Upmuntran (cant.), for centenary of the Jakobskyrka, Stockholm, 1743
Så har vi dager fått (cant., Nordenflycht), for ennoblement of Adolphus Frederik, 1743
Musica marina al turcheso eller Turkisk watten musique, orch, 1762, perf. 1767
? Choral pieces in Pergolesi's Stabat mater for perf. in Stockholm, 1764
Sveas högtid eller Fria konsternas vördnadsoffer åt Dygderna (op, G.F. Gyllenborg), Stockholm, 1774, some excerpts, *S-St*
? Chorale book, mentioned in notice of 1782

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I. Bengtsson: 'Johann Helmich Romans flöjtkonsert', *STMf*, lv (1973), 5–22
B. Åberg: 'En självbiografi av Ferdinand Zellbell den yngre', *STMf*, lxii (1980), 51–5
L. Hedwall: *Den svenska symfonin* (Stockholm, 1983)

INGMAR BENGTSSON

Zelle, Christian. *See* ZELL, CHRISTIAN.

Zeller, Carl (Johann Adam) (*b* St Peter in der Au, 19 June 1842; *d* Baden, nr Vienna, 17 Aug 1898). Austrian composer. As a boy he had a fine soprano voice and showed facility on several instruments. He studied with the village teacher and organist, and at the age of 11 joined the boys' choir of the court chapel in Vienna. He studied law at Vienna University, at the same time studying composition with Simon Sechter, and in 1869 took a doctorate in law at Graz University. After practising as a solicitor with the land tribunal he entered the Ministry of Education and Culture in 1873. His compositions include ballad plays, songs and choral works: a comic opera *Joconde*, set in Scotland in Cromwell's time, was produced in 1876. His greatest success was achieved with the operetta *Der Vogelhändler* (1891), which revived the fortunes of Viennese operetta during the 1890s. Supported by a richness of melodic invention and fine handling of the voice and ensemble numbers, it has remained one of the classics of the genre. *Der Obersteiger* (1894), though also a success and scarcely inferior in invention, has remained familiar mainly through the tenor solo 'Sei nicht bös'. Zeller's last years were unhappy: by 1895 he had risen to a high position in the ministry, but signs of nervous and mental disorder began to appear. After he was retired on pension he was found guilty of perjury, but the conviction was later repealed.

WORKS

operettas first produced in Vienna unless otherwise stated

Joconde (comic op, 3, M. West and Moret), Wien, 18 March 1876, vs (Vienna, 1877)
Die Fornarina (comic op, 3, F. Zell and R. Genée), Munich, Gärtnerplatz, 18 Oct 1879
Die Carbonari (3, West and Zell), Carltheater, 27 Nov 1880; rev. as Capitän Nicoll (West and H. Hirschel), Berlin, Friedrich-Wilhelmstädtisches, 5 Nov 1881
Der Vagabund (3, West and L. Held), Carl, 30 Oct 1886
Der Vogelhändler (3, West and Held, after Varin and Biéville: *Ce qui deviennent les roses*), 10 Jan 1891, vs (Vienna, 1891)
Der Obersteiger (3, West and Held), Wien, 5 Jan 1894, vs (Vienna, 1894)
Der Kellermeister (3, West), Raimund, 21 Dec 1901, vs (Vienna, 1902), completed by J. Brandl
Numerous songs, choruses

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R. Traubner: *Operetta: a Theatrical History* (New York, 1983)

ANDREW LAMB

Zelman, Alberto (*b* Melbourne, 15 Nov 1874; *d* Melbourne, 3 March 1927). Australian violinist and conductor. He was the son of an Italian musician who had taken an opera company to Australia in the 1860s. Alberto, who was largely self-taught in music, made his first appearance as a violinist at six, and at 17 toured as a soloist in Tasmania and New Zealand; in his early years he also conducted light opera. He taught privately, at the Melbourne University Conservatorium and at the Albert Street Conservatorium. He founded several musical organizations in Melbourne, including the Melbourne String Quartet (1905) and the Melbourne SO (1906), which then consisted largely of amateurs and his own pupils. For 16 years he was conductor of the Melbourne Philharmonic Society, directing many choral works

(including the Australian premières of several by Elgar) with leading soloists from Australia and abroad. He conducted one season with Melba. In 1922 he and his wife (the Australian soprano Maude Marie Harrington) undertook a European tour, during which he conducted the LSO and the Berlin PO. Moresby wrote of his broadly flowing style and his pure and beautiful violin tone, as well as his warm and sympathetic temperament. (I. Moresby: *Australia Makes Music*, London, 1948)

□

Zeltenpferd (*fl c*1400). Composer. Reaney attributed a three-voice Gloria in *GB-Lbl* Add.29987 (ed. in CMM xi/6, 1977, p.115, and in PMFC, xii, 1976, p.25) to ANTONIO ZACARA DA TERAMO, partly on the basis of a slight similarity (especially in the 'Amen') to Zacara's (four-voice) Gloria 'Micinella'. This attribution was generally rejected; but when it was noted (by F. LeClercq) that the same music appears in the lost Strasbourg manuscript (*F-Sm* 222, now known only from Coussemaker's transcription, *B-Bc* 56.286) ascribed to 'Zeltenpferd', Fischer agued that this could be a corruption of 'z. de Teramo'. The piece is cited as 'Et in terra Zeltenpferd' twice in the treatise *De minimis notulis*, also known only from *F-Sm* 222 (ed. in *CoussemakerS*, iii, 414 and 415), which might therefore endorse the correctness of the name. On the other hand, the name is otherwise unknown and may be a pseudonym (like 'Zacara'), and the word appears in early German contexts to denote an odd manner of walking, which would evidently apply to Zacara; moreover, the work is very much in the North Italian mannerist style, unlike anything otherwise known by Germanic composers, and is in several ways reminiscent of Zacara. Pending further investigation, the case remains open.

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DAVID FALLOWS

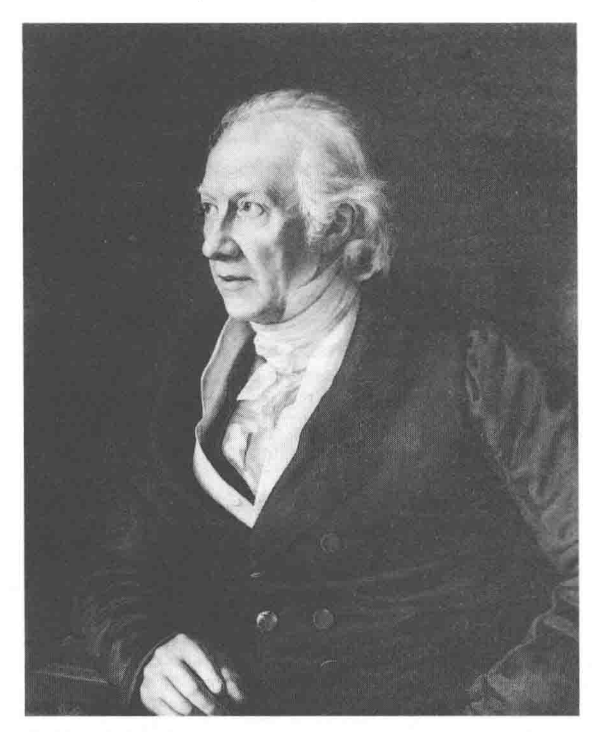
Zelter, Carl Friedrich (*b* Berlin, 11 Dec 1758; *d* Berlin, 15 May 1832). German composer, conductor and teacher. His father George, a mason from Saxony, settled about 1750 in Berlin, where he worked as a building contractor and married Anna Dorothea Hintze, daughter of a clothworker; Carl Friedrich was the second of two sons of this marriage. Zelter was first taught at home and then attended the Joachimsthaler Gymnasium. At his father's wish, he trained as a mason, becoming in 1783 a master mason and partner in his father's business, which he took over in 1787; he remained a member of the Berlin masons' guild until 1815. In 1787 Zelter married Sophie Eleonora Flöricke, née Kappel, who had three children by her first marriage and bore him eight more but died in 1795. A year later he married the singer Juliane Pappritz (*d* 1806), who bore him two children.

Zelter was familiar with music from early childhood. He taught himself to play various instruments (including the violin and piano) and later took formal violin lessons. In 1779 he played part-time in the orchestra of the Theater am Gendarmenmarkt, and a few years later he played first violin in J.A. Hiller's Berlin performance of *Messiah*. His early compositions date from this period. Zelter finally took composition lessons (1784–6) with C.F.C. Fasch, who later founded the Berliner Sing-Akademie. He became a member of this organization in 1791 and its conductor after Fasch's death in 1800. Under Zelter, the Sing-Akademie became a model for the performance of sacred music from the past, and similar institutions were founded throughout Germany. While *a cappella* singing predominated at first, it soon began performing choral works with instrumental accompaniment, provided by an ensemble, the Ripienschule, which Zelter founded in 1807. Its repertory ranged from polyphony of the 16th and 17th centuries to contemporary works; Zelter set high standards with his performances of Handel's oratorios, Bach's motets, cantatas and *St Matthew Passion*, Haydn's *Creation* and *Seasons* and Mozart's Requiem. Zelter also established the Liedertafel, a patriotically inclined men's choir, in 1809, and he was appointed professor of music of the Akademie der Künste in Berlin the same year.

On his initiative, institutes for teaching church and school music were founded in Königsberg (now Kaliningrad; 1814), Breslau (now Wrocław; 1815) and Berlin (1822); he took over complete responsibility for the Berlin institute in 1823. He also founded a student 'collegium musicum vocale' (1830). His many pupils included A.W. Bach, Eduard Grell, A.B. Marx, Felix Mendelssohn, Giacomo Meyerbeer, Otto Nicolai and G.W. Teschner. In 1829 Zelter received an honorary doctorate from the University of Berlin. He died only a few weeks later than his friend Goethe.

Zelter's work had consequences for the whole of German musical life in the 19th century, and led to a realization that music education should now be delivered by state-maintained institutes and civic music societies. Zelter, who was himself active in both kinds of organizations, saw his prime task as their creation and development, and he devoted himself to it passionately and tirelessly. It was this side of Zelter's character that drew Goethe to him. According to P.C. Kayser and J.F. Reichardt, Goethe found in Zelter the musical adviser he had been seeking. Their correspondence, eventually comprising almost 900 letters (1799–1832), grew increasingly intimate, and finally, when Goethe wrote to Zelter about the suicide of his stepson Karl Flöricke, employed the familiar pronoun 'du'. Accounts of notable events – the meeting between Goethe and Beethoven in 1812, the production of *Der Freischütz* in 1821, the performance of Bach's *St Matthew Passion* in 1829 – make it a valuable source of music history. Goethe and Zelter also discussed basic questions relating to music – notably the lied – and its position among the arts. The correspondence reveals Zelter's natural outspokenness and his earthy wit and humour, as well as profound shocks that he suffered.

Zelter is remembered primarily as a composer of lieder. Of his 210 solo lieder, 75 are to texts by Goethe. In a letter of 10 January 1824 to Carl Loewe, Zelter describes some of his aesthetic principles in songwriting: the text must take priority, the strophic song is to be preferred to 'absolute through-composing', the accompaniment must stay in the background (so that 'if necessary the melody could exist without it'). His setting of *Der König in Thule* is a classically simple, self-contained melodic structure with dark tone-colours and an Aeolian modal quality. Goethe praised the *Mitternachtslied* in a letter to Zelter of 19 March 1818, saying: 'Your midnight six-eight time is all-exhausting. Such quantities and qualities of tone,



Carl Friedrich Zelter: portrait by Carl Begas (i), 1827 (Goethe-Wohnhaus, Weimar)

such diversity of movement, of rests and of pauses for breath! It is always the same and ever-changing!' Zelter, he wrote earlier, understood 'the character of such a piece, with its recurrent strophes, so well that you feel it anew in every individual part, where others would destroy the impression of the whole by introducing obtrusive details in what is called through-composing' (letter to Wilhelm von Humboldt, 14 March 1803). This opinion, which Zelter no doubt shared, does not imply the outright rejection of the principle of through-composition, but merely questions its suitability for the setting of classical lyric poetry. Goethe particularly liked the powerful, sturdy tone of Zelter's male choruses, which he preferred to a more elegiac style. At their best, these works display many varieties of humour, which may be conveyed subtly (as in *Beherzigung*), directly (*Meister und Gesell*) or with a touch of irony (*Flohlied*). Outstanding among his sacred works are a Requiem for Fasch (now lost), the motet *Der Mensch lebt und bestehet* and the oratorio *Die Auferstehung und Himmelfahrt Jesu*. None of the large projects that he and Goethe discussed was ever realized: Goethe could not warm to the operatic subjects of Samson and Hercules suggested by Zelter, and Zelter left his incidental music to Goethe's *Götz von Berlichingen* unfinished, nor did he carry out his plans to set Goethe's play *Pandora* and write a Reformation cantata.

Zelter always felt compelled to express his artistic ideas in writing: hence his autobiographies and memoranda, commemorative addresses and testimonials, reviews and music criticism, sketches and analyses of projects, and in particular the surviving letters, which number over 1000 in all. His contributions to such journals as *Deutschland*, *Lyceum der schönen Künste* and the *Allgemeine musikalische Zeitung* reflect an understanding of music history derived from the Berlin school of the 18th century. He left a valuable and extensive collection of music, containing many Bach manuscripts. While this may have been intended chiefly for the use of the Sing-Akademie, Zelter also drew from it his profound understanding of musical works and sources, and thereby gained a reputation as an authority on the church music of the past and on the works of Handel, Bach and his sons, the Grauns and others. Of the Viennese Classical composers, Haydn and Mozart were the closest to him; his introductory text for the Sing-Akademie's performance of *The Creation* on 31 March 1826 appeared in the fifth volume of *Kunst und Altertum*. He had an ambivalent attitude towards Beethoven (whom he met in 1819): while he admired the *Egmont* overture and *Wellingtons Sieg*, he seems otherwise to have flinched from Beethoven's novelty and radicalism. He was opposed to some tendencies in contemporary music (such as those in the works of Weber and Berlioz), and ignored others (as in the case of Schubert).

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VOCAL

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Cant.: La Medea (Sanseverino), ?1782, lost; Serafina, o du, den meine Seele liebt (C.M. Wieland), S solo, orch, 1783, frag. *Bsb*; Warum ist euer Blick so tief gesenkt? (J.D. Sander or K.W. Ramler), solo vv, chorus, orch, Berlin, 25 Oct 1786 [on death of Frederick the Great and accession of Friedrich Wilhelm II], lost; Dir, die du Heil und Segen: Auf den Geburtstag einer geliebten Mutter (C.F. Nicolai), 1v, chorus, orch, 1793, *Bsb**; Der Fromme geht dahin (Ribbeck), 4 solo vv, chorus, orch, 1806, ?lost; Die Gunst des Augenblicks (F. von Schiller), 4 solo vv, chorus, pf, orch (Berlin, ?1806), ed. in NM, xcii (1932); Johanna Sebus (Goethe), Bar, chorus, insts, 1810, *D-WRgs**, arr. for 1v, chorus, pf (Leipzig, ?1810), ed. in NM, xci (1932)

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Opera, scenas etc.: Das Orakel (op, C.F. Gellert), *c*1778, frag., lost; O Dio, se in questo istante (scena and aria, P. Metastasio), 1781, *D-Bsb*; Misero me! ah! che veggo! (scena and aria, Metastasio), 1783, lost; Barbaro, che a tuoi nodi (scena and aria, Metastasio), S solo, insts, *Bsb*; Dove sei mia bella Nice, *Bsb*; Le tendre coeur de la

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INSTRUMENTAL

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D. Fischer-Dieskau: *Carl Friedrich Zelter und das Berliner Musikleben seiner Zeit: eine Biographie* (Berlin, 1997)

HANS-GÜNTER OTTENBERG

Zemlinsky [Zemlinszky], **Alexander (von)** (*b* Vienna, 14 Oct 1871; *d* Larchmont, NY, 15 March 1942). Austrian composer and conductor. Although closely linked to the Second Viennese School (Schoenberg was his pupil), Zemlinsky was no outright revolutionary. While undisputedly a conductor of the first rank and an interpreter of integrity, he lacked 'star quality' and was overshadowed by more domineering personalities. His music is distinguished by an almost overpowering emotional intensity. It took several decades before it became known and began to be appreciated.

1. Life. His father, born in Vienna of Slovakian Catholic descent, converted to Judaism in 1870; his mother, born in Sarajevo, was the daughter of a mixed Sephardi-Muslim marriage. At the age of four he showed aptitude at the piano, and after completing his regular schooling in 1886 he enrolled at the Vienna Conservatory, studying the piano with Door, harmony and counterpoint with Krenn and Robert Fuchs (1888–90), and composition (1890–92) with the latter's brother, J.N. Fuchs. From 1893 onwards his first chamber compositions were performed at the Wiener Tonkünstlerverein, in whose concerts he also often appeared as pianist and conductor. Brahms was impressed by his work and recommended him to Simrock. In 1895–6 Zemlinsky conducted an amateur orchestra, the Polyhymnia, in which Schoenberg played the cello. Their friendship, initially an informal teacher-pupil relationship, became close: Schoenberg composed his D major Quartet under Zemlinsky's supervision, and his op.1 lieder are dedicated in gratitude to his 'teacher and friend'. Also in 1896, with the opera *Sarema* (for which Schoenberg had prepared much of the vocal score), Zemlinsky won the Luitpold Prize in Munich; in 1900 Mahler gave the première of his second opera, *Es war einmal …*, at the Vienna Hofoper. In 1901 Schoenberg married his sister, Mathilde, and between April and November of that year Zemlinsky himself became passionately involved with his pupil Alma Schindler. She taunted him with his diminutive stature and unattractive appearance, however, and ultimately rejected him in favour of Mahler.

From 1903 Zemlinsky taught orchestration at the Schwarzwald school, where his pupils included Berg, Horwitz, Jalowetz, Erwin Stein and Webern (a later, private composition pupil was Korngold). In 1904, with Mahler's support, he and Schoenberg founded the Vereinigung Schaffender Tonkünstler to promote new music in Vienna. But from 1900, due to the early death of his father, he was also obliged to seek regular paid employment. Until 1903 he was Kapellmeister at the Carltheater, and from 1903 at the Theater an der Wien (both operetta houses). In 1904 he was appointed chief conductor at the Volksoper, where the repertory extended to Mozart and Wagner (and, in 1906, to the Viennese première of *Salome*). In 1907 he joined Mahler at the Hofoper; after the latter's resignation he was engaged at Mannheim, but

the contract was not implemented. In 1908, returning to the Volksoper, he conducted the influential Viennese première of Dukas' *Ariane et Barbe-bleue*; his own *Kleider machen Leute* followed in 1910.

The acclaim with which each new work of his had been greeted gradually abated, and in 1911 he acepted the musical directorship of the Neues Deutsches Theater in Prague. Although the theatre schedule allowed little time for composition, his finest works – the Maeterlinck songs, the Second Quartet, the *Lyrische Symphonie*, *Eine florentinische Tragödie* and *Der Zwerg* – date from his Prague period. His assistants included Kleiber (1911–12), Webern (1917–18) and Szell (1919–20), and Viktor Ullmann as chorus master (1921–7). With the founding of the Czech Republic in 1918, the position of the German minority became precarious, but Zemlinsky proved an able diplomat and succeeded in securing the future of the Deutsches Landestheater, as it was now renamed. In 1920 he was appointed rector of the Deutsche Akademie für Musik und Bildende Kunst, where his pupils in his composition masterclass included Krása. From 1923 he was a frequent guest conductor with the Czech PO, playing a key role in establishing that orchestra's Mahler tradition; abroad he became a champion of Czech music, conducting notable premières of Smetana, Janáček and Suk. As an opera conductor he cultivated ensemble theatre at a high level and was particularly admired for his Mozart and Strauss: Stravinsky recalled *Figaro* in Prague as the most satisfying opera performance opera he had ever heard. In 1924 Zemlinsky conducted the world première of Schoenberg's *Erwartung* at the Prague ISCM Festival, but relations with his brother-in-law subsquently deteriorated – partly for personal reasons, partly due to disagreement over the technique of 12-note composition. When Schoenberg reverted to Judaism in 1933, Zemlinsky failed to follow suit: the rift was complete. While he continued to support the music of Schoenberg, and particularly of Berg, whose *Wozzeck* fragments he performed in 1925, his interest in other recent developments led him also to champion the music of Hindemith, Krenek, Schulhoff, Stravinsky and Weill.

Despite the stability of his Prague existence, he made several attempts to return to Vienna or further his career in Germany. In 1923 Max von Schillings offered him the post of Generalmusikdirektor at the Staatsoper in Berlin; his refusal, prompted by the galloping inflation then prevailing in Germany, proved to be a serious miscalculation. The advent of Hans Wilhelm Steinberg as first Kapellmeister in Prague caused an uneasy rivalry, nurtured by the press, and in 1927 Zemlinsky accepted Klemperer's invitation to Berlin, in a subordinate position at the Kroll Oper. When the theatre was closed in 1931, Zemlinsky was offered the position of Generalmusikdirektor at Wiesbaden, but he chose to remain in Berlin, teaching score-reading at the Musikhochschule and expanding his activities as guest conductor to France, Italy, Russia and Spain. In December of that year he conducted the first Berlin production of Weill's *Mahagonny*. His setting of Klabund's *Kreidekreis*, completed in 1932, reflects a certain influence of Weill, but also of Krenek's *Johnny spielt auf*.

With the highly acclaimed Zürich world première of *Der Kreidekreis* in 1933 Zemlinsky broke a creative silence of some six years. Forced to leave Germany earlier that year (although his music continued to be performed



Alexander Zemlinsky: portrait by Hugo Bottinger, pen and ink wash, 1927

there until 1935), he returned to Vienna and concentrated his energies on composition. He completed the short score of *Der König Kandaules* in 1936 but was obliged to abandon the orchestration at the time of the Anschluss, in March 1938. In September he fled with his wife and daughter via Prague to New York. Bodanzky had promised to perform *Kandaules* at the Metropolitan Opera, but the libretto was deemed unsuitable and the score set aside. Obliged to compose school pieces and other trivia in order to eke out a living, Zemlinsky started work on a new opera, *Circe*, but in the autumn of 1939 he was crippled by a stroke. Partial reconciliation with Schoenberg and a nationwide NBC broadcast of the Sinfonietta under Mitropoulos could only momentarily alleviate the gloom of his final years. Although the *New York Times* published an obituary, in Europe his death went virtually unnoticed.

2. Works. Following the example of Brahms and Robert Fuchs, Zemlinsky adopted and refined the technique of developing variation (maximal exploitation, modification and transmutation of minimal thematic particles). His textures are predominantly polyphonic; the tradition of 'Viennese espressivo' determines the inflections of his melodic line; in his harmony, which upholds longstanding Austro-German conventions of key symbolism, Zemlinsky seeks innovatory solutions but eschews the furthest extremes of dissonance. 'A great artist, who possesses everything needed to express the essentials, must respect the boundaries of beauty, even if he extends them far further than hitherto' (letter to Schoenberg, 18 February 1902). He remained true to this credo throughout his creative life: ultimately, the breach with Schoenberg was inevitable. Although his music shows strong emotional

affinity with that of Berg, Zemlinsky never entirely crossed the threshold of atonality; and where Berg sought the most logical solution to each structural problem, Zemlinsky delighted in asymmetry, in the subtle aberration of logical processes. Craftsmanship of a consistently high level is coupled in his music with a sure instinct for vocal writing and a precise ear for instrumental sonority.

In his earlier works Zemlinsky steered a middle course between the antipodes of Wagner and Brahms. Yet *Sarema* and *Es war einmal ...*, despite their indebtedness to the former, demonstrate an individual talent for colour and dramatic pacing. The First Quartet and the Clarinet Trio, overtly Brahmsian in form and content, possess a nervous intensity typical of the *fin-de-siècle* artist and far removed from the objectivity of their classical models. The outcome of the Alma Schindler affair changed Zemlinsky radically. In *Die Seejungfrau*, his first musical reaction to this personal debacle, emotional intensity often rises to fever pitch. Despite an incohesive libretto, in which Alma is indirectly depicted both as fairy princess and outcast woman, *Der Traumgörge* contains some of his finest music. With the large-scale free forms of the two Oscar Wilde operas Zemlinsky achieved a striking integration of music and drama, a 'seismographic reactivity to the many stimuli with which he permeated himself' (Adorno, 1963). *Der Zwerg* is the catharsis of his Alma-instilled *idée fixe*, the 'tragedy of an ugly man'. The early Symphonies in D minor and B♭ major had shown that techniques of developing variation were ultimately incompatible with traditional sonata form. Applied to developing variation and every other musical parameter, 'seismographic' structure enabled Zemlinsky to generate tightly argued large-scale forms within a symphonic outer framework. The most striking examples of this art are the Second Quartet (also notable for its exploitation of polyrhythm) and the *Lyrische Symphonie* (1922–3).

In 1924 the Third Quartet, with its angular lines, irregular rhythms, astringent harmonies and spare textures, abruptly ushered in a new style. The ensuing five years were almost barren (an operatic project, *Der heilige Vitalis*, and a six-movement string quartet were abandoned), but the *Symphonische Gesänge* and *Der Kreidekreis* consolidated the process of rejuvenation. The Fourth Quartet (written on the death of Berg) and the lieder opp.22 and 27 carry the terse, pessimistic manner of the preceding works to its logical conclusion, while the Sinfonietta, Psalm xiii and *Der König Kandaules* move freely between the composer's older and newer styles.

Among his smaller works, Zemlinsky's lieder stand out as models of craftsmanship and artistic sensibility. He possessed an instinctive empathy for verse wide ranging in style and origin, from *Wunderhorn* poetry to Franco-Belgian symbolism, from the erotic intensity of Dehmel to the wry humour of the *Überbrettl*. The Maeterlinck songs (1910–13) are arguably his masterpiece in this field, but earlier collections, particularly opp.7, 8 and 10, are also very fine.

Had Zemlinsky outlived the war, he would, like Korngold, Wellesz and Hans Gál, have experienced his eclipse by the post-Webernian serialists. Together with Schreker, to whom he has often been likened, he all but vanished from concert and opera programmes until the later 1960s. Thereafter, in the wake of the rehabilitation of Mahler, his music experienced a renaissance. Major works, such as the Fourth Quartet and Psalm xiii, which had neither been published nor performed during his lifetime, were discovered among his posthumous papers; *Die Seejungfrau*, which had not been performed since 1908, was reassembled from separate manuscripts in Vienna and Washington; *Der Traumgörge*, scheduled for perfomance by Mahler in 1907 but cancelled by Weingartner, finally received its world première in 1980.

WORKS

STAGE

op.	
—	Sarema (op, 2, ?Adolph von Zemlinszky, after R. von Gottschall: *Die Rose vom Kaukasus*), 1893–5; Munich, Hof, 10 Oct 1897
—	Es war einmal ... (op, prelude, 3, M. Singer, after H. Drachmann), 1897–9; Vienna, Hof, 22 Jan 1900
—	Der Triumph der Zeit (ballet, 3, H. von Hofmannsthal), 1901, inc.; act 2 separated as Ein Tanzpoem, 1901–4; Zürich, 19 Jan 1992
—	Ein Lichtstrahl (mime drama with pf, 1, O. Geller), 1901
—	Der Traumgörge (op, 3, L. Feld), 1904–6; Nuremberg, 11 Oct 1980
—	Kleider machen Leute (comic op, prelude, 3, L. Feld, after G. Keller), 1907–9; Vienna, Volksoper, 2 Dec 1910; rev. 1922 (prelude, 2), Prague, Deutsches Landestheater, 20 April 1922
—	Cymbeline (incid. music, W. Shakespeare), 1913–15
16	Eine florentinische Tragödie (op, 1, O. Wilde, trans. M. Meyerfeld), 1915–16; Stuttgart, Hof, 30 Jan 1917
17	Der Zwerg (op, 1, G.C. Klaren, after Wilde: *The Birthday of the Infanta*), 1920–21; Cologne, Neues, 28 May 1922
—	Der Kreidekreis (op, 3, after Klabund), 1930–32; Zürich, Stadt, 14 Oct 1933
—	Der König Kandaules (op, 3, A. Gide, trans. F. Blei), 1935–8, orchestration completed A. Beaumont, 1993; Hamburg, Staatsoper, 6 Oct 1996

CHORAL

op.	
—	Minnelied (H. Heine), TTBB, 2 fl, 2 hn, hp, *c*1895
—	Frühlingsglaube (L. Uhland), SATB, str, 1896
—	Geheimnis (unidentified), SATB, str, 1896
—	Hochzeitsgesang (Jewish liturgy), cantor (T), SATB, org, 1896
—	Frühlingsbegräbnis (P. Heyse), S, Bar, SATB, orch, 1896, rev. *c*1903
—	Psalm lxxxiii, S, A, T, B, SATB, orch, 1900
14	Psalm xxiii, SATB, orch, 1910
—	Aurikelchen (R. Dehmel), SSAA, *c*1920
24	Psalm xiii, SATB, orch, 1935

ORCHESTRAL

op.	
—	Symphony [no.1], e, *c*1891, fragment
—	Symphony [no.2], d, 1892–3
—	Lustspielouvertüre, 1895
—	Suite, *c*1895
—	Symphony [no.3], B[♭], 1897
—	Drei Ballettstücke, from Der Triumph der Zeit, 1901
—	Die Seejungfrau, symph. fantasy after H.C. Andersen, 1902–3
18	Lyrische Symphonie (R. Tagore), S, Bar, orch, 1922–3
23	Sinfonietta, 1934

CHAMBER AND SOLO INSTRUMENTAL

op.	
—	Romanze, D[♭], vn, pf, 1889
—	Terzet, str trio, 1892
—	String Quartet, e, *c*1893
—	String Quintet, d, 2 vn, 2 va, vc, 1894–6, movts 2–3 lost
—	Suite, A, vn, pf, 1895
3	Trio, d, cl/vn, vc, pf, 1896
4	String Quartet no.1, A, 1896
15	String Quartet no.2, 1913–15
19	String Quartet no.3, 1924
—	Zwei Sätze, str qt, 1927
25	String Quartet no.4 (Suite), 1936
—	Hunting Piece, 2 hn, pf, 1939
—	Humoreske, wind qnt, 1939

PIANO

op.	
—	Sonata [no.1], G, 1887

— Sonata [no.2], c, 1890
— Nocturnes, D♭, E♭, 1889
— Scherzo, 1889
— Vier Miniaturen, *c*1891
— Drei Stücke, 1891
— Zwei Stücke, 1891
— Drei leichte Stücke, 1891
— Zwei Stücke, 4 hands, 1891
1 Ländliche Tänze, 1892
— Vier Balladen, *c*1893
— Albumblatt, 1895
— Skizze, 1896
9 Fantasien über Gedichte von Richard Dehmel, 1898
— Menuett, pf, 1901
— Drei Stücke, 4 hands, 1903

SONGS
for 1v, pf unless otherwise stated

— 17 early songs, 1889–1895
— Orientalisches Sonett (H. Grasberger), 1895
— Waldgespräch (J.F. von Eichendorff), S, 2 hn, hp, str, 1896
— Nun schwillt der See so bang (P. Wertheimer), 1896
— Süsse, süsse Sommernacht (A. Lynx), 1896
— Der Tag wird kühl (P. Heyse), 1897
2 Lieder (Heyse, T. Storm, J.W. von Goethe and others), 2 vols., 1895–6
5 Gesänge (Heyse, D. von Liliencron and others), 2 vols., 1896–7
6 Walzer-Gesänge nach toskanischen Volksliedern (Gregorovius), 1898
7 Irmelin Rose und andere Gesänge (C. Morgenstern, Dehmel, J.P. Jacobsen, P. Wertheimer), 1898–9
8 Turmwächterlied und andere Gesänge (Jacobsen, Liliencron), 1899
10 Ehetanzlied und andere Gesänge (O. Bierbaum, Morgenstern and others), 1900–01
— In der Sonnesgasse (A. Holz), 1901
— Herr Bombardil (R.A. Schröder), 1901
— Maiblumen blühten überall (Dehmel), S, 2 vn, 2 va, 2 vc, *c*1903
— Es war ein alter König (H. Heine), 1903
— Mädel, kommst du mit zum Tanz? (Feld), *c*1904
— Über eine Wiege (D. von Liliencron), 1904
— Schlummerlied (R. Beer-Hofmann), 1905
— Zwei Balladen (V. Klemperer, H. Amann), 1907
— Fünf Lieder (Dehmel), 1907
13 [6] Gesänge (M. Maeterlinck), Mez/Bar, pf, 1910–13, orchd 1913, 1922
— Noch spür ich ihren Atem (Hofmannsthal), 1916
— Hörtest du denn nicht hinein (Hofmannsthal), 1916
— Die Beiden (Hofmannsthal), 1916
— Harmonie des Abends (C. Baudelaire, trans. A. Englert), 1916
20 Symphonische Gesänge (L. Hughes, C. Cullen and others, trans. H. Kesser and others), Mez/Bar, orch, 1929
— Und einmal gehst du (Eigner), 1933
22 Sechs Lieder (Morgenstern, Goethe and others), 1934
— Das bucklichte Männlein (*Des Knaben Wunderhorn*), 1934
— Ahnung Beatricens (F. Werfel), 1935
27 Zwölf Lieder (S. George, Kalidasa, Goethe and others), 1937
— Three Songs (I. Stein-Firner, trans. A. Matullath), 1939

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ANTONY BEAUMONT

Zemp, Hugo (*b* Basle, 14 May 1937). Swiss-French ethnomusicologist. He met the anthropologist Denise Paulme and her husband the ethnomusicologist André Schaeffner during a trip to the Côte d'Ivoire in 1958 and thereafter reorientated his musical career, studying musicology and anthropology at the University of Basle (1958–61) while finishing a diploma in percussion at the Basle Conservatory (1960). He then attended the Ecole Pratique des Hautes Etudes and took the doctorate with Paulme and Schaeffner in 1968; he also joined the CNRS at the Musée de l'Homme, Paris, then directed by Gilbert Rouget, in 1967. He was appointed to teach ethnomusicology in 1981 at the University of Paris X-Nanterre; in 1982 he was made editor of the recording series Collection CNRS/Musée de l'Homme, to which he has contributed recordings both before and during his term as editor (*Traditional Polynesian Music of the Ontong Java*, 1972; *Jüüzli: Yodel for the Muotatal Switzerland*, 1990; *Solomon Islands: 'Are'are Intimate and Ritual Music*, 1995; *Voices of the World: an Anthology of Vocal Expression*, 1996).

Zemp's extensive fieldwork in West Africa, Oceania and Switzerland have resulted in writings which are now standard reference works. His dissertation was one of the first books on African music written from the anthropological perspective outlined in Merriam's *Anthropology of Music*; Zemp has also explored the sophisticated polyphony and structures of vernacular oral traditions of the 'Are'are of the Solomon Islands in a number of

publications (1978, 1979, 1995). His films (such as *Voix de tête, voix de poitrine*, 1988) and writings about film, particularly concerning yodelling, investigate for the first time the visualization of musical structure as well as the physiological and acoustical aspects of overtone singing. His writings, recordings and films have earned him several international awards.

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SUSANNE FÜRNISS

Zemtsovsky, Izaly Iosifovich (*b* Leningrad, 22 Feb 1936). Russian ethnomusicologist and folklorist. He studied composition at the Leningrad College of Musical Education with Ustvol'skaya (diploma, 1955), and philology, folklore (with Vladimir Propp) and linguistics at Leningrad University (BA 1958). He obtained graduate degrees in ethnomusicology (1960) and composition (1961) at the Leningrad Conservatory, and in 1960 joined the staff at the Leningrad Institute for the History of the Arts, where he took the *kandidat* degree in ethnography and folklore in 1964 and later served as head of the folklore department until 1995. During the 1970s and 80s he conducted fieldwork in regions throughout the USSR. He obtained a further doctoral degree at the Kiev Institute of the Arts, Ethnography and Folklore in 1981 and served as department chair at the Pedagogical University, Leningrad, 1989–93.

Zemtsovsky was appointed visiting professor at UCLA in 1994. He then became a research fellow at the University of Wisconsin (1995–6), after which he was appointed visiting professor at the University of California, Berkeley. His professional duties have included executive board member of ICTM (1989–93), liaison officer for UNESCO (1993–7) and adviser for the Center of Jewish Culture in Los Angeles (from 1994). A prolific author, his publications include five monographs and more than 400 articles. Zemtsovsky has concentrated his scholarship on the musics of European Russia, the origin of melodies, Jewish traditional music and the history of ethnomusicology.

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Uglichskiye narodnïye pesni [Russian folksongs of Uglich] (Leningrad, 1974)
Russkiye narodnïye pesni napetïye Annoy Stepanovoy [Russian folksongs performed by Anna Stepanova] (Leningrad, 1975)
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MARIYA IVANOVNA RODITELEVA

Zemzaris, Imants (*b* Riga, 14 April 1951). Latvian composer and critic. He graduated from Skulte's composition class (1974) at the Latvian State Conservatory. Since 1972 Zemzaris has been teaching composition and music theory at the Emils Dārziņš Music School in Riga, and writes as a music critic in weekly publications. Zemzaris's characteristic genres are instrumental chamber music and symphonic miniatures. He refers to the worlds of literature, theatre and painting by appending to his works poetic epigraphs or polysemantic titles. He also creates poetic signs and symbols by citing well-known musical styles, collages and models. With the freedom of a postmodernist, Zemzaris uses both historical styles and jazz and rock music idioms to achieve complicated subtexts with simple musical text. He favours extended repetitions of his material in the spirit of minimalist music. His music in in general lyrically fragile, sophisticated and intellectualized.

WORKS
(*selective list*)

Orch: XII gadsimta stabule [A 12th-Century Pipe], fl, str, db, 1978; Pēc Aitmatova lasījuma [Under the Impact of Aitmatov's Readings], 1981; Sym., 1983; Veltījums pirmajai vizbulei [To the First Wood Anemone], 2 fl, small bell, hpd, str, 1987; Tēvzemes elēģija [Elegy of the Fatherland], str, 1994
Chbr and solo inst: Antikvārs [The Antiquarian], 2 pf, 1973; Warsaw Triptych, pf, 1973; Play Time, pf, 1974; Three Sisters (after A. Chekhov), fantasia, 2 pf, 1975; A Little Rock Music, pf trio, 1976; Suite, G, pf, 1977; Pf Sonata, 1980; 4 Preludes on a Theme by A. Kalniņš, wind qnt, 1981; Pirms sniega (Before the Snowfall], str qt, pf, 1983; Lauks [The Field], org, 1984; Jāņu diena [Midsummer Day], hn, vn, vc, pf, 1986; Pastorāles vasaras flautai [Pastorales for a Summer Flute], org, 1986; Mežezers [The Lake in the Wood], org, 1992; Viva la sonatina, pf, 1995; Augu ieziemošana [Plants Covering Up for the Winter], pf, 1995; Brīnumskaņdarbi [Miracle Pieces], pf qt, 1995; Trollis [Troll], fl, org, 1995; Liriskas skices [Lyrical Sketches], str qt, 1998
Choral and solo songs, incid music, film scores

Principal publishers: Liesma, Muzyka, Sovetskii Kompozitor, Leduc

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E. Dubinets: 'Vesti iz Riga' [News from Riga], *MAk* (1993), no.3, p.62 only

ARNOLDS KLOTIŅŠ

Zenaro, Giulio (*b* Salò, second half of the 16th century; *d* after 1590). Italian composer. As with many minor Italian madrigalists of the period, there is little record of his activities. He probably spent much of his career working in the environs of Venice, perhaps in the employ of Lorenzo Vettori, Archbishop of Candia, to whom he dedicated his 1588 collection. That he spent some time in Rimini in 1590 can be determined from the dedication of his volume of that year. Zenaro published a total of 64 madrigals.

WORKS

Il primo libro de madrigali, 5vv (Venice, 1588), inc.
Il primo libro de madrigali, 3vv (Venice, 1589)
Madrigali spirituali, 3vv (Venice, 1590)
1 Latin contrafactum, 1601[18]

PATRICIA ANN MYERS

Zenatello, Giovanni (*b* Verona, 22 Feb 1876; *d* New York, 11 Feb 1949). Italian tenor. He studied as a baritone at Verona with Zannoni and made his début at Belluno in 1898 as Silvio in *Pagliacci*; the next year, at the Mercadante, Naples, he sang Canio in the same opera. He continued his studies with Moretti in Milan, and after a period in minor theatres, he appeared at Lisbon (1902) and during the 1902–3 season at La Scala (*La damnation de Faust* and *Un ballo in maschera*). He sang at La Scala frequently until 1907, taking the leading tenor roles in many premières there, notably of Giordano's *Siberia* (1903) and *Madama Butterfly* (1904). He was often engaged in South America, notably at Buenos Aires (1903 and 1910), and was first heard at Covent Garden in 1905 as Riccardo, returning until 1909 and again in 1926 (as Otello). He made his New York début in 1907 at the Manhattan Opera House, where he sang regularly until 1910; during the next few years he worked mainly at the Boston Opera (1910–14 and 1915–17). After retiring from the stage in the 1928–9 season he directed a school of singing in New York (among the pupils was Lily Pons), and for several seasons he was manager of the Verona Arena, where he had inaugurated the opera performances as Radames (1913). Among his qualities were a warm and resonant baritonal timbre, and a clear, easily produced top register. A vigorous and passionate interpreter of Don José, Canio and Puccini's Des Grieux, he was also much admired in Verdi (especially as Radames and Otello), although his style sometimes showed the coarsening influence of *verismo*.

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RODOLFO CELLETTI/VALERIA PREGLIASCO GUALERZI

Zenck, Hermann (*b* Karlsruhe, 19 March 1898; *d* Freiburg, 2 Dec 1950). German musicologist. He studied music at Karlsruhe Conservatory and in 1919 gained the Scheffel State Prize for composition. He then studied musicology under Sandberger at Munich and under Kroyer at Heidelberg and Leipzig, obtaining the doctorate at Leipzig in 1924 with a dissertation on Sixt Dietrich; he completed the *Habilitation* there in 1929 with a work on Willaert. In 1932 he went to Göttingen University as an external lecturer, becoming reader there in 1934 and full professor in 1937. In 1942 he was appointed professor at the University of Freiburg, but his activity there was hampered by the war. Although he had served in World War I he was called up again and was a POW from 1944 to 1946. When the series of Denkmäler was reorganized by its publishers he took charge of the Landschaftsdenkmäler for Lower Saxony. In his research he concentrated mainly on medieval and Renaissance music and was responsible for many important scholarly as well as performing editions.

WRITINGS

Sixtus Dietrich (ca.1492–1548) (diss., U. of Leipzig, 1924; Leipzig, 1928 as *Sixtus Dietrich: ein Beitrag zur Musik und Musikanschauung im Zeitalter der Reformation*)

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Adrian Willaert: Opera omnia, Publikationen älterer Musik, ix (1937; repr. in CMM, iii/1–2, 1950), CMM, iii/3 (1950)

KARL GEIRINGER

Zenck, Martin (*b* St Peter, Schwarzwald, 9 Aug 1945). German musicologist. After taking private lessons in clarinet and music theory, he studied musicology with Dammann at Freiburg University, with philosophy and German literature as secondary subjects. He continued to study musicology (MA 1973, PhD 1975) with Dahlhaus at the Technische Universität, Berlin, where he completed the *Habilitation* in 1982 and acted as lecturer, 1982–6; he was also a producer for WDR (1984–6) and a lecturer at the Darmstadter Ferienkurse (1984–6). He was acting professor at Essen University (1986) and Saarbrücken University (1988) and was appointed full professor at Bamburg university in 1989; that same year he was also made lecturer on 20th-century music at the Würzburg Musikhochschule. He has been invited to lecture on 20th-century music at congresses and research institutes worldwide and has received many fellowships, including a five-month research grant from the Paul Sacher-Stiftung (2000). Zenck's scholarship has focussed on the reception history of Bach in the 18th and 19th century, 19th-century German and Austrian composers (particularly Schubert) and Adorno's theories of aesthetics.

WRITINGS

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'Die Aktualität Gustav Mahlers als Problem der Rezeptionsästhetik: Mahlers Naturerfahrung und Formen der Rezeption', *Melos/NZM*, iii (1977), 225–32

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□

Zender, Hans (*b* Wiesbaden, 22 Nov 1936). German composer and conductor. He studied the piano with August Leopolder and Edith Picht-Axenfeld, composition with Kurt Hessenberg and Wolfgang Fortner, and conducting with Carl Ueter at the Musikhochschule in Frankfurt and Freiburg. He began his professional career in 1959 as Kapellmeister for the Städtische Bühnen, Freiburg. From 1964 to 1968 he was the principal conductor of the Bonn opera and in 1969 accepted the post of general music director in Kiel. In 1971 he was appointed principal conductor of the Saarbrücken RSO, which became one of Europe's leading contemporary music ensembles under his direction. He went on to co-found the Musik im 20. Jahrhundert festival with Christof Bitter, commissioning works from both young and well-established composers. In 1984 he moved to Hamburg, where, as the general music director of the Staatsoper, he was first to produce Nono's opera *Intolleranza*. He also served as the general music director of the city. From 1987 to 1990 he conducted the Radio Chamber Orchestra, Hilversum, and served as principal guest conductor of La Monnaie, Brussels. In addition to performing internationally as a guest conductor, he has been appointed co-conductor of the SWF Orchestra of Baden-Baden/Freiburg (from 1999).

Zender's conducting career has always been closely paralleled by his composing. His works, however, cannot be associated with one particular style or school of composition. The series *Canto I–VIII* (from 1965), influenced by his contact with Chinese and Japanese cultures, explores a new conception of musical time. In these works a teleological understanding of time is replaced by a cyclic understanding that allows forces pulling in seemingly opposite directions to combine. In *Shir hashirim* (1995–6) this temporal philosophy is applied to large-scale form; new harmonic structures develop out of the transcription of temperatures into the equal-tempered system. His re-compositions, arrangements, or as he calls them 'composed interpretation[s]', of music by Schubert (*Schubert-Chöre*, 1986; *Winterreise*, 1993) and Debussy (5 préludes, 1991) confront the music of the past. Similarly, the String Quartet 'Hölderin lesen I' (1979) borrows a 'stylistic glissando' from Beethoven's musical language. Other notable works include two compositions for musical theatre: *Stephen Climax* (1979–84) and *Don Quijote de la Mancha* (1989–91). In 1988 he accepted the post of professor of composition at the Frankfurt Musikhochschule. His many honours include two fellowships to the Villa Massimo, Rome (1963–4, 1968–9), where he became friendly with Bernd Alois Zimmermann, the Frankfurt music prize (1997), the Goethe prize (1997) and membership in the Hamburg (1985), Berlin (1989) and Munich (1990) arts academies.

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Chbr and solo inst: 3 Nocturnes, hpd, 1963; 3 Stücke, ob, 1963; Qt, fl, vc, pf, perc, 1964–5; Trifolium, fl, vc, pf, 1966; Chiffren, hpd, 1976; Happy Band, scherzo, 12 wind, 1976; Litanei, 3 vc, 1976; Lo-Shu I, 1–3 fl, 1–3 vc, 1–3 perc, 1977; Lo-Shu II (Mondschrift), fl, 1978; Lo-Shu III, fl, 24 insts, 1978; 5 Haiku (Lo-Shu IV), fl, str, 1982; Angezogen vom Ton der Flöte, 3 études, fl, 1985; Lo-Shu VI (5 Haiku), fl, vc, 1989; Memorial, 3 studies, pf, 1989; Spazierwege und Spiele (14 Stücke für Kinder), pf, 1990; 5 Haiku, str qt, 1991

VOCAL

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Solo: 3 Rondels (after S. Mallarmé), A, fl, va, 1961; 3 Lieder (J. von Eichendorff), S, orch, 1963–4; Vexilla regis, conc., S, fl, tpt, insts, 1964; Les sirènes chantent quand la raison s'endort (Hommage à Max Ernst), S, fl, cl, vc, pf, vib, 1966; Canto III (Der Mann von La

Mancha) (Cervantes), S, T, Bar, insts, live elecs, 1968; Muji No Kyo, 1v, fl, vn/vc, perc + synth, inst ens, 1975; Hölderlin lesen I (F. Hölderlin: *An die Madonna*), 1v, str qt, 1979; Cantate nach Meister Eckhart, A, vc, hpd, 1980; Die Wüste hat zwölf Ding (Mechthild von Magdeburg), A, small orch, 1985; Hölderlin lesen II, 1v, va, live elecs, 1987; Jours de silence (H. Michaux), Bar, orch, 1987–8; Furin No Kyo, S, cl, chbr ens, 1989; denn wiederkommen (Hölderlin lesen III) (Hölderlin: *Patmos*), 1v, str qt, 1991; Römer VIII, S, A, org, live elecs, 1994

OTHER

Arrs.: Schubert: Chöre, chorus, orch, 1986; Debussy: 5 préludes, chbr orch, 1991; Schubert: Winterreise, T, ens, 1993; Schumann: Fantasie, orch, 1997

El-ac: BREMEN WODU, 1967; Elemente, 1976

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WILFRIED GRUHN

Zeneműkiadó Vállalat. Original name of EDITIO MUSICA BUDAPEST.

Zenngel, Narcissus. *See* ZÄNGEL, NARCISSUS.

Zeno, Apostolo (*b* Venice, 11 Dec 1668; *d* Venice, 11 Nov 1750). Italian poet, librettist, scholar and antiquarian. He was educated by the Somaschi fathers in the Venetian classical tradition, but was also familiar with the empiricism of Galileo and with rationalism. In 1691 he founded the Accademia degli Animosi, where he became prominent at a very young age as a poet in the late-Baroque mould. Like the more famous Accademia degli Animosi it had as its aim the restoration of Arcadian 'good taste'. Zeno took part in the debate between G.G. Orsi and Bouhours, defending in a letter to Orsi of 29 October 1706 certain verses of Tasso's *Gerusalemme liberata* against the accusation by the Frenchman that they were artificially refined. With Scipione Maffei, Antonio Vallisnieri and his brother Pier Caterino Zeno he founded the *Giornale de' letterati d'Italia* (Verona, 1710). He was the chief editor between 1710 and 1718, entrusting the position to his brother when he left for Vienna to become court poet and historian. His prolific correspondence with distinguished men of letters (Orsi, L.A. Muratori, G. Fontanini, G. Gigli, A. Maghabechi, F. Marmi and the brothers A.M. and S. Salvini) reveals details of his projects, such as that on the history of Italian poets, and confirms his belief in the civilizing influence of culture; his interest in collecting books, manuscripts, medals and coins, and in scholarly research is also evident. Zeno kept his work for the theatre and his scholarly activities separate, and while the former allowed him financial security, he considered it to be less prestigious.

His first libretto, set by C.F. Pollarolo in 1696, was *Gli inganni felici*, in which the pastoral plot is complicated by incredible misunderstandings and comic lines. He produced librettos for the commercial theatres of Venice and Milan, often collaborating with PIETRO PARIATI, who versified the dramas. His choice of the theatre as a means of communication was motivated not only by the financial rewards, but also by the practical possibilities of theatre as an art. However, he strove endlessly to meet the demands set down by the impresarios, greedy for profit, and singers. In spite of his copious libretto production, Zeno always felt constrained by the requirements of opera as a spectacle: content and form were heavily conditioned by the need to entertain – 'if one does not allow oneself many extravagances, the main purpose of such compositions, which is enjoyment, is lost' (letter to Muratori of August 1701). This was somewhat at odds with his aspirations towards the austere restraint of tragedy: 'something has to be conceded to the indulgences of the age, to decoration, to music' (letter to P.C. Zeno of 6 January 1720, on the Venetian production of *Lucio Papirio*).

In 1709–10 Zeno was commissioned by the Habsburg pretenders to the Spanish throne to write *Atenaide* and *Scipione nelle Spagne*, dramas delineating the monarch's role as servant of the state, concerned with respect for the law and the virtues of justice, clemency and self-restraint. He thus showed himself adept in the functions of court poet, a post which he held in Vienna from 1718 until 1729, when Pietro Metastasio was summoned, ostensibly to help the older poet but in effect to replace him. Zeno returned to Venice in the same year and sent one more libretto, *Enone* (1734), to his former patrons. In the latter years of his residence in Vienna he had turned towards scholarly matters, organizing the coin museum of Charles VI, and when he returned to Italy he concerned himself exclusively with study.

While recent studies have suggested that it was not Zeno who initiated the 'reform' of opera, the word *riforma* appears frequently in his letters on the subject of the theatre. In a letter to Giuseppe Gravisi of 3 November 1730, immediately after he had left the service of the court, he stressed as intrinsic limitations to the verisimilitude of opera 'the need to sing the da capo in ariettas, and all those changes of scene'. The first of these caused him special difficulties in sacred dramas, where he found it unseemly to provide dignified personages with trifling passages; and the second prevented exact observance of the rule of unity of place, which he had to relax, though he kept the action within a single town.

The specific objective behind Zeno's reform was moral rectitude. In the same letter to Gravisi, he complained about the 'scant regard' poets had for the ethical aspect of the theatre, seeing that they aimed to arouse passions, particularly love, rather than to keep a rein on them. The idea of catharsis seemed necessary to Zeno, but not only as a purgation by means of terror and pity: he also created examples of virtue to be admired and imitated in his dramas, thus achieving the happy ending traditionally expected in court dramas (the happy ending of a married couple should perhaps be seen in moral terms as a celebratory metaphor of the eternal renewal present in the stable dynastic lines of Zeno's clients). Zeno's dramatic verse was inspired by G.B. Guarini's pastoral tragicomedies: the characters are of noble condition, as tragedy required, the emotional orientation is towards pathos, not terror, and the sadness of the audience is assuaged with a happy ending. The operas written in Vienna are of

this type (*Meride e Selinunte*, 1721; *Euristeo*, 1724; *Imeneo*, 1727).

Zeno continued with dramas on mythical subjects, even though he was particularly attracted to historical subjects for their intrinsic and noble realism. He maintained a strong respect for history, punctiliously citing his sources, both classical and medieval, in his plot summaries. His directions for scene changes (few in number) reveal his care for historical and iconographical evidence, whether the subject was Greek, Roman (*Flavio Aricio Olibrio*, 1707) or Byzantine, medieval or Nordic (*Faramondo*, 1698; *L'amor generoso*, 1707; *Engelberta*, 1708; *Sirita*, 1719). He paid particular attention to the scenic atmosphere of exotic subjects, which the public found particularly delightful – Chinese (*Il Teuzzone*, 1706), Persian (*Ormisda*, 1721), Egyptian (*Nitocri*, 1722) and Indian (*Gianguir*, 1724).

Zeno dedicated to his imperial patrons his *Poesie sacre drammatiche* (Venice, 1734), which is important as a poetic testament because it traces his move from the commercial theatres of Venice to the Viennese court theatre, which marked a turning-point in the ethical aspect of his *lodevol riforma*; freed from the constraints of pecuniary success, conscious that his patrons were concerned with the more enduring profits of praise and prestige, he could put forward on the imperial stage models of human perfection. These, according to his assertion in the dedication, would be directly inspired by the imperial pair themselves and by august persons of classical antiquity. However, the main means of making drama was by catharsis through admiration, which could best be achieved in sacred drama; by its more austere tone and discourse this approached more closely his objective of the restoration of tragedy.

Zeno expressed doubt on how effective the reform had been in a letter to Gravisi of 1735: 'Save for a few of them, I consider them as failures and monstrosities'. Yet many were remarkable successes, produced often in a variety of theatres and set to music by diverse composers.

LIBRETTOS

THEATRICAL WORKS

drammi per musica unless otherwise stated; selective list of settings

Gli inganni felici, C.F. Pollarolo, 1696 (A. Scarlatti, 1699; Buini, 1722); *Il Tirsi* (dramma pastorale), Lotti, Caldara and Ariosti, 1696; *Il Narciso* (pastorale), Pistocchi, 1697 (Sarti, 1763); *I rivali generosi*, M.A. Ziani, 1697 (Monari, Pistocchi and Capelli, 1710; Albinoni, 1725; Vignati, 1726); *Eumene*, Ziani, 1697 (Gasparini, 1714; Torri, 1720; Porpora, 1721; Albinoni, 1723; Giai, 1737; Jommelli, 1742; Manna, 1750; Aurisicchio, 1754; Mazzoni, 1759; Sacchini, 1763; De Majo, Insanguine and Errichelli, 1771; Carvalho, 1773; Insanguine, 1778; Borghi, 1777; Bertoni, 1783); *Odoardo*, Ziani, 1698; *Faramondo*, Pollarolo, 1698 (Porpora, 1719; Gasparini, 1720; Handel, 1738)

Lucio Vero, Pollarolo, 1700 (Albinoni, 1713; Gasparini, 1719; Torri, 1720; Sarro, 1722; Ciampi, 1726; Ariosti, 1727; Keiser, 1728, as Lucius Verus; Araia, 1735; Sala, 1737, as Vologeso; Di Capua, 1739, as Vologeso re de' Parti; Pulli, 1741, as Vologeso, re de' Parti; Manna, 1745; Galuppi, 1748, as Vologeso; Jommelli, 1754; Perez, 1754; Sarti, 1754, as Vologeso; Bertoni, 1757; Perez, 1762, as Berenice; Fischietti, 1764, as Vologeso; Sacchini, 1764; Jommelli, 1766, as Vologeso; Colla, 1770, as Vologeso; Sacchini, 1772, as Vologeso; Traetta, 1774; Guglielmi, 1775, as Vologeso; Rutini, 1775, as Vologeso; Masi, 1776, as Vologeso; Rust, 1778, as Vologeso; Martín y Soler, 1783, as Vologeso; Brunetti, 1789, as Vologeso, re de' Parti)

Temistocle (azione scenica), Ziani, 1701 (Porpora, 1718; Chelleri, 1721); *Griselda*, A. Pollarolo, 1701 (Albinoni, 1703; Chelleri, 1707; Predieri, 1711, as La virtù in trionfo, o sia La Griselda; Orlandini, 1716; A.M. Bononcini, 1718; G. Bononcini, 1722; A. Scarlatti, 1721; Torri, 1723; F.B. Conti, 1725; Ciocchetti, 1728; Vivaldi, 1735; Latilla, 1751); *Il Venceslao*, C.F. Pollarolo, 1703 (Perti, 1708; Mancini, 1714, as Il Vincislao; Boniventi, 1720; Capelli, 1724; Caldara, 1725; Torri, 1725; Porta, 1726, as La Lucinda fedele; Scalabrini, 1744; Pampani, 1752; Latilla, 1754); *Aminta* (dramma regio pastorale), Albinoni, 1703; *Pirro*, Aldrovandini, 1704 (Gasparini, 1717)

Antioco (with P. Pariati), Gasparini, 1705 (Hasse, 1721, Gurecký, 1729); *Artaserse* (with Pariati), Giannettini, 1705 (Orlandini, 1706; Sandoni, 1709; Ariosti, 1724); *Ambleto* (with Pariati), Gasparini, 1706 (D. Scarlatti, 1715; Vignati, 1719; Carcani, 1742); *Statira* (with Pariati), Gasparini, 1706 (Albinani, 1726); *Il Teuzzone*, Magni and Monari, 1706 (Lotti, 1707; Orlandini and others, 1712; G. Casanova and Fiorè, 1716; Feo, 1720; Ariosti, 1727; Nicolini, 1725), *L'amor generoso*, Gasparini, 1707 (Orlandini and Ceruti, 1708; Costanzi, 1727; Vivaldi, 1731, as Alvilda regina de' Goti; Galuppi, 1737, as L'Alvilda); *Anfitrione* (tragicommedia, with Pariati), Gasparini, 1707

Flavio Anicio Olibrio (with Pariati), Gasparini, 1708 (Porpora, 1711; Porta, 1726, as Il trionfo di Flavio Olibrio; Vinci, 1728; E. Duni, 1736, as La tirannide debellata; Jommelli, 1740, as Ricimero re de' Goti); *Engelberta* (with Pariati), Fiorè, 1708 (Albinoni and Gasparini, 1709; Orefice and Mancini, 1709; C.F. Pollarolo, 1711; Bioni, 1729; Paganelli, 1743); *Astarto* (with Pariati), Albinoni, 1708 (Fago, 1709; G. Bononcini, 1715; Predieri, 1715, as Astarte; Conti, 1718; Caldara, 1725; Hasse, 1726; Galuppi, 1736, as Elisa regina di Tiro; Terradellas, 1739); *Il falso Tiberino* (with Pariati), C.F. Pollarolo, 1709; *Atenaide*, Fiorè, Caldara and Gasparini, 1709 (Ziani, A. Negri and Caldara, 1714; Vivaldi, 1728); *Zenobia in Palmira* (with Pariati), Chelleri, 1709 (Leo, 1725; Brusa, 1725, as L'amore eroico)

Scipione nelle Spagne, comp. unknown, 1710 (A. Scarlatti, 1714; Caldara, 1722; Albinoni, 1724; Ferrandini, 1732; Arrigoni, 1739; Leo, 1740; Bertoni, 1768); *Costantino* (with Pariati), Gasparini, 1711 (Lotti and Caldara, 1716; Orlandini, 1731, as Massimiano); *Merope*, Gasparini, 1712 (Fiorè, 1716; Orlandini, 1717; Predieri, 1718; Torri, 1719; Broschi, 1732; Giacomelli, 1734; Vivaldi, 1737, as L'oracolo in Messenia; Brivio, 1738; G. Scarlatti, 1740; Jommelli, 1741; Terradellas, 1743, Cocchi, 1748; Perez, 1750; Capranica, 1751; Gassmann, 1757; Sciroli, 1761; Latilla, 1763; Sala, 1769; Insanguine, 1772; Guglielmi, 1775; Traetta, 1776)

Alessandro Severo, Lotti, 1717 (Mancini, 1718; Chelleri, 1718; Sarro, 1719; Orlandini, 1723; Giacomelli, 1732; Handel, 1738; Bernasconi, 1738; Sacchini, 1763); *Ifigenia in Aulide*, Caldara, 1718 (Orlandini, 1732; Porpora, 1735; Porta, 1738; Salari, 1776); *Sirita*, Caldara, 1719; *Lucio Papirio dittatore*, Caldara, 1719 (A. Pollarolo, 1721; Giacomelli, 1729; Porta, 1732; Holzbauer, 1737; Hasse, 1742; Graun, 1745, as Quinto Fabio; Manna, 1748; Galupi, 1751; Paisiello, 1767; Anfossi, 1771, as Quinto Fabio; Bertoni, 1778, as Quinto Fabio; Bortnyansky, 1778, as Quinto Fabio; Cherubini, 1779, as Quinto Fabio; Borghi, 1781, as Quinto Fabio; Marinelli, 1791; Zingarelli, 1794)

Don Chisciotte in Sierra Morena (tragicommedia per musica, with Pariati), Conti, 1719; *Alessandro in Sidone* (with Pariati), Conti, 1721 (G. Bononcini, 1737); *Meride e Selinunte*, Porsile, 1721 (Porpora, 1726; Chiarini, 1744); *Ormisda*, Caldara, 1721 (Orlandini, 1723; A. Pollarolo, 1723, as Cosroë; Cordans, 1728; Handel, 1730); *Nitocri*, Caldara, 1722 (Sellitto, 1733; Leo, 1733; Giacomelli, 1736; Cocchi, 1751; Agnesi-Pinottini, 1771; Mercadante, 1824); *Euristeo*, Caldara, 1724 (Hasse, 1732); *Andromaca*, Caldara, 1724 (Feo, 1730); *Gianguir*, Caldara, 1724 (Giacomelli, 1729; Porta, 1732; Giai, 1738; V. Ciampi, 1759); *Semiramide in Ascalona*, Caldara, 1725; *I due dittatori*, Caldara, 1726; *Imeneo*, Caldara, 1727; *Ornospade*, Caldara, 1727; *Mitridate*, Caldara, 1728 (Giai, 1730; Porpora, 1730); *Caio Fabbrizio*, Caldara, 1729 (Hasse, 1732; Scalabrini, 1743; Auletta, 1743; Graun, 1746; Scolari, 1755; De Majo, 1760); *Enone*, Caldara, 1734

Incomplete, in *I-Vnm: Antiochide; Caio Mario in Minturno*

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first performed in Vienna: music by Caldara unless otherwise stated

Sisara, Porsile, 1719; *Tobia*, Porsile, 1720; *Naaman*, Conti, 1721; *Giuseppe*, 1722; *David*, Conti, 1724; *Le profezie evangeliche d'Isaia*, 1725; *Gioaz*, 1726; *Il Batista*, 1727; *Gionata*, 1728; *Naboth*, 1729; *Daniello*, Hasse, 1731; *David umiliato*, 1731; *Sedezia*, 1732; *Gerusalemme convertita*, 1733; *San Pietro in Cesarea*, 1734; *Gesù presentato nel Tempio*, 1735; *Ezechia*, G. Bononcini, 1737

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ELENA SALA DI FELICE

Zeno, George. *See* LEWIS, GEORGE.

Zenobi [Zanobi], **Luigi** [Cavaliere Luigi del Cornetto] (*b* Ancona, 1547/8; *d* ?Naples, after 1602). Italian cornett player and writer. He was engaged as a cornett player at the court of Maximilian II in Vienna in November 1569; he left without permission in November 1573 after unsuccessfully seeking a post at the Bavarian court. After a period in Rome he returned to Vienna in 1575; by 1583 he had gained a knighthood, probably from Rudolf II. He was recruited by the court of Ferrara in 1583, where he was 'the most highly paid single musician in the history of the Este court to that time' (*NewcombMF*). During various periods of leave in Rome he sought singers for the court; in 1587 he was directing music at the Oratory of Filippo Neri. He returned to Vienna before Alfonso II d'Este's death in 1597. His last years seem to have been spent in Naples at the court of the viceroy (Francisco Ruiz y Castro); five letters are dated from there in 1601–2.

From his letters (18 of which are extant) we learn that he was a painter and a miniaturist; he also wrote a cycle of one hundred sonnets on the death of Maximilian II (1576), dedicated to the Duke of Savoy (in *I-Tn*), as well as madrigal verse. He is mentioned as a virtuoso cornett player by the painter Gian Paolo Lomazzo (1584) and remembered with admiration by Costanzo Antegnati (*L'arte organica*, 1608) and Vincenzo Giustiniani, who heard him play the cornett so softly that it did not drown out the sound of the harpsichord (*Discorso sopra la musica de' suoi tempi*, 1628).

Zenobi is the author of a long letter (in *I-Rv*) to an unnamed prince, probably written about 1600, on the qualities of a perfect musician. It reveals him as a keen observer of musical practice and discerning judge of singers. He details the requirements for a good singer, a good director (*rimettitore*) and a good composer, stressing the importance of knowing how to improvise counterpoint. Taking up the voice parts in turn, he discusses ornaments, ranges, and vices to be avoided. He also treats of the performing practice of string and wind players and harpsichordists, as well as the role of the accompanist.

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BONNIE J. BLACKBURN

Zenti, Girolamo [Zentis, Hieronymus de] (*b* Viterbo, ?1609–11; *d* Paris, 1666/7). Italian maker of harpsichords, spinets and organs. His first recorded commission is from 1635, and in 1641 he was appointed to maintain Pope Urban VIII's keyboard instrument collection. Zenti was perhaps the best known Italian keyboard maker of his day. His craftsmanship is neat, although not elaborate, but his extensive employment at the royal courts in Stockholm (1652–6), Paris (1660–*c*1662) and England (1664) bears testimony to the regard of his contemporaries for his instruments. He was in Paris again in 1666 and died there some time before Easter the following year (see Barbieri). It seems that during Zenti's periods abroad his wife oversaw his workshop in Rome, with various assistants.

No organ by Zenti survives. In 1660 he was commissioned by Camillo Pamphili to build the new organ of S Agnese in Navona, Rome, but never executed the work, having taken up the appointment to the French court. The inventory of instruments belonging to Ferdinando de' Medici in Florence in 1700 (see Gai) lists six harpsichords and spinets by Zenti, dating three of them: 1653 (made in Stockholm), 1656 and 1658 (both made in Rome). A harpsichord now in the Deutsches Museum, Munich, bearing a faked Cristofori inscription, has been attributed to Zenti and is probably identical with the instrument of 1658 in the Medici inventory (see Wraight, 1991). Only five of the surviving signed instruments are thought to be authentic: a bentside spinet of 1637 (*see* SPINET, fig.3), an undated trapezoidal spinet in ebony, and harpsichords made in 1656, 1666 and 1668. The last of these was apparently finished in Paris by Zenti's

workshop after his death (see Wraight, 1997), and is in most respects a French rather than an Italian harpsichord. A harpsichord formerly attributed to Zenti in the Musikinstrumenten-Museum, Universität Leipzig, originally with split sharps, is now known to have been made by Querci. It is probable that Zenti was the first to build bentside spinets, the whereabouts of a possible earlier example by the French maker Montazeau, reportedly dated 1632, being unknown.

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EDWIN M. RIPIN/DENZIL WRAIGHT

Zerafa, Benigno [Beninju, Beninn] (*b* Rabat, 25 Aug 1726; *d* Valletta, 20 March 1804). Maltese composer. As a boy soprano in the Mdina Cathedral *cappella*, he received his early instruction from its *maestro*, Pietro Gristi (1696–1738). On 8 July 1738, with financial help from the cathedral chapter, he became a student at the Conservatorio dei Poveri di Gesù Cristo, Naples, under Francesco Feo, Alfonso Caggi and Girolamo Abos. He returned to Malta in 1744 and on 22 August, when not yet 18 years old, was appointed *maestro di cappella* at the cathedral. His irascible temper was the probable cause of an incident which led to his dismissal in 1751. A suitable replacement not being found, he was reinstated on 15 April 1753 with even better conditions, and he was able to enlarge and refine the *cappella*. He held the post until he died, although only nominally after 1785 because of failing health. His last composition, *Litaniae B. Mariae Virginis*, is dated 1782.

Zerafa, who had been ordained priest on 19 September 1750, was a gifted composer. 170 of his works are extant (in Mdina Cathedral), all sacred and encompassing virtually all contemporary genres as well as the *stile antico*. Unusually, he preferred 'Kyrie–Gloria–Agnus Dei' settings of the Mass. He composed several such works with multi-movement structures, either for double or for single four-part choir, with instrumental accompaniment. A sensitive and technically accomplished composer of depth and individuality (Heighes), the economy and asceticism of his *stile breve* create an aura of humble devotion in his music.

WORKS
(*selective list*)

autograph MSS in Mdina Cathedral archives

Masses: SATB, SATB, insts, 1743; Requiem, SATB, insts, 1744; Messa in Pastorale, SATB, insts, 1746; SATB, SATB, insts, 1752; SSB, insts, 1764; Requiem, SSATB, insts, 1765
Pss, canticles, hymns: Dixit Dominus, SATB, SATB, insts, 1743; Mag, SSATB, insts, 1744; Beatus vir, B, insts, 1745; TeD, SATB, insts, 1746; Mag, SATB, insts, 1753; Dixit Dominus, SATB, SATB, insts, 1755; Salve regina, SSB, bc, 1764; Laudate pueri, S, insts, 1764; Nisi Dominus, S, 2 vn, org, 1764; Beatus vir, S, insts, 1765; Confitebor, S, insts, 1765
Motets, arias: Laeta surge, SATB, insts, 1749; [2] Motteti per la processione dell'Ascensione, SATB, vn, org, 1753; Felise carina, S, insts, 1758; [6] Motetti per ogni tempo, SATB, org, 1781

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JOSEPH VELLA BONDIN

Zerbst. Town in eastern Germany. Zerbst was an important provincial centre during the years 1603 to 1793. Music was cultivated in the court, in the Schlosskirche (officially opened in 1719) and in the three principal churches in the town: St Bartholomäikirche, the Nicolaikirche and Trinitatiskirche. There are also reports of musical activities in the town organized by the journeymen from the various guilds in the 16th century and there were at least three annual fairs when the Stadtpfeifer (town wind players) performed with the journeymen.

The Schlosskapelle was in existence by 1215 and was reformed in 1541. The flowering of music in the court took place in the first half of the 18th century, lasting from the expansion of the court Kapelle in 1709 by Prince Karl Wilhelm to the dispersal of the court for a short period in 1758 due to the aggressive actions of Frederick the Great, after which the court gradually declined while the prince remained absent in Luxembourg.

In its heyday the court enjoyed a lively musical life, with a constant flow of visiting operatic and theatre groups and guest soloists, including J.C. Freislich, C.F. Abel, F. Benda, J.C. Hertel and C.P.E. Bach. From 1708 to 1716, guest players, including possibly J.P. Kunzen, took on the duties of the Kapellmeister. The official Kapellmeister were J.B. Kuch (from *c*1716 to 1722), J.F. Fasch (to 1758), J.G. Röllig (to 1790) and B.L. Heidicke. In 1794, following the death of Friedrich August, the last reigning prince of Anhalt-Zerbst, the posts of Kapellmeister of the Zerbst Schloss and of organist of St Bartholomäikirche were amalgamated.

The Kapelle gradually grew from a small string ensemble in 1721 to a full orchestra of 15 instrumentalists with four singers in 1757 (listed in Marpurg), with additional trumpeters and drummer for ceremonial duties. Carl Höckh (Konzertmeister 1733–70), Fasch and Röllig took on several important pupils, including J.G. Seyffarth (1735), J.W. Hertel (1742–3), G.P. Weimar (1758–63) and F.W. Rust (from 1762).

There are several detailed reports on the repertory of the court and a library of surviving music (the Zerbster Musikstube), currently in *D-ORB* and *HAmi*. In addition to the court instrumental music, there was a rich provision of concerted sacred music in the Schlosskirche, much of which was composed by Fasch, including a number of mass settings exchanged with the court of Dresden. Notable was the cycle of oratorio Passion performances instituted by Kuch in 1720 which lasted uninterrupted to 1764. Zerbst was the only venue other than Hamburg to adopt a four-year cycle following the Gospel order, and the only centre to adopt multi-part Passion settings in four to seven parts, each performed in separate services

from Palm Sunday to Good Friday. Three settings survive: St Luke (Fasch?), St John (Fasch, 1748) and St Mark (Röllig, 1750).

With the demise of the court and the passing of the ownership of Zerbst to Anhalt-Dessau in 1793, Zerbst ceased to be a significant musical centre.

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NIGEL SPRINGTHORPE

Zerewucius, Zachariáš. *See* ZAREWUTIUS, ZACHARIÁŠ.

Žerotín. Czech musical society founded in 1880 in OLOMOUC.

Zervos, Yorgos [George] (*b* Cairo, 17 Dec 1947). Greek composer and musicologist of Egyptian birth. He studied theory and piano at the Hellenic Conservatory, Athens (1975–7), and then composition with Ioannidis at the Orpheion (1977–81). He then went to Paris, where he studied musicology and the aesthetics of music at the Sorbonne, as well as composition with Xenakis. He also attended Boulez's seminars at the Collège de France (1982–3) and spent time at IRCAM. He has held a number of teaching posts at Greek conservatories, including the Orpheion (1977–8), the National Conservatory (1978–9) and the Athenaeum (1984–5). In 1998 he was appointed lecturer in the department of musical studies at Athens University.

Zervos is anything but a prolific composer. Meticulously conceived and elaborated, his atonal writing, illustrated in such works as *Anabase: chanson I* (1986–7) and *Horochronia I* (1988) and *II* (1989), achieves a clarity of statement and form through economy and abstraction. Despite its emotional restraint, however, his approach does not exclude broad dramatic gestures, as is demonstrated in the ballet *Eros and Psyche* (1997), which, with its sombre, doom-laden atmosphere, ranks among the most remarkable Greek scores of the 1990s.

WORKS
(selective list)

Ballet: Eros ke Psychi [Eros and Psyche] (4 scenes, choreog. A. Papadamaki), Athens, Concert Hall, 29 Nov 1997

Vocal: 2 pieces (A. Embirikos, N. Engonopoulos), mixed chorus, 1981; Sti Ruth ke sti Valia [To Ruth and Valia] (N. Kalas), 6vv, chorus, 1984; Anabase: chanson I (St John Perse), Mez, fl, ob, cl, perc, str qnt, 1986-7; 3 Songs (F. Nietzsche: *Also sprach Zarathustra*, R.M. Rilke, G. Trakl), S, orch, 1998–2000

Inst: 5 Variations, fl, pf, 1979–80; Str Qt no.1, 1980–81; Archetypes II, fl, ob, cl, b cl, bn, hn, tpt, trbn, 2 perc, pf, str qt, db, 1985; Qnt, fl, cl, vn, va, pf, 1986; Horochronia I, fl, 1988; Horochronia II, fl, ob, 1989; Horochronia III, db, 1995; Sonata, va, pf, 1998–9

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'To kontsérto ya piano ke orchistra op.42 tou Arnold Schoenberg, mia asymvatotita metaxy tou dodhekaphtongikou ke tou rhythmikou-melodhikou ylikou' [Arnold Schoenberg's Piano Concerto op.42, an incompatibility between twelve-note and rhythmic-melodic material], *Moussikologhia*, nos.10–11 (1998), 124–38

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GEORGE LEOTSAKOS

Zesen, Philipp von (*b* Priorau, nr Dessau, 8 Oct 1619; *d* Hamburg, 13 Nov 1689). German poet and writer. He studied at the Gymnasium in Halle and at the age of 12 compiled a lexicon of rhymes, which shows his early interest in verse. While at the University of Wittenberg he published his first work, the *Hochdeutscher Helicon* (1640), and worked extensively with August Buchner on poetry; his acquaintance there with Malachias Siebenhaar proved valuable for both, since Siebenhaar became the chief composer of songs to his poems. In Hamburg on 1 May 1642 Zesen founded the Teutschgesinnte Genossenschaft, a philological society whose members included Harsdörffer, Schwieger and the Dutch poet Jakob van der Vondel. At first he and Rist were close, but by 1648 they had split. With Hamburg as a base but without any permanent position, Zesen travelled to various parts of Germany, to France and in 1643 to London, and he often visited Leiden and Amsterdam. He was ennobled in 1653.

Zesen was one of the most gifted German Baroque writers. In poetic structure he synthesized Dutch verse forms and rhythms with those of Opitz, Rist and Buchner, and he achieved a depth of expression rare at the time. He wrote original poetry not only in German but in Dutch, Latin and French too, and he translated poetry from these languages into German. Many of his strophic poems – German, Dutch and translations – were set to music, usually under his own supervision; some come from novels, for which he is specially important. The settings, by Siebenhaar and other Hamburg friends such as Weckmann and the elder Johann Schop, are not monodic and subscribe to the Hamburg school's care for the correlation of poetic and musical rhythm; many of the tunes are taken from the Dutch (and ultimately French) repertory.

WORKS SET TO MUSIC
for other writings see Goedeke

Frühlingslust, oder Lob-, Lust- und Liebes-Lieder und poetischer Rosenwälder Vorschmak (Hamburg, 1641)

Dichterische Jugendflammen in etlichen Lob-, Lust- und Liebes-Liedern (Hamburg, 1651[5])

Gekreutzigter Liebesflammen, oder Geistliche Gedichte Vorschmak (Hamburg, 1653[5])
Salomonis des ebreischen Königes geistliche Wohl-lust, oder Hohes Lied (Amsterdam, 1657), music by J. Schop (i); (enlarged 2/1674), music by J.U. Sultzberger
Die reinweisse Hertzogin (Hamburg, 1668[8])
Schöne Hamburgerin (Hamburg, 1668[7])
Dichterisches Rosen- und Lilientahl (Hamburg, 1670[6])
Andächtige Lehr-Gesänge von Kristus (Nuremberg, 1675), music by Siebenhaar

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JOHN H. BARON

Zesso, Giovanni Battista (*fl* early 16th century). Italian composer. The theorist Giovanni Del Lago mentioned him as having been his teacher in Padua. Three of Zesso's frottolas were intabulated in Bossinensis's second collection (RISM 1511), which contains a number of works by other lesser composers. *Dun bel matin* and *E quando andaretu* use popular tunes: the former was also set by A. Capriolus, and the latter is related to the folktune that became known as Rosina, one of the standard patterns of the 16th century.

WORKS
all for 4 voices

Anima mia diletta, 1508[3], ed. in Jeppesen (1935); Deh non piu no, 1507[4] ('Ionnes B. Gesso'); [Dun bel matin] damor, 1507[3]; E quando andaretu al monte, 1507[3], ed. A.W. Ambros, *Geschichte der Musik*, v (Leipzig, rev. 3/1911 by O. Kade), 534; Io non manchi di fede, RISM 1511 (lute intabulation), ed. in IMi, new ser., iii (1964); Io t'ho donato il core, 1507[3] (lute intabulation in RISM 1511), ed. in Rubsamen and IMi, new ser., iii (1964); Jesu benigno e pio, 1508[3], ed. in Jeppesen (1935); Starala ben cussi, RISM 1511 (lute intabulation), ed. in IMi, new ser., iii (1964)

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STANLEY BOORMAN

Zeugheer, Jakob [Herrmann, Jakob Zeugheer] (*b* Zürich, 20 July 1803; *d* Liverpool, 15 June 1865). Swiss violinist and composer. He studied the violin first with Wassermann in his native town, and in 1818 went to Munich, where he studied the violin with Ferdinand Fränzl and composition with Gratz. The example of Schuppanzigh and of the four brothers Moralt suggested to Zeugheer the idea of attempting the same with his friends at Munich, as 'das Quartett Gebrüder Herrmann'. The other members were Joseph Wex, Carl Baader and Joseph Lidel. They started in 1824, touring in Germany, Switzerland, the Netherlands, Belgium, France and England, playing with particular success at Dover, Ramsgate and Brighton, where they settled for five months. Later tours took them throughout the British Isles, where in many places they were the first professional quartet ever to appear. By the spring of 1830 the 'brothers' had had enough of a roving life and Zeugheer settled at Liverpool, where he remained till his death.

In 1831 Zeugheer became conductor of the Gentlemen's Concerts at Manchester, a post he retained until 1838. The Liverpool Philharmonic Society, originally a private society, had begun in 1804 to give public orchestral concerts, and Zeugheer conducted them from 1843 until shortly before his death. But the great work of his life at Liverpool was teaching.

Zeugheer wrote two symphonies, two overtures, a cantata, two sets of entr'actes, a violin concerto, a potpourri for violin and orchestra, a quartet, an Andante and Rondo for violin and piano, and a choral polacca, few of them published. At Liverpool he wrote an opera, *Angela of Venice*, to his pupil Chorley's libretto, but it was neither produced nor published.

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RUSSELL MARTINEAU/R

Zeuner, Charles (Heinrich Christoph) (*b* Eisleben, Germany, 20 Sept 1795; *d* Philadelphia, 7 Nov 1857). German-American composer, compiler and organist. He studied in Weimar with Hummel, then with Michael Gotthard Fischer in Erfurt, where in about 1822 he published a set of piano variations and four polonaises. He was apparently a court musician near his birthplace, and also served as a musician in the military. He probably arrived in Boston in 1830, when he made his first concert appearance on 13 February, playing the organ and piano and singing in his own works. He became organist for the Handel and Haydn Society in September of the same year. During his years in Boston he held posts as organist at three city churches, and also taught the organ, theory and singing. In 1839 he moved to Philadelphia, where he became organist at St Andrew's Episcopal Church, and then at Arch Street Presbyterian Church.

Zeuner composed a number of songs and piano works, and many hymn tunes, of which 'Hummel' and 'Missionary Chant' are still in use. His two organ concertos are the first extant written in the USA; he also wrote the earliest published American voluntaries. He compiled three collections of church music and a musical manual for Sunday schools. He also wrote larger works for choral and instrumental groups, much of high quality. His most ambitious work, and perhaps the first of its kind to be composed in the USA, was the oratorio *The Feast of Tabernacles* (1832), which received eight complete performances by the Boston Academy of Music in 1837. His fine abilities as a composer are evident in 20 manuscript organ fantasias and fugues, which show a thorough understanding of J.S. Bach's music.

WORKS
MSS in US-Wc and PHf

Vocal: Missa solemnis no.1, c (Leipzig, n.d. [1826]); Mass no.3, E♭, *c*1824–30; The Feast of Tabernacles (orat), 1832, choral parts pubd (Boston, 1837); 8 services, liturgical settings; 7 anthems; *c*244 hymn tunes, chorales, chants; 5 cants.; 47 songs, some separately pubd; 8 glees; 3 canons; 6 other works
Inst: Variations, A, pf, orch; Rondo polacca, hn, orch/str; Variations on 'Home Sweet Home', hn, str; Variations on Mozart's 'Là ci darem la mano', vn, pf; 4 marches, band

Solo kbd: Voluntaries, org (Boston, 1830); 2 org concs., 1830, 1831; Voluntaries, org (Boston, 1840); 20 fantasias and fugues, org; 28 marches, 8 variations, 4 waltzes, 4 polonaises, 3 divertissements, 2 rondos, 12 other works, pf, some separately pubd

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K. Loveland: 'The Life of Charles Zeuner, Enigmatic German-American Composer and Organist', *The Tracker*, xxx/2 (1986),19–28 [incl. list of works]
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J. BUNKER CLARK

Zeuner, Karl Traugott (*b* Dresden, 28 April 1775; *d* Paris, 24 Jan 1841). German pianist and composer. He studied the piano in Dresden and composition with D.G. Türk in Halle; in 1802 while in St Petersburg he also took lessons from Clementi. On a later visit to Russia he taught the young Glinka, who found his theoretical teaching dull though he made progress as a pianist. He undertook concert tours to Paris in 1803, and in 1805 to Vienna, where he settled briefly (and was employed by Prince Golitsïn). He returned to his home city and continued to tour Europe as a successful concert pianist until just before his death on a visit to Paris. Though less admired for his composition than his playing, he wrote some technically skilled if uninspired piano pieces, chamber music and songs which were much in vogue in his time. These included fantasias and variations for piano, a Polonaise for piano duet op.10, string quartets (opp.11, 14 and 15), two piano concertos (op.12 in G and op.13 in E♭) and several ballets.

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D. Brown: *Mikhail Glinka* (London, 1974)

JENNIFER SPENCER/MICHAEL MUSGRAVE

Zeuner, Martin (*b* Mupperg, nr Coburg, 1554; *d* Ansbach, bur. 13 Dec 1619). German composer and organist. He was appointed to the collegiate church of St Gumbertus at Ansbach on 16 June 1576 with a yearly salary of 50 florins and remained at this post until his retirement. On 20 June 1610 he was called to play the positive, regals and other instruments at the Brandenburg-Ansbach court; he was entrusted with composing the ceremonial music for the marriage of Margrave Joachim Ernst in 1612. He retired on 17 September 1616 after playing a leading role in the musical life of Ansbach for 40 years. Municipal tax records show that he was involved in several disputes concerning the payment of taxes and his various dealings in wine, and on 5 October 1615 the margrave settled in his favour a quarrel concerning singing and organ playing in which he had become involved with the Konrektor. His German songs (1617) show the influence of prominent earlier German composers of such pieces, notably Georg Forster and Leonhard Lechner, as well as of such Italians as Gastoldi, Marenzio and Orazio Vecchi. They are predominantly contrapuntal, as are some of the chorale settings (1616). Other chorales, however, are chordal pieces in a more modern style with very simple harmonies; the frequent modulation and the cadential appoggiaturas anticipate Bach. Zeuner's wedding music (1612), for 12 and 24 voices, is in the polychoral Venetian tradition adopted in Germany by such composers as Hassler and Lechner, who may have influenced him.

WORKS

[17] Cantilena pia in solemnitatem nuptialem ... Henricii Wilhelmis Comitis Solmensis, 12vv (Ansbach, 1612)
Votum musicale in nuptias D.J. Ernesti, Marchionis Brandenburgiensis, 24vv (Ansbach, 1612)
82 schöne, geistliche Psalmen, 5vv (Nuremberg, 1616); ed. in PÄMw, xxviii (1904/*R*)
Schöne teutsche weltliche Stücklein, 4, 5vv (Nuremberg, 1617)

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BlumeEK; EitnerQ; GerberNL ('Zeuner, Maximus')
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E. FRED FLINDELL

Zeutschner, Tobias (*b* Neurode [Nowa Ruda, Poland], 1621; *d* Breslau [Wrocław], 15 Sept 1675). German composer, organist and poet. He received a Protestant schooling at Bernstadt. Though he was drawn into the religious upheaval that afflicted Silesia, he was also receptive to his musical environment, and he may have been taught music by Löwenstern. His first post was nearby at Öls, where he was organist and also a member of the council from 1643 to the spring of 1649. From 4 May 1649 he was an organist and schoolmaster in the New City of Breslau and from 8 October 1655 was organist of the second most important church in Breslau, St Maria Magdalena. From 24 February 1654 he was permitted to sign himself 'Notarius Caesareus Publicus'. The many surviving copies of his 1661 volume (as well as transcriptions of it) indicate that he was one of the most successful exponents of the simplified sacred concerto. The characteristics of his style – clear-cut forms (with sinfonias, interludes, solo episodes and tutti ritornello sections), smooth harmony and parlando choral declamation – were particularly suited to music intended for use in the home as well as in church; following traditional theological thinking, he regarded devotion as more important than art. His song collections of 1667 and 1670 contain settings of his own poems and show him clearly following in Löwenstern's footsteps, without, however, adopting his complex metrical structures.

WORKS

Decas prima, oder Musicalischen Fleisses erster Theil, 3–5, 7vv, vns ad lib (Breslau, 1652)
Ein hertzlicher Wunsch: O dass ich dich mein Bruder, 2vv, 2 vn, bc (Breslau, 1652), lost
Threnodia, oder Briegische Trauer-Klage: Höchster Gott, schaw unsern Jammer, 4vv (Breslau, 1659), lost
Neu-Jahrs-Lied, auff das 1660ste Jahr Christi: Gott und Vater, reich von Güte, 4vv (Breslau, 1660)
Musicalische Kirchen- und Haus-Freude, 4–6vv, 2 vn, 3 trbn, 2 clarinos (Leipzig, 1661)
Musicalischer Hausandacht erstes Zehn (Brieg, 1667); several melodies ed. in *ZahnM*
Unser Wandel ist im Himmel, 5vv, 2 vn, trbn, trbn/va, trbn/vle, bc (Breslau, 1670)/*R*1991 in Bircher)
Musicalischer Hausandacht anderes Zehn (Brieg, 1670); several melodies ed. in *ZahnM*
Ade, du süsse Welt, birthday ode, 3vv, 2 vn, bc (n.p., 1670), lost

O Trauerstund, und stock-dick finstrer Tag, 4vv (Brieg, n.d.) [5vv version, *D-Bsb*]
1 chorale in P. Sohr: Musicalischer Vorschmack (Ratzeburg, 1683)

Musicalischer Wunsch: Der Herr gebe euch vom Taw des Himmels, 18 or 23vv, 1656, *D-Bsb**
Halleluja, höret an die Geburt, 18vv, *Bsb*
Musicalischer Zuruff: In suis Deus profecto sit, 8vv, 10 insts, 1668, *Bsb**
Te Deum, 15 or 20vv, *Bsb*
Ach Jesu, liebes Kind, 1v, 2 va, bc, *PL-WRu*
Ich, der Herr, ich bin der erste, 4vv, 2 vn, *D-LUC*
Jesu dulcis memoria, 3vv, 2 vn ad lib, 3 va, bc, *S-Uu*; doubtful authenticity
Several lost MS works, see *MGG1*

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B. Grusnick: 'Die Dübens ammlung: ein Versuch ihrer chronologischen Ordnung', *STMf*, xlvi (1964), 27–82, esp. 43, 51, 53, 79; continued in xlviii (1966), 63–186
L. Hoffmann-Erbrecht: 'Die Weihnachtshistorie von T. Zeutschner (Breslau, um 1660)', *Jb der Schlesischen Friedrich-Wilhelms-Universität zu Breslau*, xxix (1988), 111–20
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W. Braun: 'Berliner Kirchenmusik im letzten Drittel des 17. Jahrhunderts: zur Sammelhandschrift Koch aus der ehemaligen Singakemie', *Jb des Staatlichen Instituts für Musikforschung Preussischer Kulturbesitz* (1996), 166–93

WERNER BRAUN

Zeydman, Boris Isaakovich (*b* St Petersburg, 28 Jan/10 Feb 1908; *d* Tashkent, 30 Dec 1981). Russian composer and teacher. He studied with Steinberg at the St Petersburg Conservatory (1927–31) and then taught there (1933–9) before moving to Central Asia and the Caucasus where he spent the rest of his life helping to establish and develop professional composition in Azerbaijan and Uzbekistan. Zeydman instilled in Uzbek traditional musicians a feeling for and understanding of the principles of Western genres. After a spell in the Baku Conservatory, he was appointed in 1957 to teach at Tashkent Conservatory where he remained until his death. His creativity includes compositions from many different genres, including chamber pieces, opera and ballet. He was a co-founder of Uzbek's composer's school. His students included Amirov, Kazhlayev, Mukhatov, Khalilov, Kurbanov and Saydaminova. He has received numerous awards including that of People's Artist of Uzbekistan.

WORKS
(selective list)

Dramatic: Gnev narodnïy [The People's Wrath] (op, A. Badalbeyli), 1941, Baku, 28 Dec 1941, collab. A. Badalbeyli; Maskarad (op, after M.Yu. Lermontov), 1945; Gore ot uma [Woe from Wit] (op, after A. Griboyedov), 1946; Ferganskïy rasskaz [The Ferghana Story] (musical drama), 1958, collab. T. Djalilov; Zaiynab va Omon [Zainab and Omon] (op, Zulfiya), 1958, collab. T. Sadïkov, D. Zakirov and Yu. Radjabi; Chelovek, kotorïy smeyotsya [The Laughing Man] (ballet, Badalbeyli, M. Satanovsky, after V. Hugo), 1962; Drakon i solntse [The Dragon and the Sun] (ballet, A. Ginzburg), 1964; Sïn zhenitsya [The Son is Marrying] (musical drama), 1964, collab. Yu. Radjabi and S. Yudakov; Zolotoy klyuchik [The Golden Key] (ballet, after A. Tolstoy), 1965; Dvenadtsataya noch' [Twelfth Night] (op, after W. Shakespeare), 1968; Russkiye lyudi [The Russian People] (op, after K. Simonov), 1970; film scores, incid music
Orch: Pf Conc. [no.1], 1931; Pf Conc. [no.2], 1935; Bn Conc., 1938; Khosrov i Shirin [Khosrov and Shirin], dramatic sym., 1941; Sinfonietta [no.1], 1943; Vc Conc., 1949; Sinfonietta [no.2], 1957; Vn Conc., 1958; Sym. Conc. [no.1], 1963; Pesni bor'bï [Songs of Struggle], sym., 1966; Sym. Conc. [no.2], 1970; Dni vesnï [Days of Spring], sym., 1971
Chbr works, choral music and songs

RAZIA SULTANOVA

Zeyfas [N. Golodnova; Zh. Kozina; N. Mikhaylova], **Natal'ya Mikhaylovna** (*b* Rostov-na-Donu, 7 Oct 1947). Russian musicologist. She studied musicology at the Moscow Conservatory (1965–70) with Yu.A. Fortunatov (her other teachers included I.A. Barsova and V.A. Zuckermann), and she completed her postgraduate studies at the Leningrad Institute for Theatre, Music and Cinematography with L.N. Raaben in 1974. In 1975 she obtained the *Kandidat* degree and in 1993 the doctorate. After working as a music journalist for the Moscow Radio (1970–78), she was an editor for *Sovetskaya muzïka* (from 1992 called *Muzïkal'naya akademiya*), 1978–94. She has taught music history from 1992 at the A.V. Sveshnikov Academy of Choral Art, where she was appointed senior lecturer in 1994 and acting professor in 1997. Her scholarly interests include the music and the musical aesthetics of the 18th century, the work of contemporary composers from Russia and the former Soviet Union (especially Georgia), musical theatre and incidental music. Opposed to the idea of a 'pure science' of musicology, she strives to make her scholarly writings lively and accessible and her journalistic writings on music relevant to other cultural issues. She has also published under the pseudonyms Golodnova, Mikhaylova and Kozina.

WRITINGS

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'Die Concerti grossi Op.6 und ihre Stellung in Händels Gesamtwerk', *HJb 1980*, 2–58
Concerto grosso v tvorchestvye Gendelya [The concerto grosso in the work of Handel] (diss., Leningrad Institute for Theatre, Music and Cinematography, 1975; Moscow, 1980)
'Mattezon i teoriya orkestrovki' [Mattheson and the theory of orchestration], *Istoriya i sovremennost'*, ed. A. Klimovitsky, L. Kovnatskaya and M. Sabinina (Leningrad, 1981), 33–55
'Mattheson und Telemann: eine vergleichende Analyse ihrer ästhetischen Ansichten', *Die Bedeutung Georg Philipp Telemanns für die Entwicklung der europäischen Musikkultur im 18. Jahrhundert: Magdeburg 1981*, 21–30
'Zabïtïy "otets simfonii" (Dzh.B. Sammartini)' [The forgotten 'father of the symphony' (Sammartini)], *SovM* (1985), no.2, pp.91–5
'Gija Kanschelis Opera "Musik für die Lebenden"', *Sowjetische Musik im Licht der Perestroika: Interpretationen, Quellentexte, Komponistenmonographien*, ed. H. Danuser, H. Gerlach and J. Köchl (Laaber, 1990), 207–13
'Muzïka v teatrye imeni Rustaveli' [Music in the Rustaveli Theatre], *Muzïkal'nïy teatr: sobïtiya, problemï*, ed. M.D. Sabinina (Moscow, 1990), 141–69
Pesnopeniya: o muzïkye Gii Kancheli [Chants: on the music of Giya Kancheli] (Moscow, 1991)
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'Motsart i traditsiya muzïkal'nogo barokko' [Mozart and the tradition of Baroque music], *MAk* (1992), no.2, pp.184–6
Natsional'noye, individual'noye i obshchechelovecheskoye v muzïke Gia Kanceli: problemï tvorceskoye ėstetiki i stilya [Nationality, individuality and humanity in the music of Giya Kancheli:

problems of creative aesthetics and style] (diss., Russian Institute of the Arts, 1993)
'"Tret'ye dïkhaniye" gruzinskoy operi?' [The 'third wave' of Georgian opera?], *Muzïkal'nïy teatr: nadezhdi i deystvitel'nost'*, ed. E. Kurilenko (Moscow, 1993)

TAT'YANA S. KYUREGYAN

Žganec, Vinko (*b* Vratišinec, Međimurje, Croatia, 22 Jan 1890; *d* Zagreb, 12 Dec 1976). Croatian folksong collector. At Zagreb he graduated from the Theological Faculty (1914) and took a doctorate in law in 1919; he studied music privately, and until World War II practised law and published many legal studies. Subsequently he was the curator of the Zagreb Ethnographic Museum (1945–8), then worked for the Institute for Traditional Arts (1948–64; director 1948–52), and also lectured on traditional music at the Zagreb Academy of Music (1949–68). He first collected folksongs in Međimurje (then Muraköz, Hungary) in 1908, more intensively after 1920. The important collection published in 1924–5 led to correspondence with Bartók concerning archaic Hungarian song types and Yugoslav folk music in general (*Béla Bartók: Letters*, ed. J. Demény, Budapest, 1971).

From the 1940s Žganec devoted his full energies to folk music collecting and research (chiefly for the Institute of Folk Art in Zagreb), using a tape recorder from 1952. His collection of more than 15,000 folksongs with melodies includes about 4000 from Međimurje. A full edition of the Međimurje collection is underway. From his other chief area of collection, Croatian Zagorje (north and northeast of Zagreb), he published over 750 songs, collected in 1947–8, and from Koprivnica (east of Zagorje) over 400 songs. He also collected across northern Croatia, along the Croatian coast, in Istria, in Dalmatia and its islands, and among the Croats in the Gradišće (Burgenland) province of Austria, as well as among Croatian enclaves in Hungary. His articles on the music of regions (Dalmatia, Međimurje, Istria, Slavonia, Susac island) provide valuable information about the survival of traditional genres and instruments. His manuscripts, transcriptions and recordings are kept in the Institute of Ethnology and Folklore, Zagreb.

Žganec's writings include a volume of lectures (1962), which serves as a basic textbook on Croatian folk music, and an article on the 'Istrian scale' (his theory concerning a special characteristic of Croatian folk music). His numerous compositions are chiefly choral arrangements of folksongs. He was president of the Yugoslav IFMC National Committee (1952–66); in 1966 he became a full member of the Yugoslav (later Croatian) Academy of Sciences and Arts, Zagreb.

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'Orijentalizmi u jugoslavenskom muzičkom folkloru', *Tkalčićev zbornik*, i, ed. I. Bach (Zagreb, 1955), 81–90
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'Muzički folklor', *Otok Susak* [Folk music on the island of Susac] (Zagreb, 1957), 333–48
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'The Tonal and Modal Structure of Yugoslav Folk Music', *JIFMC*, x (1958), 18–21
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'Kuhačev rad, život i značenje za našu muzičku kulturu' [The work, life and importance for our musical culture of Franjo Kuhač], *Zvuk*, no.54 (1962), 435–46
'La gamme istrienne dans la musique populaire yougoslave', *SM*, iv (1963), 101–28
'Metrika i ritmika u versifikaciji narodnog deseterca' [Metrics and rhythm in versification of the folk decasyllabic line], *Narodna umjetnost*, ii (1963), 3–37 [with Ger. summary]
'Muzičke skale i ritmovi u gradišćanskim narodnim pjesmama' [Musical scales and rhythms in the folksongs of Croatians in Burgenland, Austria], *Narodna umjetnost*, iii (1964–5), 149–62
'Govor varijanata' [What variants say], *Zbornik za narodni život i običaje Južnih Slavena*, xlv (1971), 725–42 [Study of musical variants of a ballad]
'Muzički folklor Poljica u Dalmaciji', *Zbornik radova o Stevanu Mokranjcu*, ed. M. Vukdragović (Belgrade, 1971), 221–44 [with Fr. summary]
'Neki narodni plesovi iz Hrvatskog Zagorja' [Some folkdances from Croatian Zagorje], *Narodno stvaralaštvo*, nos.41–3 (1972), 45–56
'Der glagolitische Gesang als kostbares kulturhistorisches Erbgut der Kroaten', *Musikethnologische Sammelbände*, vi (1983), 169–73

FOLKSONG EDITIONS

Hrvatske pučke popijevke iz Međumurja[Croatian folksongs from Međimurje], i: *Svjetovne* [Secular]; ii: *Crkvene* [Religious] (Zagreb, 1924–5) [vol.i incl. introduction on region and music]
Hrvatske narodne pjesme: Kajkavske [Croatian folksongs in Kajkavian dialect] (Zagreb, 1950) [texts and melodies of 376 songs]
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Međimurje u svojim pjesmama [Međimurje in its songs] (Zagreb, 1957)
Hrvatske narodne popijevke iz Koprivnice i okoline [Croatian folksongs from Koprivnica and the surroundings] (Zagreb, 1962) [with comments and musical analysis]
Jačkar: hrvatske narodne jačke iz Gradišća (Austrije) [Croatian folksongs from Burgenland (Austria)] (Čakovec, 1964) [collected by M. Meršić, with commentary by Žganec]
Pučke popijevke Hrvata iz okolice Velike Kaniže u Mađarskoj [Croatian folksongs from the Nagykanizsa area in Hungary] (Čakovec, 1974)
Hrvatske pučke popijevke iz Zeline i okolice [Croatian traditional songs from Zelina and its environs] (Zelina, 1979)
Hrvatske pučke popijevke iz Međimurja [Croatian traditional songs from Međimurje], ed. J. Bezić, G. Marošević and R. Bonifačić (Zagreb, 1990–92) [402 songs with comments and musical analysis]

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F. Hrg: 'O Žgančevim harmonizacijama međimurskih crkvenih napjeva' [Žganec's harmonizations of Međimurje church hymns], *Sv. Cecilija*, lxi (1991), 6–9

BARBARA KRADER/ZDRAVKO BLAŽEKOVIĆ

Zgureanu, Teodor (*b* Condrăteşti, Ungheni, 24 May 1939). Moldovan composer and choral conductor. He graduated from the Kishinev Institute of Arts where he studied choral conducting with L. Aksyonova. He has since

conducted the leading choral ensembles of Moldova such as the Doina chorus (1967–76) and state radio and television choir (1976–87). In 1988 he founded the Renaissance choir which, under his direction, has won a number of awards and performed internationally. Zgureanu won the 'best conductor' prize at competitions in Varna, Bulgaria (1995), and Debrecen, Hungary (1996). He has headed the choral conducting department of the Chişinău Institute of Arts and in 1992 was appointed professor. He was awarded first prize by UNESCO for the *Trei madrigale* ('Three Madrigals') in 1995; he has also received many official awards. His output is associated with most choral genres. In stylistic terms, he combines techniques prevalent in post-World War II composition with ancient Moldovan folklore and Byzantine chant. Miniatures such as *Ninge* ('It is Snowing') and *Peisaj de iarnă* ('Winter Landscape') are notable for their colouristic choral writing and new effects.

WORKS
(*selective list*)

Vocal-orch: Ecoul gliei [Echo of the Earth] (cant., trad.), SATB, orch, 1973; Să-n floreşti, pământ natal [Flourish, Native Land] (choral poem, G. Vieru, A. Ciocanu), Mez, B, SATB, orch, 1980; Pământul meu [My Land] (orat, A. Rosca, I. Vieru, D. Matcovschi), B, SATB, orch, 1982; Cant solemn [Solemn Song] (choral poem, S. Ghimpu), Bar, SATB, orch, 1983; Moldova (orat, D. Matcovschi), S, B, SATB, orch, 1986; Oratoriul psalmelor [Orat of Psalms] (Bible), B, SA, chbr orch, 1995

Unacc. choral: Casa mare la izvoare [Kasa Mare near the Spring] (suite, trad.), SATB, 1978; Înfloreşte Moldova [Moldova is Flourishing] (suite, trad.), SATB, 1988; Ciobănas de la miori [The Shepherd] (suite, trad.), SATB, 1994

Incid music, over 50 choruses and songs for children, romances (M. Eminescu and others), chbr and solo inst works

Principal publishers: Literatura Artistică, Hyperion

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T. Zgureanu: 'În "Clopotele astrale" am încercat să prind ecoul unor lumi paralele', *Momentul* (22 July 1995)

I. Nechit: 'Un cor, îndrăgostit de Renaştere', *Literatura şi arta* (19 Oct 1995)

VICTORIA TCACENCO

Zha Fuxi (*b* Yongshun, Hunan, 1895; *d* 1976). Chinese performer and scholar of the *qin* plucked seven-string zither. Brought up in Hunan, he studied the *qin*, and *qin* songs, from 1908. Moving to Shanghai, he helped found the celebrated Jin Yu qinshe *qin* society in 1936, while maintaining the amateur tradition of the *qin*. He made a lecture tour of the USA in 1945. Having taken part in a revolt against the Nationalist airline for which he worked, he moved to Beijing after the People's Republic of China was established in 1949. There he founded the Beijing Qin Research Association and joined the Chinese Music Research Institute, in whose intense scholarly atmosphere he thrived in the 1950s, working alongside eminent musician-scholars such as YANG YINLIU and GUAN PINGHU. In 1956 Zha Fuxi led a major project to document *qin* players over the whole of China; the recordings and transcriptions of this project form the basis for our understanding of *qin* styles today. He further undertook painstaking historical work on *qin* scores, initiating the major project of facsimiles *Qinqu jicheng*, a series of historical biographies of *qin* players, and writing many articles. His historical work was also manifest in his interpretations of *qin* songs and vocal music from other early collections of notation. *See also* CHINA, §IV, 4(ii)(a).

WRITINGS

ed.: *Cunjian guqin qupu jilan* [Index of extant *qin* pieces and scores] (Beijing, 1957)

with Xu Jian and Wang Di: '1956 nian guqin caifang gongzuo baogao' [1956 fieldwork report on the *qin*], *Minzu yinyue yanjiu lunwenji*, no.3 (Beijing, 1957), 1–8

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STEPHEN JONES



Zha Fuxi

Zhang Jianting (*b* Wuxi, Jiangsu province, 23 Feb 1909; *d* 24 April 1984). Chinese Suzhou *tanci* ballad singer.

Zhang's career began at the age of nine as a religious ballad singer travelling with his uncle from one village to another. Reaching Hangzhou in 1921, Zhang joined the Hongqingtang Shaoxing *daban* troupe. Over the next five years he performed in a number of operatic and ballad genres, including Beijing opera. Zhang took Zhu Yongjun as his Suzhou *pingtan* (*tanci*) balladry teacher in 1926, improving his skills as a singer-instrumentalist in this important Chinese narrative genre.

Zhang used his knowledge of the repertory of other ballad styles to develop new *pingtan* texts, and began to perform in this style across Jiangsu and Zhejiang provinces. From 1929 he became a successful singer in Shanghai, his reputation increasing over the following two decades. In 1951 Zhang was assigned to the newly established Shanghai People's Pingtan Troupe (Shanghai Shi Renmin Pingtan Gongzuotuan).

Zhang's style, developed continuously throughout his career, has become one of the primary 'schools' of *pingtan* performance. Influenced initially by the singer Ma Rufei, Zhang later adapted elements of the performance style of Xia Hesheng and JIANG YUEQUAN, adding his own rhythmic and melodic innovations and the results of his early encounters with such forms as Beijing opera. For instance, in his version of *The White-Haired Girl* (*Baimao nü*) (1958) Zhang extends the standard vocal range upwards a minor 3rd.

See also CHINA, §IV, 1(ii).

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PENG BENLE

Zhang Ziqian (*b* Yangzhou, 1899; *d* Tianjin, 1991). Chinese *qin* zither master. Born in the historical site of the Guangling school, Zhang studied *qin* as a teenager with Sun Shaotao. By his early twenties he was already an accomplished performer, though remaining true to the amateur ideal of the *qin*. In the 1930s Zhang moved to Shanghai, acquainting himself with the *qin* players Zha Fuxi and Peng Zhiqing; their regular meetings led in 1936 to the founding of the Jin Yu qinshe (*Qin* Society of Contemporary Yu Region) in Suzhou. After the founding of the People's Republic, Zhang was enlisted to the state-sponsored Shanghai Folk Music Troupe (Shanghai minzu yuetuan), and in 1957 he was appointed a teacher of *qin* at the Shanghai Conservatory. Zhang promoted the Guangling style through his performances, teaching and publications. His distinctive style of rhapsodic rhythm and flexible phrasing can be heard in his recordings of pieces such as *Meihua sannong* ('Three Variations of Plum Blossom'), *Pingsha luoyan* ('Geese Descending on the Sandbank') and *Longxiang cao* ('Soaring Dragon').

See also QIN; CHINA, §IV, 4(ii)(a).

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Gong Yi and Xu Guohua: 'Weijun yi huishou, ru ting wanhe song: guqinjia Zhang Ziqian' [A simple stroke of his hand was like hearing pines in myriad ravines: the *qin* player Zhang Ziqian], *Zhongguo jinxiandai yinyuejia zhuan* [Biographies of modern Chinese musicians], ed. Xiang Yansheng (Shenyang, 1994), 361–70

JOSEPH S.C. LAM

Zhao Songting (*b* Dongyang county, Zhejiang province, 29 Aug 1924). Chinese *dizi* bamboo flute player. He trained as a teacher in Zhejiang, following this with an education in both Western and Chinese music and a course of legal study in Shanghai (1949). During the 1940s he was active as a music teacher in his home county, joining the Zhejiang Song and Dance Troupe (Zhejiang Sheng Gewutuan) as *dizi* soloist in 1956. At this time he was already active as a composer and arranger of music for the *dizi*, and taught pupils at both the Zhejiang College of Arts (Zhejiang sheng yishu xuexiao) and the Shanghai Conservatory of Music. Employment of such techniques as circular breathing in compositions such as *Sanwuqi* ('*Three-Five-Seven*'), based on a melody from Zhejiang traditional *wuju* opera, illustrates Zhao's attempts to contribute to the new solo repertory for his instrument. However, Zhao's middle-class background implicated him in the anti-rightist campaign of 1958, and five years of imprisonment ensued.

Further periods of captivity and victimization followed during the Cultural Revolution (1966–76); not permitted to perform during this phase, Zhao concentrated on the development of refinements in *dizi* design and on teaching a succession of pupils, many of them now leading professionals. Since 1976 Zhao has resumed his former posts and interests, also publishing two sets of essays and teaching materials for his instrument.

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Shanghai yinyue chubanshe, ed.: *Zhongguo zhudi mingqu huicui* [Special selection of famous pieces for Chinese bamboo flute] (Shanghai, 1994), 71–91, 503–4

JONATHAN P.J. STOCK

Zhao Yuzhai (*b* Yuncheng, Shandong province, 2 Feb 1924). Chinese *zheng* zither player. He is noted as a leading exponent of the *zheng* zither and the two-string fiddle *leiqin*. A member of the Shandong school of performance, Zhao is also composer of the highly influential *zheng* piece *Qingfeng nian* ('Celebrating the Harvest', 1955), one of the first compositions for this instrument in which left- and right-handed plucking techniques are used simultaneously, a notion probably inspired by piano performance technique. This composition, which reworks Shandong folk tunes including *xiaoxi liushui* ('The Flowing Brook'), was intended for use by *zheng* performers in the new traditional music programmes then being opened at conservatories across China. In other works Zhao introduces aspects of *pipa* four-string lute technique and blends fingering techniques from several different schools of *zheng* performance. He also draws on the repertory of the local narrative singing tradition Shandong *qinshu*. Until the early 1950s, Zhao was active mostly as a performer, visiting many parts of China; thereafter he worked in a number of educational institutions, including the Shenyang Conservatory of Music.

WRITINGS

ed.: *Zhengqu xuanji* [Selected anthology of *zheng* pieces] (Beijing, 1960)

ed.: *Guzheng quji* [Collection of pieces for *guzheng*] (Shanghai, 1963)

'Lu zheng *Lao baban* chuantong liupai yuequ yanjiu: diyi dataoqu gaishuo' [Survey of the first suite of *Old Eight-Beat*, a traditional piece of the Shandong *zheng* school], *Yuefu xinsheng* (1983), no.1, pp.34–8

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Special Collection of Contemporary Chinese Musicians, Wind Records CB-07 (1996)

JONATHAN P.J. STOCK

Zhelobinsky, Valery Viktorovich (*b* Tambov, 14/27 Jan 1913; *d* Leningrad, 13 Aug 1946). Russian composer. He studied under Shcherbachyov at the Leningrad Conservatory (1928–32) and from the late 1920s was active as a concert pianist. In 1942 he taught at the College of Music in Tambov, where until 1943 he was chairman of the Composers' Union. A collection of his writings, entitled *Imeninï* [Namedays], was published in Leningrad in 1935.

WORKS
(*selective list*)

Stage: Pod steklyannïm kolpakom [Under the Bell Glass] (operetta, V. Volnov), 1930; Kamarinskiy muzhik [The Kamarino Peasant] (op, O. Brik), 1933; Imeninï [Nameday] (op, Brik, after N. Pavlov), 1933–4; Mat' [Mother] (op, A. Preys, B. Gusman, after M. Gor'ky), 1938; Posledniy bal [The Last Ball] (operetta, L. Zeltser, V. Vladimirov), 1939; Siren-cheremukha (operetta)

Syms.: 1930, 1932, 1939, 1942, 1944, 1946

Pf concs.: 1933, 1934, 1938–9

Other orch: Sinfonietta, 1934; Romantic Poem, vn, orch, 1939

Inst: Conc., vn, pf, 1937; Pf Sonata, 24 Preludes, other pf pieces

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DETLEF GOJOWY

Zheng. A plucked half-tube zither with movable bridges, one of the principal Chinese zithers, the others being the QIN and the ancient *se* (*see* CHINA, §III). Discussed here are construction, early history, tuning and notation; for living traditions and repertories, *see* CHINA, §IV, 4(ii)(b).

The *zheng* consists of a soundbox with adjustable bridges over which a number of strings are stretched. The size of the *zheng* ranges from 120 to 170 cm long and 20 to 35 cm wide, depending on the number of strings. The soundboard is made of *wutong* wood (*Firmiana platanifolia*), the bottom being flat and the upper board convex. The wood used for the sides and bottom is traditionally hardwood: red sandalwood, rosewood or sometimes boxwood. The bridges, used for fine tuning, are usually made of wood, occasionally of ivory or bone. The strings are secured on pins at one end of the instrument, stretched over individual bridges, and wound around tuning pegs at the other end. While silk strings were traditionally used, today they are most commonly of steel wound with nylon. The bridges divide the strings into two sections, the portion to the right delineating the open-string tuning mode and the plucking area, that to the left the area where ornamentations and pitch modifications may be made.

The *zheng* has a history of over 2500 years. The 2nd-century dictionary *Shuowen jiezi* states: 'The *zheng* has plucked strings and a bamboo body. [Its music onomatopoeically] sounds "*zheng*"'. Another 2nd-century document, the *Fengsu Tongyi*, indicates: 'The *zheng* [prior to the 1st century CE] had five strings and the body of a *zhu* [another ancient zither made of bamboo]'. The Chinese character for *zheng* has two portions: the upper, *zhu* ('bamboo'), probably refers to the use of bamboo in the construction of the body during its early development; the lower, *zheng*, is clearly a representation of its sound when played (Cao, 1983, p.2). While it is possible that





1. *Playing technique of the 16-string zheng demonstrated by Tao Chu-shen*

2. *Gongche (pitched notation) for the 16-string zheng: part of the composition 'Jianghu shui' ('River and lake waters') from 'Nizheng pu' (ed. Liang Tsai-ping, 1938); columns 1 and 2 contain the title and number of piece, and pitch on which it begins, column 3 contains symbols for the right hand, column 4 pitch symbols, and column 5 symbols for the left hand (vertical lines indicate rhythm: single line = quaver, double line = semi-quaver, no line = crotchet); the collector's stamp appears bottom right*

the ancient *zheng* distributed in north-central China was made of bamboo and had five strings, no evidence has been found for the theory that it derived from a combination of two 'prototype' zithers, the *se* and the *zhu*.

Zheng performance was first documented in the *Shiji* ('Records of the Historian', 237 BCE): '[People of the Qin state, now Shaanxi province] beat clay drums and earthen jars, play *zheng* and slap their thighs to accompany songs. This is the true music of Qin'. Some sources state that the *zheng* was invented by Meng Tian (*d* 210 BCE), a general of the Qin state. However, because the lower portion of the character has the same pronunciation and form as the word *zheng* (to quarrel), other legends emerged describing how a fight between two people over a 25-string *se* zither led to the division of the instrument in half, thus creating both a 12-string and 13-string *zheng*. Since ancient Chinese custom and literature commonly credits famous persons or mythical beings with the invention of musical instruments, caution is needed in assessing such legends.

Traditional Chinese scholarship supposed that the *zheng* originated in north-central China. In the 1970s, however, several 12- and 13-string zithers dating to the 6th or 7th century BCE were unearthed in Guangxi and Jiangxi provinces in southern China. Based on their construction and the way their strings are mounted, they are almost certainly identifiable as *zheng* types (Huang, 1987). Since these instruments are older than any other known *zheng*, these archaeological finds have challenged traditional notions about the northern origin of the instrument. It is now suggested that the *zheng* may have originated in southern China, or that it may have had multiple origins (Xiang, 1994).

Fu Xuan's poetic essay *Zhengfu xu* (*c*265 CE) describes the *zheng* of that period as follows: 'Its upper part is convex like the vault of heaven; its bottom flat like the earth; its inside is hollow so as to accommodate the six points of the compass, and its 12 strings with their bridges symbolize the 12 months of the year'. Thus by this period the number of strings in north-central China had already increased from five to twelve. During the Han dynasty, the *zheng* was part of the string and wind ensemble which accompanied *xianghe ge* ('harmonious song'), a singing and dancing tradition in north-central China. In the Sui, Tang and Song dynasties (581–1279), the *zheng* was a member of court musical ensembles, which performed *yanyue* (banquet music) and *qingshang yue* (music deriving from *xianghe ge*) (Yang, 1981, p.219). According to the Tang encyclopedia *Tongdian* (801) both 12-string and 13-string *zheng* were then in existence; the *zheng* was introduced to Korea as the 12-string *kayagum* and to Japan as the 13-string KOTO.

By the 18th century the number of strings had increased to 14 or more. It is generally assumed that the 16-string *zheng* was in fashion before the 19th century. Since the mid-20th century, *zheng* zithers have been constructed with 18, 21 and even 25 or 44 strings. While the 21-string *zheng* is most commonly used, the 16-string *zheng* is still in use by some traditional musicians, especially along the southeastern coast of mainland China and in Taiwan.

Before the Song dynasty, the instrument was placed on the performer's knees with the end pointing away to the left (Liu and Yuan, 1988, p.83), a position still preserved in *kayagum* performance. Now the *zheng* is played on a table or a pair of stands (fig.1). The technique used in playing is twofold. With the right hand the performer

3. Ersi cipher-tablature notation for zheng from Chaozhou

plucks the strings with the fingernails (either real or simulated), which produce single notes, octaves or harmonies. The thumb plays outwards while the index and middle fingers play inwards. Subtle nuances are achieved through different levels of intensity in plucking, through the use of the nail only or a combination of fingernail and fingertip flesh, and by variation of the plucking positions on the strings. Traditionally, the left hand is used to apply pressure to and release the strings for ornamentation, such as vibrato, portamento and pitch alterations. In contemporary practice the left hand may also join the right hand in playing melody on the right side of the bridges.

The open strings are tuned to an anhemitonic pentatonic scale of *sol la doh re mi*, usually in either the key of G or the key of D, with the lowest string tuned to D. The 16-string *zheng* is tuned to give three complete octaves, while the 21-string *zheng* has four complete octaves. By moving certain bridges the key can be transposed.

The earliest known *zheng* notation is preserved in the 12th-century Japanese manuscript *Jinchi yoroku* which, together with signs for fingering movements, employs 13 Chinese characters and numbers to represent the 13 strings of the instrument. This is believed to be Chinese *zheng* notation used in the Tang dynasty (Picken, 1981; Cheng, 1991, p.15). At least from the Qing dynasty, the *gongche* system of notation, which uses Chinese characters to denote a kind of *solfeggio*, was widely used for *zheng* music (fig.2). The *ersi pu* ('2–4 notation') (fig.3) used until recently in Chaozhou music, which uses seven numbers and metrical symbols, is also considered to have been handed down from the Tang and Song periods (Chen, 1978). In the early 20th century, cipher notation became a common teaching device. Although Western staff notation is used by some conservatory-trained musicians, cipher notation is more widely used.

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HAN MEI

Zhiganov, Nazib Gayanovich (*b* Ural'sk, Kazakhstan, 2/15 Jan 1911; *d* Ufa, Bashkir Republic, 1 June 1988). Tatar composer. He was orphaned at the age of five and, 12 years later, made his own way to Moscow to attend a music college before transferring to the conservatory there in 1935; he graduated in 1938 from the composition class of Litinsky. In 1939 he was appointed artistic director of the Tatar Opera Theatre and also became the chairman of the Tatar Composers' Union, a post he held until 1978. He taught orchestration in the Kazan' Conservatory (1945–88, professor 1953); he held numerous official positions and received the USSR State Prize in 1948 for the opera *Altinchech* ('Golden-Haired').

Zhiganov is regarded as the founder of Tatar art music. He aspired to attain European standards of professionalism in the writing of stage and orchestral works – he wrote the first Tatar symphony while still a student (first performance: Kazan' 1938) – and in order to establish his achievements in these areas he founded the Kazan' Conservatory which became a major musical centre in the Middle Volga and Ural' regions. The first 20 years of his creative life were dedicated to operatic composition (he wrote more operas than any other Tatar composer); these years (1937–57) were those in which the first exponents of Tatar art music familiarized themselves with European techniques and forms. However, Zhiganov was innovative in his approach to Western genres and incorporated many Tatar aspects into his art: he established a type of monologue 'opera-poem' with *Jalil* which, along with many of his other stage works and his 16 symphonies, relies heavily on Tatar folk sources.

WORKS
(selective list)

Ops (all staged in the Tatar State Theatre of Opera and Ballet, Kazan'): Kachkin [The Fugitive], 1939; Irek [Freedom], 1940; Altinchech [Golden-Haired], 1940; Ildar, 1942, rev. 1954; Shagiir

[The Poet], 1947; Tulyak, 1945, rev. as Tulyak and Su-Slu, 1967; Namus [Honour], 1950; Jalil, 1957
Ballets: Fatikh, 1943; Zugra, 1946; 2 Legends: Zugra and Nzhery, 1970
Cants.: My Republic, chorus, orch, 1960; Hello, Moscow, chorus, orch, 1980
16 syms., 1937, 'Sabantuy' [Ploughing Holiday], 1968, 'Lyric', 1971, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985
Other orch: Kirlay, sym. poem, 1946; Suite on Tatar National Themes, 1949; Nafisa, sym. poem, 1952; Sym. Novels, 1964; Sym. Songs, 1965
Other works: pf works incl. Sonata, over 100 romances for 1v, pf, folksong arrs., choruses

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MARGARITA PAVLOVNA FAZULAYEVNA

Zhilin, Aleksey Dmitriyevich (*b* Kursk province, *c*1766; *d* Moscow, *c*1848). Russian composer. At the age of six months he lost his sight, but nevertheless he learnt to play the piano, violin, cello and guitar. In 1808 he was appointed Kapellmeister of the Institute for Blind Workers in St Petersburg, where he directed the orchestra and gave concerts. He left the Institute in 1818, and after a brief sojourn in Moscow went to live in his home town of Kursk. He returned to Moscow in 1837, where he remained until his death.

His first known composition is a song written in 1809; the following year in St Petersburg he produced a *Journal de musique pour le piano-forte*, which was intended solely as a collection of his own compositions. The *Journal* contains six polonaises, one of which has a part for solo voice, six marches, quadrilles, waltzes and écossaises, together with variations on six Russian folk tunes. Some of these piano pieces were published in the first volume of the keyboard anthology *Russkaya fortepiannaya muzïka* (ed. N.A. Kopchevsky, Moscow, 1986). In 1814 some of Zhilin's songs were published in an eight-part collection entitled *Erato*. These short strophic pieces have a melodic and harmonic vocabulary which, if not adventurous, is attractive in its simplicity; the sentimental texts are chosen from the works of Zhukovsky, Kheraskov and some minor poets such as Neledinsky-Meletsky and Dmitriyev. His song *Malyutka shlem nosya* ('The Little Lad in the Helmet') is composed to a text from A.F. Merzlyakov's play *Velizariy*, first produced in 1806. As well as composing a piano concerto (performed 1815), Zhilin also wrote an overture for full orchestra. The scores of both works are lost.

GEOFFREY NORRIS

Zhilyayev, Nikolay Sergeyevich (*b* Kursk, 6/18 Oct 1881; *d* 20 Jan 1938). Russian critic, composer and teacher. A member of the London Geographic Society. Zhilyayev first studied with Taneyev (1896–1900) and was one of his favourite pupils; he later studied with Ippolitov-Ivanov at the Moscow Conservatory, graduating in 1905. His activity as a composer was limited to the period 1905–9, and several of his works were published by Jurgenson. After a round-the-world trip during which he visited Grieg at his house in Troldhaugen (1907), he appeared as a pianist with the singer M. Deysha-Sionitskaya at the *Muzïkal'nïye vïstavki* ('Musical Exhibitions') in Moscow. He was active as a music critic and wrote for the journals *Zolotoye runo* ('The Golden Fleece'), *Moskovskiy yezhenedel'nik* ('Moscow Weekly'), *Muzïka* ('Music') and for the newspaper *Rul'* ('The Rudder') (in which he used the pseudonym Peer Gynt). One of Skryabin's close friends, Zhilyayev made editorial corrections to a number of his works during the composer's final years, including the piano sonatas nos.8, 9 and 10. Not long before World War I Zhilyayev began teaching; among his first pupils were Stanchinsky, Feinberg and Anatoly Aleksandrov; as a member of the editorial board of the Music Sector of Gosizdat during the 1920s and 30s, he edited Skryabin's complete works (in 1933 he was responsible for the publication of a symphony by Debussy written in his youth). Professor of composition at the Moscow Conservatory (1926–30, 1933–7), his pupils there included Yevgeny Golubev, Aram Khachaturian, L. Knipper, Kirill Kondrashin, A. Spadavecchia and D. Zhitomirsky. Zhilyayev was a victim of the Stalinist purges.

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'A.N. Skryabin i yego tvorchestvo' [A.N. Skryabin and his work], *Rul'* (1909), no.159
'Shopen i Shumann (parallel')' [Chopin and Schumann (a parallel)], *Moskovskiy yezhenedel'nik* (1910), no.30
'Muzïka Griga k dramaticheskoy poėme Ibsena "Pyora Ginta"' [Grieg's incidental music to Ibsen's 'Peer Gynt'], *Muzïka*, lxlviii (1912)
'Deystvitel'no li na Verdi otrazilos' vliyaniye Vagnera? (Po povodu yubileya Verdi)' [Was the influence of Wagner really reflected in Verdi? (A propos Verdi's jubilee)], *Maski*, ii (1913–14)
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MIKHAIL MISHCHENKO

Zhitomirsky, Aleksandr Matveyevich (*b* Kherson, Ukraine, 11/23 May 1881; *d* Leningrad, 16 Dec 1937). Russian composer and teacher. He studied the violin under Ye. Mlïnarsky in Odessa (1892–97) and under K. Prill in Vienna (1898–1900) where he also attended a course in composition and the piano. In the 1900s he entered the St Petersburg Conservatory, studying under Rimsky-Korsakov (orchestration and composition) and Lyadov, graduating in 1910. He later taught there (1915–37) and in 1919 he became a professor. Many outstanding musicians graduated from his class including Andrey Balanchivadze, Mikhail Chulaki, Aleksandr Gauk, Khristofor Kushnaryov, Aleksandr Melik-Pashayev and Mikhail Yudin.

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[Funeral Procession in Memory of S. Kirov], 1935; Vn Conc., 1937
Chbr: Str Qt, *c*1923; pieces for violin, cello and piano
7 russkikh narodnïkh pesen [7 Russian Folk Songs] 1v, str qt; Obrabotka yevreyskikh pesen [Arrangement of Jewish Songs] 1 solo v, chorus, pf; romances (1v, pf)

MIKHAIL MISHCHENKO

Zhitomirsky, Daniil′ Vladimirovich (*b* Pavlodar, Yekaterinoslav province, 9/22 Dec 1906; *d* Moscow, 27 June 1992). Russian musicologist and critic. He studied the theory of music at Kharkiv Conservatory under S.S. Bogatïryov and later studied the theory and history of music with Ivanov-Boretsky and composition with Zhilyayev at the Moscow Conservatory, graduating in 1931. He took the *Kandidat* degree in 1942 with a dissertation on Tchaikovsky and the doctorate in 1968 with a dissertation on Schumann. In the late 1920s and early 1930s he was a member of the Russian Association of Proletarian Musicians (RAPM) and, as music critic, was on the editorial staff for the journals *Proletarskiy muzïkant* ('The Proletarian Musician') and *Za proletarskuyu muzïku* ('For Proletarian Music'). He began teaching the history of music at the Moscow Conservatory in 1931. He was forced to leave his post in 1937 and despite being quickly reinstated was once again dismissed in 1948, in connection this time with the campaign against cosmopolitanism. He continued his teaching career at the conservatories of Azerbaijan in Baku (1949–53) and Gor′kiy (1955–70) and in 1965 became a senior scientific officer at the Moscow Institute for the History of Art.

Schumann and the aesthetics of German romanticism form the central themes of Zhitomirsky's research work. For his monograph on Schumann, as well as his work on Schumann's letters and articles, he was awarded the International Schumann Prize in 1966. He also studied Russian musical culture focussing on the turn of the 19th and 20th centuries. Remarkable in this respect was his study of Skryabin, a composer whose creative work he examined for the first time in all its diverse associations with the spiritual strivings of the age. He also wrote on Soviet composers of the 1920s such as Davidenko, Kastal′sky and in particular Shostakovich. In his articles, reviews and reminiscenes on Shostakovich, Zhitomirsky displayed his nonconformist attitude that was also evident in his presentation at the Leningrad conference of 1968, which shed new light on the history of Soviet music. His study of contemporary Western music is also notable with his article 'K izucheniyu zapadno-yevropeyskoy muzïki XX veka' ('Towards a Study of Western European Music of the 20th Century') being a landmark for Soviet musicology in overcoming the old dogmas and prohibitions. During the last years of his life, however, his attitude towards contemporary music and especially the composers of the avant garde took on a more censorial note. His book on the Western musical avant garde (1989) contains evidence of this new line of thought.

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TAMARA NIKOLAYEVNA LEVAYA

Zhivotov, Aleksey Semyonovich (*b* Kazan', 1/14 Nov 1904; *d* Leningrad, 27 Aug 1964). Russian composer. In 1930 he completed studies at the Leningrad Conservatory with Shcherbachyov. He was a committee member of the Leningrad Composers' Union (1941–4, from 1948) and received the title Honoured Artist of the RSFSR in 1957. His reputation rests chiefly on his song cycles and also on the highly modernist *Fragmentï*.

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Chbr: Fragmentï, fl, cl, bn, tpt, pf qnt, 1928

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DETLEF GOJOWY

Zhol-khang, bSod-nams Dar-rgyas (*b* Lhasa, 1922). Tibetan teacher and researcher. He came from an aristocratic family and showed interest in folksongs and dances from an early age. At 16 he entered the Nang-ma'i sKyid-sdug society and studied a range of instruments, especially the *pi-wang* (fiddle) and the *sgra-snyan* (lute); his main teachers were Bai Walli and A-jo rNam-rgyal. In 1978 he was appointed music teacher at what was to become Tibet University in Lhasa. He then became vice-director of its arts department and vice-chairman of the Tibet Music Association. With the *gar* master Pa-sangs Don-grub, he played an important role in the resurrection of Tibetan music, particularly traditional music theory and *nang-ma* and *stod-gzhas* forms, although his expertise ranges over all the Tibetan performing arts. He sat at most of the government conferences on traditional performing arts. Together with Garpa Tashi Tsering he is an important figure in the revival of *nang-ma* music in Tibet. Most of the *nang-ma* that is played in Lhasa nowadays has been taught by Zhol-khang. He is considered the authority on the subject and has published two books, twelve articles in Tibetan journals and one series of recordings.

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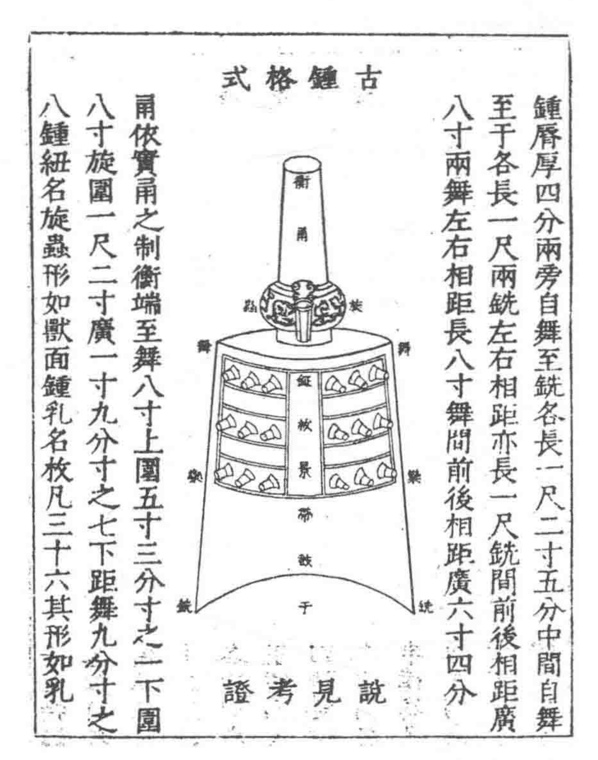
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ISABELLE HENRION-DOURCY

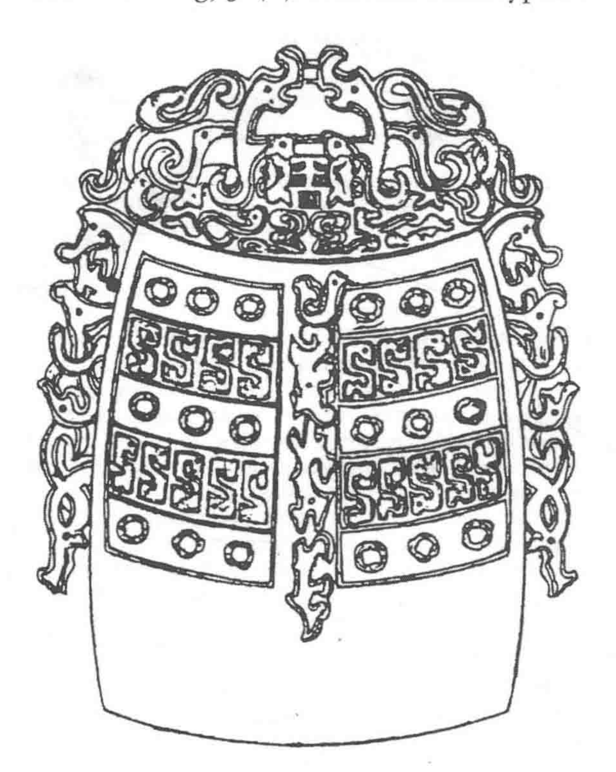
Zhong. Bronze bell of the Han Chinese, used mainly in ritual music. Early Chinese bells are of many sub-types, differentiated by shape of the cross-section (leaf-shaped, elliptical or round), curve of the 'mouth' (concave or flat), lateral profile (elongated or broad), method and angle of suspension (vertical, oblique or hand-held upright) and method of striking (internal clapper or external beater). The term *zhong* is used both as a general reference to all clapperless bells (including *bo*, *nao* and *zheng*) and as a specific reference to one sub-type. Bells with internal clappers are generally called *ling*. Metal used in most Chinese bell construction is an alloy of three or more parts of copper to one part of tin.

1. Structures and types.

(i) Zhong. The bell specifically identified as *zhong* has a leaf-shaped cross-section (oblate ellipsoid), concave mouth (or rim) and a slightly expanding profile from the crown outward (fig.1). Suspension methods are of two types. Most common among ancient bells is the elongated



1. *Zhong bell with shank and concave mouth; print from the 'Lülü Jingyi' (1596)*



2. *Large bo bell with suspension loop and flat mouth: print from the 'Qinding gujin tushu jicheng' (Imperial encyclopedia: synthesis of books and illustrations of ancient and modern times) (1726)*

handle or shank (*yong*) extending out from the crown, with a small ring at its base from which the bell is suspended at an oblique angle. The second suspension method is by a loop (*niu*), from which the bell hangs vertically (rather than diagonally). Both types are suspended in a frame, together with other bells in a set (*bianzhong*), and struck externally with a beater. While most *zhong* measure between 15 and 40 cm in total height, some are as small as *c*9 cm and as large as *c*153 cm. Outer surfaces are typically decorated with raised rectangular ribs, repetitive claw-like (or horn-like) designs and protruding knobs or 'nipples' – typically four clusters (two on each side of the bell) containing nine knobs each. The early sets were tuned by maintaining uniform thickness while varying the size (smaller bells producing a higher pitch). The most distinctive acoustical feature of bells in this shape is their ability to produce two pitches, commonly (but not always) a minor 3rd apart: one pitch when struck at the lower centre, the other at an area between the centre and left or right lower corner.

(ii) Bo. The *bo* bell typically has an elliptical or round cross-section (though some are leaf-shaped), a flat mouth, and a loop on its crown for vertical suspension. Unlike the *zhong* bell, it is capable of sounding only a single pitch. On older *bo* bells, the outer surface is also more elaborately decorated than the *zhong*, with abstract zoomorphic designs and hangers in the shape of dragons or other auspicious animals (fig.2). Most single *bo* bells are about 40 cm in height, though some are as large as about 112 cm. When constructed in sets (also called *bianzhong*), *bo*-type bells are usually of uniform size but of varying thickness (bells with thicker metal producing a *higher* pitch).

(iii) Other bells. Remaining Chinese bell types, such as *nao*, *zheng*, *chun*, *ling* and *duo*, are mostly historic relics. The ancient *nao*, most similar in appearance to the *zhong*, is relatively short and broad, without clapper, and usually decorated with *taotie* (stylized animal face) masks on both sides. Most small *nao* bells were clearly designed to be held by the handle mouth upward and struck with a beater. As shown by Tong Kin-woon, large *nao* bells (70 cm or more in height, sometimes identified as *yong*) were most likely mounted on poles. The *zheng* bell has the appearance of a thin, elongated *zhong*; it was held and struck like the *nao*. The *chun*, which is the most dissimilar from the above sub-types, has a round cross-section, with a crown larger than its rim, and a *niu*-type hanger usually in the shape of a tiger or horse. Small bells with internal clappers, such as *ling* (with a loop on its crown and a flange on one or both sides) and *duo* (a bell externally resembling the *nao* and larger than the *ling*), were designed to be hand-held and shaken.

2. History and usage. The earliest clapperless bells found in China, uncovered in Shaanxi province sites and dating to about 2100 BCE, are made entirely of clay. Virtually nothing is known about their usage. Bells constructed of bronze, notably *nao* and *zheng*, first appeared during the late Shang dynasty (13th–11th centuries BCE). Numerous small *nao* bells have been found in Henan province and elsewhere on the Central Plain, often in sets of three and five; very large single *nao* bells have also been found. The *Zhouli* states that 'the metal *nao* is used to stop the drum', implying use by army commanders for the purpose of signalling. Since *nao* bells also appeared in tuned sets, they may have been used for ceremonial occasions as well.

The bell known as *zhong*, with its longer body, distinctive decorative features and mouth-downward oblique suspension, emerged during the Zhou dynasty (11th–3rd centuries BCE). *Zhong* bells were normally constructed in tuned sets (*bianzhong*) for melodic performance. During the 20th century, uncountable numbers of these sets were broken up and sold piece by piece to art dealers outside China. Of the sets still intact, most noteworthy are those found at Changtaiguan Tomb #1 and the tomb site of the Marquis Yi of the Zeng state. The 13-bell Changtaiguan set, found in a mid-Zhou site in Henan province, is now kept at the Chinese Historical Museum in Beijing. The bells are of varying size, each producing two pitches distributed within a two-octave range (allowing limited chromatic capability), and suspended by *niu* loops mouth downward from an elaborately decorated frame. More spectacular in size, decoration and diversity is the 65-piece *bianzhong* found at the tomb of Marquis Yi of the Zeng state, a 5th-century BCE site in Hubei province, now kept at the Hubei Provincial Museum (*see* China, §II, 2). The bells in this set are of three different types, suspended from a three-tiered frame: 45 very large *yong*-type *zhong* on the lower two tiers, 19 *niu*-type *zhong* on the upper tier, and a single *bo* bell in the middle of the bottom tier. The pitch range spans five octaves, with full chromatic capability in the middle three octaves.

By the Song dynasty (960–1279), the use of *bianzhong* in ritual performances had become more or less standardized, but several elements had changed. As seen in 12th-century Chinese instruments that are preserved in Korea

(P'YONJONG) and other sources, sets of bells usually totalled 16, suspended in a two-tiered frame. Most *bianzhong* sets from this period onward are of the *bo* construction, with same-sized barrel-shaped (or other related) profiles, *niu* hangers and flat mouths. Furthermore, these single-pitched bells were tuned chromatically over a range of one octave and a minor 3rd (for a 16-bell set). Two *bianzhong* sets dating from the Qing dynasty (1644–1911), with 16 *bo*-type bells tuned in this manner, are preserved at the Palace Museum and Confucian shrine in Beijing. The prevailing bell types of the Qing period are still employed in the Confucian ritual celebrations in Taiwan, though occasionally the ancient Zhou-style bells are used as well.

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Zhongguo yinyue wenwu daxi [Compendium of Chinese musical artefacts] (Zhengzhou, 1996–)

ALAN R. THRASHER

Zhou Long (*b* Beijing, 8 July 1953). Chinese-American composer. Born to artistic parents, he began piano lessons at an early age. During the Cultural Revolution he was sent to work on a rural state farm. He enrolled in Beijing's Central Conservatory of Music when it reopened in 1977 and completed the doctorate in 1993 at Columbia University, where his teachers included Chou Wen-chung, George Edwards and Mario Davidovsky. In 1989 he became the director of Music from China (New York). Among his honours are awards and fellowships from the American Academy and Institute of Arts and Letters, the Guggenheim and Koussevitzky foundations, the International Composition Competition (d'Avray, France, 1991) and the BBC Masterprize competition (1998). He is married to the composer Chen Yi.

Although many of Zhou's early works are characterized by folk-like melodies and tonal harmonies, he was quick to explore new media and extended instrumental techniques after his arrival in the USA. His later style mediates Chinese musical traditions and free atonal composition. In addition to combining Chinese and Western instruments in some ensemble works, he has experimented with electronic techniques, and written new music for traditional Chinese 'silk and bamboo' ensemble. A number of chamber works show the influence of Buddhist thought.

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(*selective list*)

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Vocal (all unpubd): Li sao (cant., Qu Yuan), female v, ens, 1988; Konghou fantasia (Li He), S, erhu, pipa, zheng, 1995; 2 Poems (The Book of Songs), SATB, 1997

Chbr and solo inst: Song of the Ch'in, str qt, 1982; Taiping Drum, vn, pf, 1983, unpubd; Valley Stream, di, guan, zheng, perc, 1983, unpubd; Green, dizi, pipa, 1984, unpubd; Song Beneath the Moon, 2 guan, yangqin, 1984, unpubd; Triptych of Bell-Drum Music, perc, 1984; Soul, pipa, str qt, 1987; Dhyana, fl, cl, vn, vc, pf, 1990; Ding, cl, perc, db, 1990; Su, fl, hp, 1990; Wu ji (pf, zheng, perc)/(pf, hp, perc)/(pf, tape), 1991; Tian ling, pipa, 14 insts, 1992; Wild Grass, vc, 1993; Five Maskers, brass qnt, 1994; The Ineffable (fl, vn, vc, pipa, zheng, perc)/(fl, zheng, perc), 1994; Metal-Stone-Silk-Bamboo, dizi, fl, vn, cl, vc, perc, 1997; Tales from the Cave, huqin, perc qt, 1998

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JOANNA C. LEE

Zhou Xinfang (*b* Qingjiang, Jiangsu province, 14 Jan 1895; *d* Shanghai, 8 March 1975). Chinese actor. A specialist in *laosheng* (old male) roles, Zhou first performed in such a role in Hangzhou, the Zhejiang province capital, at the age of seven, and in 1907 acted in Shanghai. In 1908 he went for training to Beijing's Fuliancheng School, and there got to know and became lifelong friends with Mei Lanfang. He left Beijing soon after, spending most of his career in Shanghai. He supported the Communists after 1949, being a member of the National People's Congress for over a decade and joining the Communist Party in 1959. Zhou was deeply involved in politics and used the stage for political causes, especially against the Japanese. Despite his left-wing sympathies he was persecuted as a reactionary when the Cultural Revolution erupted in 1966.

Zhou created many new roles. His singing was noted much more for its expressive quality than the beauty of its sound, some even calling his voice gritty. In 1956 a film on his artistic life was issued in Shanghai.

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COLIN MACKERRAS

Zhubanova, Gaziza Akhmetovna (*b* Aktyubinsk region, Kazakhstan, 2 Dec 1927). Kazakh composer. She was the daughter of the composer and scholar Akhmet Zhubanov, who was the organizer and conductor of the Kazakh Instruments Orchestra. She studied composition with Gnesin and Streicher at the Gnesin Institute, Moscow, and with Shaporin at the Moscow Conservatory, from which she graduated in 1954, continuing with postgraduate work until 1957. Between 1962 and 1968 she was chairwoman of the Kazakh Composers' Union. She taught

composition at the Alma-Ata Conservatory from 1967 and was its director from 1975 to 1987.

A significant part of Zhubanova's output consists of large-scale works, in which a blurring of generic boundaries is evident: traits of oratorio appear in her operas, such as *Enlik-Kebek* and *Dvadtsat' vosem'* ('Twenty-Eight'), as do operatic traits in oratorios, including *Pesnya Tat'yanï* ('Tat'yana's Song'). She has perpetuated the Eastern tradition of writing dedications; for example her 'Zhiger' Symphony is dedicated to the folk composer Dauletkerei, and the opera *Kurmangazï* to a famous exponent of the Kazakh instrumental genre, the *küi*. In both its meditative and its dynamic forms, the *küi* is often the basis of Zhubanova's music; authentic *küis* act as cultural symbols where they appear in her compositions, but the versions she herself has written, even those that occur, paradoxically, in choral textures, still remain within the nature of the genre.

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(*selective list*)

Stage: Khirosima [Hiroshima] (ballet, 1, A. Mambetov), 1966; Enlik-Kebek (op, 3, S. Zhiyenbayev, after M. Auyezov), 1975; Dvadtsat' vosem' [Twenty-Eight] (op, 2, Mambetov), 1981; Kurmangazï (op, 3, H. Yergaliyev), 1987 [completion of A. Zhubanov's op]; Karagoz (ballet, 2, Mambetov, G. Aleksidze, after Auyezov), 1990; Burannïy Edigey (Legendï Aytmatova) [Blizzard Edigey (Aytmatov's Legends)] (op, 3, Mambetov, Zhiyenbayev, after Ch. Aytmatov); incid. music [over 30 scores]

Orch: Vn Conc., 1957; Sym. no.1 'Zhiger' [Energy], 1973; Sym. no.2 'Ysla de las mujeres', 1983; Pf Conc., 1986; Sym. no.3 'Sarozekskiye metaforï' [Sarozek Metaphors], 1989; Vc Conc., 1991

Choral: Danushpan [Genius] (orat, K. Murzaliyev), 1969; Kui-poėma (H. Yergaliyev), unacc. chorus, 1973; Aral'skaya bïl' [Aral Story] (orat, S. Zhiyenbayev), 1978; Pesnya Tat'yanï [Tat'yana's Song] (orat, after A.S. Pushkin: *Yevgeny Onegin* and other poems, trans. Abay), 1983; Vozlyubi chelovek cheloveka [Man, Love Man] (orat, O. Suleymenov, R. Gamzatov, Yu. Drunina, Aytmatov, I. Bergman), 1988

Chamber and solo inst: Str Qt, 1952; Pf Trio, 1985; Str Qt, 1990; Suite, tpt, pf, cel, perc, 1992; pieces for fl, qobuz, va; pf sonatas, preludes and other pieces

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OL'GA MANULKINA

Zhu Jian'er [Zhu Rongshi] (*b* Tianjin, 18 Oct 1922). Chinese composer. A self-taught musician, he began his musical career conducting an army brass band in the 1940s. In 1949 he started working in the Shanghai film industry, before studying at the Tchaikovsky Conservatory in Moscow (1955–60). He worked for the Shanghai Opera House on his return, becoming composer-in-residence of the Shanghai Symphony Orchestra in 1975. Zhu is exceptional among Chinese composers of his generation for his remarkable capacity to adapt himself to the changing political climate. After his studies in Moscow his brazenly Romantic music was criticized in China for its revisionist spirit and he stopped composing for a while. In the late 1960s he was swept along by the revolutionary ardour of the Maoists and began to compose choral cantatas on texts of Mao Zedong. By the end of the Cultural Revolution he had lost faith in his political music and in himself, but in the 1980s he embarked on an astonishing second career as an orchestral composer.

His Symphony no.1, completed in 1986, is musically indebted to Britten and Shostakovich and took him nine years to write. In subsequent explorations in this genre he paid tribute to many Western models, from Bartók to Ligeti and beyond. His moving Symphony no.4 (1990) for *dizi* and strings, which won the Queen Marie José prize in Geneva, shows that true musical innovation in China is not the exclusive domain of younger composers. Of the nine symphonies Zhu had composed by 1998, three were completed in 1994 during a stay in the USA.

WORKS
(*selective list*)

Syms.: no.1, 1977–86; no.2, 1987; no.3 'Tibetan', 1988; no.4, dizi, str, 1990; no.5, Chin. large drum, orch, 1991; no.6, '3 Y', tape, orch, 1994; no.7, 'Sounds of Heaven, Sounds of Earth, Sounds of Man', perc ens, 1994; no.8 'Qiusuo', vc, 1 perc player, 1994; no.10, male v, guqin, orch, 1998

Other orch: Festival Ov., 1958; In memoriam, str, 1978; Sym. Fantasia, 1980; Sketches in the Mountains of Guizhou, 1982; The Butterfly Fountain, erhu, orch, 1983; A Wonder of Naxi, 1984; Suona Conc., 1989; Sinfonietta, 1994; Mountain Soul, 1995; 100 Years of Vicissitudes, 1996

Other: Gadameilin, chorus, orch, 1958; The Green, Green Water Village, chorus, 1981; Harmony, 5 Chin. insts, 1992

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FRANK KOUWENHOVEN

Zhu Jingqing. *See* SANG TONG.

Zhukov, Sergey Viktorovich (*b* Zhytomyr, Ukraine, 30 Aug 1951). Russian composer. He studied with Chulaki at the Moscow Conservatory and completed a postgraduate course in 1980, when he was accepted into the Composers' Union. His artistic diversity manifests itself through the range of stylistic, linguistic and temporal sources he draws on in works which span the widest of genres. His ballet *Solyaris*, based on the science fiction novella by Stanisław Lem, employs an orchestra amplified by an expanded percussion section and synthesizer in a counterpoint of earthly and cosmic references; likewise, *Zhrebiy Nemezidï* ('The Destiny of Nemesis') is notable for its singular combination of dancing clarinettist, ballerina and tape. His compositional style ranges from the folkloristic and tonal to one which employs aleatory, constructivist, minimalist, serialist and sonoristic methods. He has also drawn on Baroque models in works such as the *Pesni proshchaniya* ('Songs of Farewell') for soprano, flute, viola da gamba and harpsichord. In his setting of texts he stresses psychological subtext and is drawn towards metaphor, while in spiritual terms he is attracted to Daoism, anthroposophy and mysticism. Since the mid-1980s the religious aspect of his work has been embodied in his use of *znamennïy* and Gregorian chant.

His works have been heard at festivals in Belgium, the Czech Republic, Russia and the USA. He has carried out research on the creative process, musical semantics and the organ in Russia.

WORKS
(*selective list*)

Stage: Solyaris (ballet, 2, after S. Lem), 1988–1990, Dnepropetrovsk, Theatre of Opera and Ballet, 1990; Zhrebiy Nemezidï [The Destiny of Nemesis] (choreog. composition), dancing clarinettist, ballerina, tape/synth, 1992; Bessonnitsa [Insomnia] (ballet, after Pushkin), 1999, Moscow, Bol'shoy Theatre, 1999

Choral: Dramaticheskiy triptikh (V. Mayakovsky), solo vv, chorus, orch, 1973; Mgnoveniya, begushchiye chredoy [Moments Running by Turns] (orat, I. Bunin), nar, solo vv, children's chorus, women's chorus, orch, 1986–7; Blagoslovi, dushe moya, Gospoda [Praise the Lord, O My Soul], 1992; Molitva pokayaniya prepodobnogo Serafima Sarovskogo [The Prayer of Repentance of the Most Holy Serafim Sarovsky], 1994; Otkroveniye Ioanna Bogoslova [The Revelation of Ioann Bogoslov], 1995; Blazhenï [They are Blessed] (Bible: *The Sermon on the Mount*), 1996

Orch: Poėma, vn, orch, 1976; Khoreograficheskiye kartinï [Choreographic Pictures] [after N.V. Gogol': *Viy*], 1984; Sym., 1985; Perc Conc., 1990; Kontsert-partes, str, 1992; Kontsert-misteriya [Conc.-Mystery], vn, vc, pf, orch, 1993–4; Conc., cl, hpd, orch, 1996–7; Conc. grosso, vn, vc, pf, str, 1997; Difiramb na temu Perotina [A Dithyramb on a Theme by Perotin], 1997

Chbr and solo inst: Listki iz al'boma: tsikl graficheskikh igr [Pages from an Album: a Cycle of Graphic Games], pf, 1976–98; Sonata-capriccio, vc, 1980; Partita, vn, 1983; Prelomlennïye zvuki [Refracted Sounds], wind qnt, 1984; Peysazh [Landscape], cl, 1988; Pf Sonata, 1988; Lik i preobrazheniye [The Image and Transfiguration], org, 1991; Transformï zamknutogo prostranstva [Transformations of an Enclosed Space], fl, 1995; Vision, vn, vc, pf, 1997 [after Gogol': *Viy*]

Other vocal: Chyornïye klavishi [The Black Keys] (suite, É. Meželaitis), 1973; Vocal Qts (V. Mayakovsky), 1974; Spivanochki [Little Songs] (chbr cant., trad. Ukrainian texts), 2 S, inst ens, 1975; Na beregu [On the Shore] (8 novellas, A. Tarkovsky), S, nar, str qnt, kbd insts, tape, 1977; Ėkho (3 poems, A.S. Pushkin), S, pf trio, 1979; Monologi (cant., M. Tsvetayeva), S, str orch, perc, 1981; Chbr Cant. (T. Shevchenko), S, str orch, 1982; Pesni proshchaniya [Songs of Farewell] (Y.K. Leopold), S, fl, va da gamba/vc, hpd/pf, 1992; Sadovnik i smert' [The Gardener and Death] (P.N. van Eyck), C/Ct, vc, perc, 1993

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S. Berinsky and S. Zhukov: 'Svoboda dukha: svoboda tvorchestva' [Freedom of spirit is the freedom to create], *MAk* (1992), no.1

I. Romashchuk: 'Sergey Zhukov: plyus kompozitor na teatre' [Zhukov: plus the composer for the theatre], *Muzïkal'naya zhizn'* (1997), no.5, pp.17–18

ALLA VLADIMIROVNA GRIGOR'YEVA

Zhukovsky, Herman Leont'yovych (*b* Radyvyliv [now Chervonoarmiyske], Volhynia region, 29 Oct/11 Nov 1913; *d* Kiev, 15 March 1976). Ukrainian composer. He studied the piano and composition with Revuts'ky at the Kiev Conservatory, graduating in 1941, and returned to teach theory there (1951–8). In 1950 he was awarded the Stalin Prize even though his opera of that year *Vid shchyroho sercia* ('From the Whole Heart') was officially banned for ideological deviation; he was made National Artist of Ukraine in 1973. He wrote in many genres, but his chief contribution lay in the nine operas and three ballets he composed between 1939, with the opera *Maryna*, and 1971, with the ballet *Divchyna i Smert'* ('Death and the Maiden'), the latter of which is arguably one of his best. His musical style is a slightly modernistic version of the prevailing socialist realism. In *Divchyna i Smert'* the cantilena passages are sharply contrasted with episodes in which elastic motoric rhythms are etched in sharply, albeit traditional, harmonic schemes.

WORKS
(*selective list*)

Ops: Maryna (V. Dyachenko, after T.H. Shevchenko), 1939, Kiev, 12 March 1939; Chest' [Honour] G. Plotkin, 1943; Vid shchyroho sercia [From the Whole Heart] and (V. Bagmet and A. Kovalenko, after E. Mal'tsev), 1950, Saratov, 1950, rev. 1951, Moscow, Bol'shoy, 16 Jan 1951; Persha vesna [First Spring], 1959; Andante patetico (op-ballet), 1960; Kontrasty vikiv [Contrasts of Epochs] (3 two-act ops), 1960–67; Volzhskaya ballada/Zhena soldata [Volga Ballad/The Soldier's Wife] (monodrama), 1967, Kiev, 1968

Ballets: Rostyslava, 1956; Lisova pisnya [Forest Song], 1961, Moscow, 1 May 1961; Divchyna i smert' [Death and the Maiden], 1971

Cants.: Prazdnik v karpatakh [Festival in the Capathians], 1949; Slavsya, otchizma moya [Hail, my Fatherland], 1949; Klyatva molodyozhi mira [Prayer of World Youth], 1951; Oktyabrskiye novellï [October Novellas], 1957; Dnepr shumit [The Dnieper Ripples], 1957

Orch: Pf Conc., 1938; Vn Conc., 1953; Carnaval, dance suite 1967; Hutsulske kaprichiyo [Hutsul Capriccio], vn, orch, 1967

Film scores, chbr works, choruses, songs, Ukr. folksong arrs.

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VIRKO BALEY

Zhukovsky, Vasily Andreyevich (*b* Mishenskoye, Belev district, Tula province, 29 Jan/9 Feb 1783; *d* Baden-Baden, 24 April 1852). Russian poet and translator. He was a highly placed official in the government of Tsar Nicholas I. As one of the prime representatives of the Romantic movement in Russia he cast a long shadow over Russian opera in the 19th century. A friend of Glinka, he steered the latter towards writing the opera that won him immortality, *A Life for the Tsar*; Zhukovsky contributed the text of the famous (or infamous) patriotic epilogue-apotheosis that became an alternative tsarist anthem. Earlier, his ballad *Gromoboy* had formed the basis for Aleksey Verstovsky's magic-romantic opera *Vadim* (1832), as well as its much later sequel *Gromoboy* (grand fantastic opera, 1854). Rachmaninoff and Taneyev composed song-settings of Zhukovsky's poems, and Janáček's *Pohádka* for cello and piano is based on the epic poem *Skazka o tsare Berendyeye* ('The Tale of Tsar Berendyey'). His translations (which include the standard Russian singing text for Haydn's *The Seasons*) formed the basis for librettos to the operas *Undina* (A.F. L'vov, after La Motte Fouqué, 1848), *The Maid of Orléans* (Tchaikovsky, after Schiller, *Die Jungfrau von Orleans*, 1881) and *Nal' i Damayanti* (Arensky, after the Mahābhārata, 1904).

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RICHARD TARUSKIN

Zhu Qinfu (*b* nr Wuxi, 1902; *d* 1981). Chinese Daoist ritual drum master. Zhu Qinfu was a Daoist priest and master of the ritual music of the southern Jiangsu area known as *Shifan gu* and *Shifan luogu*. Brought up in a family of Daoists in Wuxi, he also frequented the élite Tianyun she society. Around 1940 he set up a group of outstanding Daoist musicians called *Shi wuchai*. His close

collaboration with the musicologist Yang Yinliu from 1937 resulted in major and influential publications on the local *Shifan* music. In 1947 he led performances in Shanghai; though published and broadcast, the recordings have not apparently survived the Cultural Revolution.

Under the People's Republic of China, in 1952 Zhu was incongruously enlisted to the orchestra of the Central Opera and Ballet Academy in Beijing. He was liberated from this job by the cutbacks of 1962, whereupon the major conservatories, to their credit, seized on the chance to employ him to teach and record his old art. This was interrupted by the Cultural Revolution; he was only able to continue his teaching in 1978. The Shanghai Conservatory made audio and video recordings of his drum playing before his death in 1981.

See also China, §IV, 4(i).

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STEPHEN JONES

Zhu Quan (*b* 1378; *d* 1448). Chinese musician and theorist. Born the 17th son of Zhu Yuanzhang, founder of the Ming dynasty, Zhu Quan was a prince of many talents and interests. In Chinese music history he is remembered as the author of two most important documents, the *Shenqi mipu* (Wondrous and secret notation, preface 1425), and the *Taihe zhengyin pu* (Song register of great harmony and accurate tones, preface 1398). Two music dramas by Zhu have also been preserved.

The *Shenqi mipu* is the earliest known extant anthology of *qin* music. In addition to the notated music of 64 *qin* compositions from the Song, Yuan, Ming and earlier dynasties, the preface describes how Zhu Quan spent 12 years compiling the document, collecting ancient scores, selecting music from a repertory of over 1000 pieces, and writing informative programme notes about individual works. Zhu himself is thought to be the composer of *Qiuhong* ('Autumn Geese'), an extensive piece that appears at the end of the anthology.

The *Taihe zhengyin pu* lists 678 titles of Yuan and early Ming dramas and the names of their authors, classifies 335 labelled melodies (*qupai*) of 'northern arias' (*beiqu*) into 12 modally defined groups, illustrates phrase and linguistic-tone schemes of the arias, and provides a miscellany of notes on musicians and singing techniques.

See also Qin; China, §II, 5 and IV, 1(i) and IV, 4(ii)(a).

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JOSEPH S.C. LAM

Zhu Rongshi. *See* Zhu Jian'er.

Zhu Zaiyu (*b* 1536; *d* 1611). Chinese scholar, mathematician and music theorist. Heir apparent of the sixth prince of Zheng under the Ming dynasty, Zhu Zaiyu probably formulated the first system of equal temperament in world history.

Zhu's achievement was based on the studies of his father, Zhu Houhuan (1518–91), He Tang (1474–1543) who taught his father, and many Song and Ming dynasty scholars. Zhu studied widely, as is evident from the long bibliography in his *Yüelu quanshu* (Collected works of music theory), which he presented to the court in 1606. The 15 individual treatises in the collection were completed over a period between 1551 and 1606: for example, the *Lüxue xinshuo* (New theory of musical pitches), which represents Zhu's theory and calculation of pitches of equal temperament, was completed by 1584; the *Lülü jingyi* (Essentials of music theory), which preserves Zhu's important comments on the experiments of many Song and Ming music theorists, was written between 1584 and 1596. The collection includes a substantial amount of notated music, including pieces for the state sacrifice honouring imperial ancestors and antiquarian songs with *qin* accompaniments to folk tunes of his time, as well as a series of pictograms illustrating the choreography of ritual dances.

See also China, §II, 5.

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JOSEPH S.C. LAM

Zȟyvny, Wojciech. *See* Żywny, Wojciech.

Ziak, Benedikt. *See* Schack, Benedikt.

Ziani, Marc'Antonio (*b* Venice, *c*1653; *d* Vienna, 22 Jan 1715). Italian composer, partly active in Austria, nephew of Pietro Andrea Ziani. Towards the end of the 17th century he was a leading composer of opera for Venice, and he was a major figure at the imperial court in Vienna early in the 18th century.

1. Life. The most important influence on Ziani's early life was probably his uncle, with whom he may have studied. Certainly Pietro Andrea's reputation and connections, particularly in Venice and Vienna, must have aided Ziani throughout his life. Marc'Antonio began his career as an opera composer in 1674 by adapting older works for the Venetian stage. In 1677 he acted as an intermediary for his uncle (who was in Naples) during negotiations with S Marco concerning the latter's post as first organist; after Pietro Andrea resigned, Marc'Antonio boldly applied for the position, but was passed over. Pietro Andrea may have arranged for his nephew's first opera, *Alessandro Magno in Sidone*, first performed in Venice in 1679, to be repeated in Naples later that year. Ziani may have attended his uncle's deathbed in Naples early in 1684.

Letters written in 1699 and 1703 suggest that he spent a considerable amount of time in Bologna, and possibly studied there.

On 28 September 1686 Ziani became *maestro di cappella di chiesa* to Ferdinando Carlo Gonzaga, last Duke of Mantua; his uncle's past service to Empress Eleanora Gonzaga in Vienna may have influenced this appointment. Caffi's assertion (*Storia della musica*, 1854–5) that the duke paid Ziani to give music lessons to Caldara remains unproven. Although Ziani was in Ferdinando Carlo's service until at least 1691, he remained active in Venice, where the duke often visited. He soon became (with Pollarolo) one of the republic's leading opera composers. He was a member of the Venetian congregation of St Cecilia (1687) and the instrumentalists' guild Arte de Sonadori (*c*1694, presumably as an organist); he may also have been involved (as Pietro Andrea had been) with the Ospedale degli Incurabili. His Venetian operas were revived numerous times in other cities; *Tullo Ostilio* was particularly successful. In 1695 he supervised a production of *L'amante eroe* (as *Alessandro amante eroe*) in Turin.

Already at the height of a brilliant career in Venice, on 1 April 1700 Ziani was appointed vice-Hofkapellmeister to Emperor Leopold I in Vienna. In December 1711 he participated in the coronation of Charles VI at Frankfurt, and on 1 January 1712 Charles officially promoted him to Hofkapellmeister (the previous Hofkapellmeister, Antonio Pancotti, died in 1709). In Vienna, Ziani's duties included composing operas and shorter dramatic pieces for birthdays and namedays of imperial family members, as well as for carnival; he probably wrote several of the anonymous dramatic works performed in Vienna during these years. He also composed *sepolcri* for the annual Good Friday celebrations, as well as masses and motets for special feasts and saints' days. On his death he was succeeded by his vice-Hofkapellmeister, J.J. Fux.

Ziani's excellent reputation continued to be evident after his death, when the emperor granted life pensions not only to his widow but also to his brother Francesco. An elaborate memorial service was held at S Salvatore, Venice, in which Senesino participated. Ziani's works continued to be performed regularly in Vienna until the 1740s, and he was mentioned in Bartolomeo Dotti's *Satire* (Amsterdam, 1709) and Lotti's plagiarism dispute with Bononcini. He continued to be highly regarded until the late 18th century: Arteaga, for example, included him among those composers who wrote 'in the very best taste'. A Pietro Ziani (*b c*1663, possibly Marc'Antonio's brother) was named one of the best violinists in Venice in 1706; he was active both at S Marco and the Mantuan court.

2. Works. Ziani's first known works, modestly presented as 'retouchings' of operas by more famous masters, are instead virtual recompositions that show a secure grasp of Venetian styles. His arias of the early 1680s typically feature a repeating bass pattern, often imitated by the voice; the most successful numbers (like those of his uncle) are poignant, slow arias in 3/2 or a measured 4/4. His recitative is graceful and melodious, its harmonic motion and melodic inflections carefully tailored to reflect the ebb and flow of the drama. A hallmark of Ziani's style throughout his career was an attempt to achieve variety in both form and texture. His works show a reluctance to capitulate entirely to the da capo aria trend, often favouring altered *A* sections with codas, as well as more complex forms and occasional arioso fragments. By the 1690s he was finding imaginative ways to vary the instrumental texture using just the 4-part strings and continuo (with occasional trumpet) typical in Venice; for example, he sometimes included elaborate obbligato lines for continuo instruments.

In Vienna, Ziani had tremendous resources at his disposal. He was part of a brilliant team that included the Bononcinis, Fux and Ariosti, the court poets Cupeda, Bernardoni and Stampiglia, the designers Burnacini and the Galli-Bibienas, plus an impressive stable of singers and a large and interesting assortment of virtuoso instrumentalists (including theorbist and composer F.B. Conti). Ziani took particular advantage of the latter group: many arias feature difficult obbligato parts for violin, cello, viola da gamba, bassoon, trombone (in sacred works), and lute (*L'Ercole vincitor dell'Invidia*, 1706); he was one of the first to use the chalumeau (*Caio Popilio*, 1704). In 1702 the oboe joined the Viennese orchestra; thereafter Ziani's works regularly require oboes, often playing independent parts, and sometimes forming a concertino contrasting with the strings. Schoenbaum saw parallels with Bach in Ziani's treatment of solo instruments, in the contours of his themes and in the nature of his thematic development.

Like his uncle, Ziani exemplified the superb technique favoured at the imperial court. His command of counterpoint is often apparent, as in the double fugues of the introductions to his *sepolcri*, and the cantus firmus movement 'La scala' in the opera *Il sacrifizio d'Isacco* (1707), in which the strings portray the character's increasing anxiety by weaving elaborate counterpoint around a series of rising hexachords. Wellesz felt that such pieces 'have scarcely ever been surpassed'. Ziani's operas and oratorios have extensively developed sinfonias and ritornellos; those in *sepolcri* contain striking chromatic passages that may have influenced Vivaldi. Affective chromaticism is also prominent in his later vocal writing.

A vast number of liturgical pieces by Ziani survive, most apparently dating to his years in Vienna; some were still in the repertory of Austrian monasteries as late as 1785. These works use both *stile antico* ('con l'organo e senza') and more modern concerted styles, with a rich range of instruments.

WORKS

music lost unless source given

OPERAS

drammi per musica in three acts, first performed in Venice unless otherwise stated

La schiava fortunata (G.C. Corradi, after G.A. Moniglia), S Moisè, 1 Jan 1674, *I-MOe*, *Vnm*, arias *MOe*; rev. of A. Cesti, Semirami

Leonida in Tegea (N. Minato), S Moisè, 9 Feb 1676, *Vnm*, arias *Vc*, *Vqs*; rev. of A. Draghi's setting

Alessandro Magno in Sidone (La virtù sublimata dal grande) (A. Aureli), SS Giovanni e Paolo, carn. 1679, *Nc*, *Vnm*, arias *D-HVs*, *I-MOe*, *Nc*, *Rvat*, *Vqs*; aria ed. M. Zanon, *36 arie italiane di 36 diversi autori dei secoli XVII e XVIII* (Milan, 1959)

Damira placata (?F. Acciaiuoli, after Aureli), site of S Moisè, carn. 1680, *Vnm*; perf. with puppets

L'Alcibiade (Aureli), SS Giovanni e Paolo, carn. 1680, *MOe* (perf. Modena, 1685), *Vnm*, arias *B-Bc*, *I-Vqs*

La Flora (N. Bonis), S Angelo, carn. 1681, *Vnm*, arias *Bca*, *Rvat*, *Vqs*; completion of op by A. Sartorio

Tullo Ostilio (Alba soggiogata dai Romani) (A. Morselli), S Salvatore, carn. 1685, *D-Mbs* (perf. Verona, ?1689), *F-Pc* (perf. Reggio, 1686), arias *D-MÜs*

L'inganno regnante, o vero L'Atanagilda regina di Gottia (Corradi), SS Giovanni e Paolo, 26 Dec 1687, arias *GB-Lbl*, *Ob*, *I-Rvat*

Il gran Tamerlano (Corradi), SS Giovanni e Paolo, 1689, arias *F-Pn*, *I-MOe*
La Falsirena (Marte deluso) (R. Cialli), S Angelo, carn. 1690, arias *D-MÜs*, *GB-Lbl*, *Och*, *I-MOe*, *Rli*, *Rvat*
Creonte (Cialli), S Angelo, carn. 1691, arias *F-Pn*, *GB-Cfm*, *I-Rvat*
L'amante eroe (Alessandro amante eroe) (D. David), S Salvatore, carn. 1691, arias *D-MÜs*
La Virtù trionfante dell'Amore e dell'Odio (Gl'amori ministri della fortuna) (F. Silvani), S Salvatore, aut. 1691, arias *GB-Lam*, *I-Rvat*
La Rosalinda (A. Marchi, after B. Morando), S Angelo, 11 Nov 1692, arias *I-Rvat*
L'Amore figlio del Merito (M. Noris), S Angelo, carn. 1694, arias, *PAc*, *Rvat*
La moglie nemica (Silvani), S Salvatore, 10 Jan 1694, arias, *PAc*, *Rvat*
Il Domizio (Corradi), S Angelo, carn. 1696, arias *F-Pn*, *I-Rvat*
La finta pazzia d'Ulisse (Noris), S Salvatore, carn. 1696, arias *Rvat*
La costanza in trionfo (Silvani), S Angelo, 3 Nov 1696, *D-AN*, arias *B-Bc*, *I-Vc*, *Vlevi*
I rivali generosi (Belisario in Ravenna) (A. Zeno), S Salvatore, carn. 1697, arias *A-Wn*, *F-Pn*, *GB-Ob*
La ninfa bizzarra (dramma pastorale, Aureli), Venice, Dolo, nr Novo Teatro, Oct 1697
Eumene (Zeno), S Angelo, aut. 1697
Odoardo (Zeno), S Angelo, carn. 1698, arias *Ob*, *I-Rvat*
L'Egisto re' di Cipro (Corradi), S Cassiano, aut. 1698, arias *B-Bc*
Gl'amori tra' gl' odii, o sia Il Ramiro in Norvegia (M.A. Remena), S Cassiano, carn. 1699
Il Teodosio (various), S Cassiano, carn. 1699; lib not by V. Grimani
Il duello d'amore e di vendetta (L'odio placato) (Silvani), S Salvatore, 26 Dec 1699, arias *GB-Lpro*
La pace generosa (Silvani, after L.A. Seneca: *Troades*), S Salvatore, 10 Feb 1700
Le gare dei beni (applauso poetico per musica, 1), Vienna, Favorita garden, 25 July 1700, *A-Wn*; also attrib. C.A. Badia
Il Gordiano pio (D. Cupeda), Vienna, Wiener Neustadt, 26 Aug 1700, *D-Bsb*, *I-Vgc*
La congiura del Vizio contro la Virtù (scherzo musicale, 1, Cupeda), Vienna, Hof, 15 Nov 1700; not by P.A. Ziani
Temistocle (azzione scenica, 3, Zeno), Vienna, Favorita garden, 27 June 1701
Gli ossequi della notte (serenata, 1, Cupeda), Vienna, Favorita garden, 25 July 1701
La fuga dell'Invidia (poemetto drammatico, 1, P.A. Bernardoni), Vienna, Hof, 15 Nov 1701
Il Romolo (Cupeda), Vienna, Favorita, 20 Aug 1702
L'Esopo (tragicomedia per musica, 3), Vienna, Hof, 13 Feb 1703, *A-Wn* (Act 3 only)
Caio Popilio (trattenimento musicale, 1, Cupeda), Vienna, Gran Sala avanti il Teatro, 9 Jun 1704, *Wn*
L'Ercole vincitor dell'Invidia (D. Mazza), Vienna, Hof, 19 March 1706, *Wn*
La Flora (poemetto drammatico pastorale, 1, Bernardoni), Vienna, 21 April 1706, *Wn*, *D-Dl*; with arias by Joseph I
Il Meleagro (Bernardoni), Vienna, Hof, 16 Aug 1706, *A-Wn*
L'Alboino, Vienna, Hof, carn. 1707, *Wn* (Act 3 only); lib not by Corradi
Il campidoglio ricuperato (festa per musica, S. Stampiglia), Vienna, Hof, 26 July 1709, *Wn*
Chilonida (Minato), Vienna, Hof, carn. 1710, *Wn*; with arias by Joseph I; possibly perf. 21 April 1709
L'Atenaide [Act I] (Zeno), Vienna, Hof, 19 Nov 1714, *Wn*, *D-W*; Act 2 by A. Negri, Act 3 by A. Caldara
Amor tra nemici, Vienna, 1714
Andromeda (poemetto drammatico, P. Pariati), Vienna, Hof, 1714, *A-Wn*

OTHER VOCAL

18 masses, 4, 5, 8vv, some with insts, *A-HE*, *KN*, *Wgm*, *Wn**, *D-Bsb*, *OB*; 1 ed. K. Rasch and H. Boehm (Augsburg and Vienna, 1932)
3 requiem settings, *A-HE*, *KN*, *Wn*
116 motets, etc., *H*, *HE*, *KN*, *Wgm*, *Wm*, *Wn*, *CH-SAf*, *CZ-Bm*, *K*, *D-Bsb*, *Lem*, *OB*, *I-Vgc*; 5 motets ed. in DTÖ, ci–cii (1962); 2 pieces ed. K. Shifrin, *The Solo Baroque Trombone in Chamber Music*, i, ii (Nottingham, 1987)
11 sepolcri: Il fascietto di Mirra, in petto alla sposa de'sacri cantici (?D. Cupeda), 1701; Le profezie adempiute e le figure illustrate (?Cupeda), 1702; La tempesta de'dolori (?Cupeda), 1703; Il mistico Giobbe (Cupeda), 1704, *A-Wgm* (excerpts), *Wn*, *D-Rp*; Le due Passioni: una di Christo nel corpo, l'altra della vergine madre nell'anima (P.A. Bernardoni), 1705, *I-Vnm* ('Il sepolcro', not by B. Marcello; ?autograph); La morte vinta sul Calvario (Bernardoni), 1706, *A-Wn*, *I-Vgc*; Il sacrifizio d'Isacco (Bernardoni), 1707, *A-Wn*, *I-Vgc*; La Passione nell'orto (Bernardoni), 1708, *A-Wn*, *I-Vgc*; Giesù flagellato (Bernardoni), 1709, *A-Wn*, *I-Vgc*; La sapienza umana, illuminata dalla religione nella Passione del figliuolo di Dio (G.B. Ancioni), 1710, *A-Wn*, *I-Vgc*; Il sepolcro nell'orto (S. Stampiglia), 1711, *A-Wn*, *I-Vgc*
5 orats: La Giuditta, 1686, *F-Pc*; Davide liberato (L. Verzuso Beretti), 1687; Il giudizio di Salomone (R. Cialli), 1687/1698, *A-Wn* (perf. 1701); Santa Pelagia, 1698; Santa Eufrosina (P. del Nero), 1713, *Wn*, *I-Vgc*
Introduzione per musica al problema della prima accademia . . . se si possi trovare un'amore senza speranza (cant., Bernardoni), 1706, *A-Wn**
Introduzione per musica al problema della seconda accademia . . . sè più innamori bella donna che pianga, overo Bella donna, che canti (cant., Bernardoni), 1706, *Wn**
Introduzione per musica al problema d'un accademia (cant., Bernardoni), 1707
Introduzione per musica per una altra accademia (cant., Bernardoni), 1707
Other secular cants. and arias, *Wgm*, *Wn*, *D-Bsb*, *MÜs*, *GB-Lbl*, *Lam*, *I-BGc*, *MOe*

INSTRUMENTAL

Ziani's Aires or Sonatas in 3 Parts, 2 vn, bc, op.1 (London, 1703), nos.1–12 probably by T.G. Albinoni, nos.13–22 probably by Ziani; see also 'Doubtful Works' (6 sonatas)
Sonata, 2 vn, bc, *GB-Ob*

ATTRIBUTED TO 'ZIANI'

15 masses, 5 requiem settings, 8 vespers settings, other sacred pieces, *A-Ee*, *H*, *KR*, *LA*, *CZ-Bm*, *Pak*, St František, Prague, *D-DS*, *F-Pn*
Arias and cants. *D-DS*, *Kl*, *MÜs*, *F-Pn*, *GB-Lbl*, *I-Bc*, *Nc*, *Vc*, *US-IDt*
Sonata, C, org, in: Sonate da organo, ed. G.C. Arresti (Bologna, ?1697//*R*); [17] Sonates, org, hpd (Amsterdam, 1705); Volentarys & fugues (London, 1710/*R*); *D-Dl* (lost), *MÜp*, *GB-Lbl* ('Capriccio'), *I-Nc*
Individual pieces in: Select preludes & voluntarys, vn (London, 1705/*R*); Select preludes & volluntarys, fl (London, 1708); Meslanges de musique (Paris, 1726)
Ov., C, 2 vn, bc, *A-WIL*

DOUBTFUL WORKS

Pimpinone (intermezzo, P. Pariati); set by Albinoni, 1708, F.B. Conti, 1717
6 sonatas (B♭, g, e, f, A, F), 2 vn, 2 va, vc, org, *GB-DRc*, *Och*; arr. a 3 in 6 sonates (Amsterdam, 1702), Ziani's Aires (London, 1703), attrib. 'Ziani' in these sources, probably by Albinoni
6 sonatas, 3 vn, vc, bc, *A-Wst*, attrib. Marco Ziani
Sonata a 6, D, tpt, str, bc, *GB-Och*, attrib. 'Ziani', probably by Albinoni
9 toccatas, hpd, *I-Nc*, attrib. 'D. Nicolò Ziani Napoletano'

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THEOPHIL ANTONICEK/JENNIFER WILLIAMS BROWN

Ziani, Pietro Andrea (*b* Venice, probably before 21 Dec 1616; *d* Naples, 12 Feb 1684). Italian composer and organist, uncle of MARC'ANTONIO ZIANI. He became a deacon on 19 March 1639 and took holy orders on 22 December 1640. At this time he was a member of the convent of canons regular at S Salvatore, Venice, where he was also organist. In his op.2 (1640) he is mentioned as holding both functions, but in his op.3 (1641) he is described only as organist at the church of S Salvatore and may thus have left the congregation of canons regular. In 1654 he appeared for the first time as an opera composer in Venice with *La guerriera spartana*. During most of the 1650s he was employed at St Mark's, but in what capacity is unclear. From 15 May 1657 to 21 June 1659 he was *maestro di cappella* at S Maria Maggiore, Bergamo. In 1660 he dedicated his op.6 to Archduke Ferdinand Karl of the Tyrol and in the late autumn of 1662 went to Innsbruck; at the end of that year he went to Vienna as vice-Kapellmeister to the dowager Empress Eleonora. While he was in her service he directed performances of theatre and church music at Dresden in December 1666 and January 1667 to celebrate the marriage of the Elector Johann Georg III of Saxony to Princess Anna Sophia of Denmark. On 20 January 1669 he became first organist of St Mark's, Venice. He succeeded Cavalli, who had been appointed *maestro di cappella*, and early in 1676, following Cavalli's death, he applied unsuccessfully to follow him in that post too, which must have been his real ambition. In 1677 (as he had already done in 1673) he attended performances of his works in Naples. Illness forced him to overstay his leave of absence, and after lengthy negotiations he was relieved of his post in Venice. He was given a teaching post at the Conservatorio S Onofrio, Naples, and the title of honorary organist at the court, where in 1680 he was appointed *maestro di cappella*. His position gave him the opportunity to present several of his old operas from Venice and Vienna on the Neapolitan stage. From his correspondence with Marco Faustini (in *I-Vas*) it appears that he was of a sickly constitution and was often forced into persistent and seemingly petty quarrels over payment.

Ziani wrote his first three operas for the short-lived Teatro S Apollinare. His *Fortune di Rodope e Damira*, the only opera staged in Venice during Carnival 1657, was the last opera presented there. Marco Faustini was the impresario at this theatre; after 1657 he left to reopen the Teatro S Cassiano, which he in turn left in 1660 to manage the Teatro SS Giovanni e Paolo. Faustini engaged Ziani for all the theatres he managed. 12 letters that Ziani sent to Faustini from Vienna and Innsbruck, 1665–6, document the process involved in arranging a Venetian opera production. These reveal the remarkable speed at which some operas were composed; for example, Ziani claimed to have written *Annibale in Capua* in five days.

The librettos Ziani set for the commercial theatres of Venice combine serious and comic elements; few adopt the heroic stance and historical subject matter that prevailed later in the century. The dramatic texts he set for Vienna were sometimes on a smaller scale than opera. Several of these were for court occasions, such as the birthday of Emperor Leopold I or of the dowager Empress Eleonora. In the course of Ziani's career, Cavalli, the dominant figure in Venetian opera to the 1660s, was superseded by the younger generation of Antonio Sartorio, Carlo Pallavicino and Giovanni Legrenzi. Along with Cesti, Ziani was important in the transition from Cavalli's style to that of the younger generation, chiefly by responding to the mid-17th-century audience's desire for easily accessible lyricism. In one of his letters, he claims that the public has lost interest in long soliloquies (characteristic of Cavalli), preferring canzonettas. The contrast between the 38 arias of *Le fortune di Rodope e Damira* and the 63 of his last opera, *L'innocenza risorta* (1683), illustrates the change that took place during his career.

Formal variety and smooth transition from one declamatory style to another characterize Ziani's operas. Up to the early 1670s he used a variety of aria forms, any of which could be strophic: bipartite arias, arias in *ABB′* form and arias with refrains, including arias in incipient da capo form. By the late 1670s, da capo form predominates. He often used ostinatos and walking basses for situations in which a character confronts implacable forces. Arioso passages, often in triple metre, are smoothly integrated into recitative. Ziani's instrumental forces respond flexibly to the voice. Most of the arias, like recitative, are accompanied by continuo alone. Detachable ritornellos sometimes follow or, less often, precede continuo arias. In the accompanied arias, upper melodic instruments usually alternate with the voice. The little documentation that survives suggests that the forces for Ziani's Venetian operas were small – 10 to 15 players, on strings, continuo and sometimes one or two trumpets.

Ziani's oratorios display characteristics similar to those of the operas, but there is a greater emphasis on weighty musical elements, especially contrapuntal writing. Fugal movements are also prominent in Ziani's sonatas, most of which are in three or four movements. Most begin with such a movement, whose features include a regular beat and part-writing that often gives rise to harmonic asperities. The finales are generally in the manner of a gigue. The sonatas are similar in style to those of Venetian contemporaries of Ziani such as Legrenzi and Massimiliano Neri.

WORKS

OPERAS

drammi per musica in three acts unless otherwise stated

La guerriera spartana (prol, 3, G. Castoreo), Venice, S Apollinare, carn. 1654, music lost

Eupatra (prol, 3, G. Faustini), Venice, S Apollinare, carn. 1655, music lost

Le fortune di Rodope e Damira (prol, 3, A. Aureli), Venice, S Apollinaire, carn. 1657, *I-IBborromeo, MOe, Nc, Vnm*

L'incostanza trionfante, ovvero Il Theseo (prol, 3, F.M. Piccioli, after Plutarch), Venice, S Cassiano, carn. 1658, music lost

Antigona delusa da Alceste (prol, 3, Aureli), Venice, SS Giovanni e Paolo, carn. 1660, *Vnm*

Annibale in Capua (prol, 3, N. Beregan), Venice, SS Giovanni e Paolo, carn. 1661, *D-ANsv*, *I-Nc* (arias), *Rvat*, *Vnm*; sections ed. in Wolff 1937
Gli scherzi di Fortuna subordinato al Pirro (prol, 3, Aureli), Venice, SS Giovanni e Paolo, carn. 1662, *Vnm*
Le fatiche d'Ercole per Deianira (prol, 3, Aureli), Venice, SS Giovanni e Paolo, carn. 1662, *Vnm*; rev. A. Perruccio, Naples, S Bartolomeo, carn. 1679, *Nc*
L'amor guerriero (prol, 3, C. Ivanovich), Venice, SS Giovanni e Paolo, carn. 1663, *Vnm*; sections ed. in Wolff 1937
Oronisbe (componimento drammatico in musica, 3, A. Draghi), Vienna, 9 June 1663, music lost
La congiura del vizio contro la virtù (scherzo musicale, 1, D. Cupeda), Vienna, 15 Nov 1663
La ricreazione burlesca (1), Vienna, 1663/8, *A-Wn*
L'invidia conculcata dalla Virtù, Merito, Valore della S.C. Mta di Leopoldo imperatore (componimento drammatico, Draghi), Vienna, 1664, *Wgm* (1 dance), *Wn*, *I-Vgc*
Circe (Ivanovich), Vienna, 9 June 1665, *Vnm*
Cloridea (Draghi), Vienna, 1665, *Vnm*
Doriclea (prol, 3, G. Faustini), composed for Venice, SS Giovanni e Paolo, carn. 1666, but only prol perf. as prol to Cesti: Orontea
L'onore trionfante (D. Federici), Vienna, Favorita, 9 June 1666, music lost
Elice (introduzione ad un regio balletto, Federici), Vienna, 18 Nov 1666, *A-Wgm*, *Wn*
Galatea (favola pastorale per musica, 3, Draghi), Vienna, 19 Feb 1667, *Wgm* (sections), *Wn*
Alciade (prol, 3, Faustini), Venice, SS Giovanni e Paolo, carn. 1667, music lost
Semiramide (M. Noris, after G.A. Moniglia), Venice, SS Giovanni e Paolo, aut. 1670, *D-AN*, *I-Vnm*; sections ed. in Wolff 1937
Ippolita reina delle amazzoni [Act 3] (C.M. Maggi), Milan, Ducale, 1670, *I-Nc*; Act 1 and arias added to Act 2 by L. Busca, Act 2 by P.S. Agostini
Heraclio (Beregan), Venice, SS Giovanni e Paolo, carn. 1671; with prol (G. Cicinelli), Naples, S Bartolomeo, Dec 1673; *Nc*, *Vnm*, *Vqs* (arias)
Attila (Noris), Venice, SS Giovanni e Paolo, carn. 1672, *IBborromeo*, *Vnm*, *Vqs* (arias)
Chi tal nasce tal vive, ovvero L'Alessandro Bala (A. Perruccio), Naples, S Bartolomeo, Dec 1678, *MC*, *Nc*, arias in *Gl* and *Nc*
Candaule (A. Morselli), Venice, S Cassiano, week before 9 Dec 1679; as Candaule re di Lidia, Naples, Real Palazzo, ded. 21 Dec 1679; *D-AN*, *I-Vnm*, arias in *B-Bc*, *GB-Ob*, *I-MOe*, *Tn* and *Vqs*; sections ed. in Wolff 1937
Enea in Cartagine (M.A. Catania), Palermo, 1680, music lost
L'innocenza risorta, ovvero Etio (Morselli), Venice, S Cassiano, week before 6 Feb 1683; as Il talamo preservato dalla fedeltà di Eudossa, Reggio Emilia, 1–11 May 1683, *MOe* (facs. in IOB, xii, 1978)

Prol (Cicinelli) to G.A. Boretti: Marcello in Siracusa, Naples, 1673, music lost; rev. of A. Sartorio: Orfeo, Naples, 1682, *Nc*

Doubtful: Cleandra (N. Minato), Bologna, 1678 [adaptation of Draghi: Chilonida]

ORATORIOS

Santa Caterina, Vienna, 1662, *A-Wn*
Oratorio di S Pietro piangente (P. Guadagni), Vienna, 1664, *Wn*
Oratorio dell'incredulità di S Tomaso (G.A. Scacchi), Vienna, 1665, music lost
Gli affetti pietosi per il sepolcro di Cristo (D. Federici), Vienna, 1666, music lost
Lagrime della Pietà nel sepolcro di Cristo (Federici), Vienna, 1667, music lost
L'Assalone punito (Padre Lepori), Vienna, 1667, *Wn*, *I-Vgc*
Il cuore umano all'incanto, Naples, 1681, *Nf*
Le stimate di S Francesco, *Nf*

SACRED VOCAL

Partitura delli [24] motetti, libro primo, 1v, op.2 (Venice, 1640)
[13] Sacrae laudes complectentes tertiam, missam psalmosque dominicales, 5vv, 2 insts, op.6 (Venice, 1660)
5 Lat. motets, 1649[6], 1656[1], 1668[2]
3 masses, 8vv, vns, one dated 1672; 2 Mag settings, 6vv, insts; Stabat mater; Lamentations, 1–3vv, insts; 4 pss; 6 motets, 3, 5, 6, 8vv, vns; hymns, 1–4vv, 2 vn, 1667; It. sacred work, 1v, vns; further sacred works: *Kl*, *I-Nf*, *Vnm*, *Vsm*, Mauritiusarchiv, Krems

SECULAR VOCAL

Fiori musicali raccolti … nel giardino de madrigali, 2–4vv (Venice, 1640)
Il primo libro di canzonette, 1v, op.3 (Venice, 1641)
[16] Canzonette, 1v, op.8 (Venice, 1670)
2 It. arias, 1v, bc, 1656[4]
4 It. cants., 2 duets, madrigals, 2–3vv: *GB-Lbl*, *I-Bc*, *Nc*, *Nf*

INSTRUMENTAL

[20] Sonate, a 3–6, op.7 (Freiburg, *c*1667), 12 repr. 1678 also as op.7
Ziani's Aires or Sonatas in 3 Parts, 2 vn, bc, op.1 (London, 1703)
6 sonates, 2 vn, bc (org) (Amsterdam, *c*1710)

6 sonatas, str; 2 sonatas, 2 vn, 4 va, bc (org), 1670; sonata, tpt, str, org: *GB-Och*, Mauritiusarchiv, Krems

For doubtful works attrib. 'Ziani' see *MGG1*

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THEOPHIL ANTONICEK, H.S. SAUNDERS

Zich, Otakar (*b* Králové Městec, 25 March 1879; *d* Ouběnice, nr Benešov, 9 July 1934). Czech composer and aesthetician. While studying mathematics at Prague University (where he took the doctorate in 1901) he was a pupil of the Czech musicologist and aesthetician Otakar

Hostinský from 1897 to 1901; later he attended a course in composition under Stecker. From 1901 he taught physics and mathematics at a secondary school in Domažlice, a town in the Chod region of south-west Bohemia which at that time retained a strong folk tradition. He used the time spent in this region to collect folksongs and dances, which in turn influenced his own compositions. In 1906 he returned to Prague and completed his *Habilitation* as an aesthetician at the university in 1911 with a work on the apperception of music. When the university in Brno was established, he became professor of philosophy (1919) but returned to Prague in 1924 to become professor of aesthetics.

Zich was essentially a self-taught composer, finding his models in the 19th-century Czech national music, particularly that of Smetana and Fibich; he also admired European Romanticism and had a particular affinity for Mahler. Because of his close relation to folk art, he stood apart from the mainstream of early 20th-century Czech music (which tended to follow western European trends). He seldom took his inspiration from modern sources, the most significant exception being his opera *Vina* ('Guilt'), where following the Expressionist plot he showed a fine sense for dramatic musical effect. His compositions are mostly vocal (arrangements of folksongs, choruses, cantatas, a melodrama, operas); neither during his lifetime nor later did his music gain public response and many of his compositions exist only in manuscript.

Zich's scholarly heritage is much more important. Together with Hostinský he is considered the founder of Czech musicology, particularly its aesthetics, and a founder of specific semantic theory in music. As early as his *Habilitationsschrift* he showed exceptional depth of knowledge; this and a scholar's detachment combined fruitfully with his feeling and understanding (gained as a composer) of all the subtle components of creative and apperceptive processes in music. His basic orientation came through his teacher Hostinský, an adherent of German formalism and psychology of positivism, and through his studies with him of the traditions of Herbart, Vischer, Hanslick and Riemann he was confronted with the central problem of musical thinking – in Riemann's words, the 'logic' of music. To Hostinský's dualistic theory (absolute as against programme music) he added the study of musical apperception, attempting to state the difference between the imaginative meanings and affective-reactive meanings of music. Next to psychological aesthetics, which enabled him to elaborate a relatively precise notion of the creative and apperceptive processes, he also attempted the objective analysis of a work as form, or 'musical morphology'. Through these two methods he examined the quality of the work of art; at the same time he was aware of the limitations of his approach and employed the experience and intuition of an artist to arrive at the final analysis. His studies of Smetana, Dvořák and Berlioz occupy a special place among his works.

His son Jaroslav Zich (*b* Prague, 17 Jan 1912) studied philosophy and musicology at Prague University and composition with Foerster. He has drawn on his experience as a pianist and composer for his theoretical writings, in which he has made a particular study of the aesthetic problems in musical performance.

WORKS
selective list

op.	
—	Pf Trio, e, 1902
1	Osudná svatba [The Ill-Fated Wedding] (cant., trad.), 1905
2	Pátý hrobeček [The Fifth Grave] (cant., J. Stretz), 1906
3	Zimní balada [Winter Ballad] (cant., J. Neruda), 1906
4	Ze srdce [From the Heart] (Neruda), Bar, orch, 1907
5	Polka jede [The Polka Rides] (cant., Neruda), 1907
6	Romance o Černém jezeře [Romance of the Black Lake] (melodrama), 1907
7	Malířský nápad [A Painter's Whim] (op, 1, Zich after S. Čech), 1908, Prague, National Theatre, 11 March 1910
8	Matičce [To my Mother] (Neruda), Bar, orch, 1911
10	Vina [Guilt] (op, 3, J. Hilbert), 1911–15, Prague, National Theatre, 14 March 1922
12	Preciézky (op, 1, after Molière: *Les précieuses ridicules*), 1924, Prague, National Theatre, 21 May 1926
13	Střepiny dnů [Fragments of Days] (J. Jiří), Mez/Bar, orch, 1926
14	Czech Suite, vn, vc, 1928
16	Z mělnické skály [From the rock of Mělnik] (Neruda), Bar, orch, 1909, rev. 1915

Partsongs, folksong arrs.
Orchestration of B. Smetana: Czech dances, 1919–23

Principal publishers: Hudební Matice, Starý, Urbánek

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JOSEF BEK

Zichy, Count **Géza** (*b* Sztára, Hungary [now Slovakia], 23 July 1849; *d* Budapest, 14 Jan 1924). Hungarian pianist and composer. Although he lost his right arm in a hunting accident when he was 14, he became a celebrated piano virtuoso and made frequent concert tours from 1880. He studied composition with Robert Volkmann and the piano with Liszt, who orchestrated his ballad *Der Zaubersee* (now lost), transcribed his *Valse d'Adèle* (originally for left hand) and wrote a preface to his *Six études pour la main gauche seule* (Paris, 1878); the two became intimate friends and performed together in benefit concerts. Zichy also attained prominence as a jurist and administrator in Budapest; between 1891 and 1894 he was Intendant of the Royal Hungarian Opera, his appointment precipitating Mahler's resignation as music director. From 1895 to 1918 he was president of the National Conservatory. In 1911 he was elected to the Hungarian Academy of Sciences, giving an inaugural address on Liszt (in *Akadémiai Értesítő*, Budapest, 1911). His music shows little individuality. His numerous piano pieces and transcriptions, written to enrich his concert repertory, are interesting chiefly for their use of specialized left-hand techniques. In addition to these and several choral and instrumental works, he wrote five operas to his own texts: *Alár* (produced in Budapest, 1896), *Roland mester* (Budapest, 1899) and a trilogy on the life of Rákóczi (Budapest, 1905–12); he also wrote a ballet, *Gemma* (Prague, 1903). He published two volumes of poetry and an autobiography.

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JOHN S. WEISSMANN/MÁRIA ECKHARDT

Žídek, Ivo (*b* Kravaře, nr Opava, 4 June 1926). Czech tenor. He studied in Ostrava, where he made his début as Werther (1944), then joined the Prague Opera in 1948, his roles including Tamino, Don Carlos, Siegmund, Hoffmann, Tom Rakewell and Peter Grimes. Many of his greatest successes were in Janáček operas, most notably as Gregor in *The Makropulos Affair*, Števa and Laca in *Jenůfa* and Skuratov in *From the House of the Dead*. In 1966 he sang the Inventor in the première of Kašlík's *Krakatit*. He also appeared in Vienna, Wexford, Germany, South America and at the Edinburgh Festival (1964 and 1970 as Dalibor and as Mazal in the British première of Janáček's *The Excursions of Mr Brouček*). Though occasionally reported as sounding strained or coarse, he was widely acclaimed for the commanding style of his acting and the clear-cut intensity of his singing. Recordings include ardent performances as Jeník in *The Bartered Bride* and Števa in *Jenůfa*. He became Intendant of the Prague National Opera in 1989.

J.B. STEANE

Žídek, Paulus. *See* PAULIRINUS, PAULUS.

Ziegfeld, Florenz, jr (*b* Chicago, 15 March 1867; *d* New York, 22 July 1932). American theatrical producer. His father, Florenz Ziegfeld sr, was head of the Chicago Musical College, but the younger Ziegfeld's reaction to a background of classical music was a lifelong aversion to great musical masterpieces. In 1893 the elder Ziegfeld was appointed music director for the World's Columbian Exposition and sent his son to Europe to obtain performers; however, the younger Ziegfeld returned with music hall artists and circus acts. It was only after his marriage to Anna Held that Ziegfeld began to produce musicals, initially as vehicles for his wife, although they always included a chorus of beautiful girls in striking costumes.

Among Ziegfeld's early productions were *Papa's Wife* (1899), *The Little Duchess* (1901), *The Red Feather* (1903), *Mam'selle Napoleon* (1903), *Higgledy Piggledy* (1904) and *A Parisian Model* (1906). In 1907 he introduced the first of his annual *Follies*, to which he added his name in 1911 and which he later advertised as 'glorifying the American girl'. The *Ziegfeld Follies* ran until 1925, with two more versions in 1927 and 1931; four shows bearing Ziegfeld's name were also produced after his death (1934, 1936, 1943, 1957). His other productions included *Sally* (Kern, 1920), *Kid Boots* (Tierney, 1923), *Rio Rita* (Tierney, 1927), *Show Boat* (Kern, 1927), *Rosalie* (G. Gershwin and Romberg, 1928), *The Three Musketeers* (Friml, 1928), *Whoopee* (Donaldson, 1928), *Bitter Sweet* (Coward, 1929) and *Simple Simon* (Rodgers, 1930). Ziegfeld's reputation was such that contemporary critics referred to Kern's and Hammerstein's work as 'Ziegfeld's *Show Boat*'.

Ziegfeld built his own theatre in New York, the Ziegfeld, which he opened in 1927. Although he was often accused of being indifferent to music, he always sought the best composers for his shows as a matter of sound business practice: from the *Follies* came such songs as *Shine on harvest moon* (by Bayes and Norworth, 1908), *Row, Row, Row* (William Jerome and Jimmy Monaco, 1912), *Hello, Frisco!* (Louis Hirsch, 1915), *A pretty girl is like a melody* (Berlin, 1919), and *Shaking the Blues Away* (Berlin, 1927). Ziegfeld's name remains synonymous with theatrical opulence and glamour more than 60 years after his death.

See also REVUE.

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GERALD BORDMAN

Ziegler. Austrian firm of woodwind instrument makers. Its founder, Johann Joseph Ziegler (*b* Komorn [now Komárom], Hungary, 1795; *d* Vienna, 10 March 1858), was



Scene from the 'Ziegfeld Follies of 1927', New Amsterdam Theatre, New York, 16 August 1927

granted a privilege to trade in Vienna in 1821. He made all kinds of woodwind instruments for orchestral use, as well as the csakan, an instrument which enjoyed great regional popularity during the early 19th century. Ziegler worked on improvements to instrument design, for instance introducing metal clarinet mouthpieces. In 1837 he sold six clarinets (two in A, two in B and two in C) and two bassoons to the Vienna Hofmusikkapelle. It says much for the efficiency of his firm and the quality of its instruments that it could meet extremely large orders: in 1845 Ziegler apparently supplied instruments to the bands of 30 Austrian regiments, and he had a flourishing export business. After Ziegler's death the firm was continued by his son Johann Baptist (*b* 19 April 1823; *d* 10 Jan 1878) who maintained its tradition of high quality. His instruments were awarded a gold medal at the 1867 Paris Exposition. The firm continued until the early 20th century, trading under the name of Johann Ziegler Nachfolger. Ziegler instruments bear the mark of the double eagle and the wording I: ZIEGLER/WIEN (to 1847 and after 1858) or I: ZIEGLER & sohn/wien (1847–58).

In the Austrian territories in particular, the Ziegler flute with its full, soft tone and its extended range (lowest note *b*, and *g* when made with an extension) remained the orchestral instrument of choice until the 20th century, when it was superseded by the stronger tone of the Boehm flute. Unlike its rival, the Ziegler flute had an inverted conical bore. Ziegler's key system represented a further development of the Classical and early Romantic design, with several doubled keys.

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RUDOLF HOPFNER

Ziegler, Caspar (*b* Leipzig, 15 Sept 1621; *d* Wittenberg, 17 April 1690). German poet. From 1638 to 1654, when he was a law and theology student in Leipzig, Ziegler was active as an amateur poet. From 1654 until his death he was an important professor of law and eventually Rektor at the University of Wittenberg and a prominent civic official there, and had practically no more connection with the arts.

A friend of Rosenmüller and Schütz, he exerted some influence on both. His poetry, apparently mostly sacred, served for occasional music, and a few poems became chorale texts. More important, his treatise *Von den Madrigalen* (?Leipzig, 1653, enlarged 2/1685; ed. D. Glodny-Wiercinski, Frankfurt, 1971), written at Schütz's request, set forth rules for German madrigal poetry that were then observed until well into the 18th century.

Hitherto German poets had not provided texts comparable to Italian madrigals, but after analysing the structure of the Italian poems, Ziegler adapted them to the peculiarities of German prosody. The German madrigal should consist of any number of lines, usually from seven to eleven and rarely fewer than five or more than sixteen; the lines should have seven or eleven syllables if the ending is feminine, six or ten syllables if it is masculine; a caesura is optional in lines of ten or eleven syllables; the rhyme scheme varies, but no more than three consecutive lines may pass without some rhyme; and only authentic rhymes are considered. As a relatively free, non-strophic poem the German madrigal is ideal for recitative and was so used, even by Bach.

JOHN H. BARON

Ziegler [née Romanus], **Christiane Mariane von** (*b* Leipzig, bap. 30 June 1695; *d* Frankfurt an der Oder, 1 May 1760). German poet and cantata librettist. The daughter of a prominent Leipzig family, she began to pursue a professional literary career in her late twenties after she had been widowed twice and lost the children of both marriages. Johann Christoph Gottsched became her mentor and principal sponsor. She published her first collection of verse, *Versuch in gebundener Schreib-Art*, in 1728; a second volume followed a year later. In 1731 she brought out a collection of letters and became a member of the Deutsche Gesellschaft in Leipzig, whose prize for poetry she won in 1732 and 1734. In 1733, at Gottsched's recommendation, the Faculty of Philosophy of Wittenberg University elected her imperial poet laureate. Ziegler's last publication, *Vermischte Schriften in gebundener und ungebundener Rede* – probably a revised version of a lost collection announced in the Leipzig fair catalogue of 1736 – appeared in Göttingen in 1739. Two years later, she married Wolf Balthasar Adolf von Steinwehr, professor of philosophy at the University of Frankfurt an der Oder, whom she had met in Gottsched's circle.

In the spring of 1725, J.S. Bach wrote a series of nine cantatas (BWV103, 108, 87, 128, 183, 74, 68, 175, 176) to librettos that Mariane von Ziegler subsequently published in the first volume of her *Versuch*. Bach and Ziegler may have met through a mutual friend, Maria Elisabeth Taubert; whether they actually worked together, however, remains uncertain. The published versions of the librettos differ markedly from those used by Bach, and some of the variants suggest that Bach altered Ziegler's verses substantially when composing his cantatas. Bach set no further texts by Mariane von Ziegler, even though she published more librettos in her collection of 1729. The reason for this may have been that Bach began to work with Christian Friedrich Henrici, whom Gottsched and his circle (to which Ziegler belonged) opposed.

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JOSHUA RIFKIN/KONRAD KÜSTER

Ziegler, Christian Gottlieb (*b* Pulsnitz, Saxony, 25 March 1702; *d* after 1760). German composer and theorist. He was a son of the Pulsnitz schoolmaster and organist, Johann Gottlieb Ziegler. He learnt music from his father until he was 13; in 1715 he studied at the Halle orphanage, and in 1720 embarked on three years of theological study at Halle University while continuing his musical studies with his uncle, Johann Gotthilf Ziegler. As a member of the Halle collegium musicum he composed, according to Gerber, several cantatas, overtures, concertos and trios and arranged their performance. In 1723 he was in Dresden, profiting from contact with J.D. Heinichen, S.L. Weiss, Christian Pezold and J.G. Pisendel, and above all learning from Heinichen and Pezold 'much about music' (according to Walther). In 1724 he returned to Halle and embarked on a three-year course in law; after that he went to Quedlinburg as court organist, becoming organist of St Benedikti in 1730. An unpublished treatise, *Der wohlinformierte Generalbassist*, is mentioned by Walther and Gerber as having been written between 1728 and 1731, and the New York Public Library has a manuscript *Anleitung zur musicalischen Composition*, written in Quedlinburg in 1739. His only surviving musical work is a cantata *Kommt herzu* (*A-Wn*), written for birthday celebrations for Princess Amalia of Prussia at the Quedlinburg convent on 9 November 1760.

For bibliography *see* ZIEGLER, JOHANN GOTTHILF.

DIETER HÄRTWIG

Ziegler, Johann Gotthilf (*b* Leubnitz, nr Dresden, 25 March 1688; *d* Halle, 15 Sept 1747). German organist and composer. A member of a large Saxon family of musicians, he had his first instruction from his father Daniel Ziegler, a schoolmaster and organist in Pulsnitz. He then studied under Pezold, organist of the Sophienkirche in Dresden, where he attracted attention as a child prodigy at the court of August II. Later he travelled around Germany, working with various orchestras including the collegium musicum in Halle; it was directed by the well-known pedagogue A.H. Francke, whose pupil he was for nearly three years. In 1710 he studied for six months with Zachow; he then read law and theology at Halle University for three years, and in 1715 studied with J.S. Bach in Weimar. According to Walther he was also a pupil of Johann Theile of Naumburg. In 1716 Kirchhoff, organist at the Liebfrauenkirche in Halle, certified his musical proficiency and he became assistant organist at the Ulrichskirche there, succeeding Meissner in 1718 as *director musices* and organist, a post he held until his

death. He was much in demand as a teacher. Between 1716 and 1726 he received three invitations to a post in Reval, which he used to negotiate better conditions at Halle. In 1746 he applied to succeed Kirchhoff, but W.F. Bach was appointed.

Ziegler was the most notable member of his family and, with Zachow and Kirchhoff, was a leading figure among late Baroque composers in Halle. His fame as a composer and as an organist and teacher spread well beyond the city. Apparently none of his compositions survive; they included four cycles of church cantatas and two each of gospels and epistles, to texts by C.F. Hunold (Menantes), J.J. Rambach and Ziegler himself. The foreword to Rambach's *Geistliche Poesien und Cantaten* (Halle, 1720) states that the work owed its existence to Ziegler's initiative; presumably Ziegler commissioned (and repeatedly set) these texts, which are among the best church cantata poetry of the period. All the music has disappeared, but texts of some of Ziegler's works have survived, among them the solo cantatas *Christi Glieder, Christi Brüder* of 1716 (text no.13 in J.M. Heineccius: *Hundertjähriges Denckmahl der Reformation*, Halle, 1718) and *Da hörst du, Mensch* of the same date (in J.G. Ziegler: *Texte zur Music, welche in der St. Ulrichskirche allhier am 18. Sonntag nach Trinitatis gehalten worden*, Halle, 1716). In both works, da capo arias and recitatives alternate with chorales for the congregation. In 1721 Ziegler wrote in a letter that he had composed and performed 'for three whole years a new church piece for every season'. In 1740 he wrote the *Trauer-Music* for the funeral of Friedrich Wilhelm I. He composed for other cities besides Halle, including a *Leichen-Music* (1736) for a funeral in the noble family of Zerbst, and other music for weddings and funerals. The *24 Polonoises pour le clavecin* (1764) attributed by Eitner to Ziegler were in fact written by a Johann Gottfried Ziegler, possibly a relative.

Ziegler wrote three treatises which remained unpublished: *Neuerfundener Unterricht vom Generalbass*, 1718 (lost), *Neuerfundene musicalische Anfangsgründe, die sogenannten Galanterien betreffende* (lost) and *Unterricht von der Composition* (in D-Bsb).

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DIETER HÄRTWIG/PETER WOLLNY

Ziegler [Zügler], **Joseph Paul** (*b* Vienna, 14 Sept 1722; *d* Vienna, 18 Oct 1767). Austrian violinist and composer. After teaching the violin at the Jesuit seminary in Vienna, he became a cathedral musician at the Stephansdom and played at the court chapel. About 1753 he gave violin lessons to Dittersdorf, who later spoke of him as 'a very fine violinist and a skilful and worthy composer of chamber music. He took great pains with me'. Through Ziegler's recommendation Dittersdorf gained his first musical appointment. Ziegler's chamber and sacred compositions were highly esteemed in Vienna and he was also respected as a virtuoso; Albrechtsberger and Joseph and Michael Haydn praised his playing.

WORKS

all MS

Masses, 4vv, orch: C, D, *A-H*, *KR*; C, *H*, *KN*, *KR*; A, C, *KR*, *Wp*

Litanies, orch acc.: Lytaniae Lauretanae, C, *H*; Lytania de BVM, *H*; 2 Lytaniae, *KN*; Lytaniae solennes, *KN*; Lytaniae (Lauretanae), G, *KN*, *Wn*; Lytaniae, *TU*; Lytaniae de venerabili, *TU*

Other sacred works: Salve regina, S, orch, org, *KN*, *KR*; Te Deum, *KR*; *c*20 motets, antiphons, offertories (arias, arias with chorus), *H*, *KN*, *KR*

Inst: Vn Conc., *Wgm*; Sinfonie, 1758, *Wn*; Divertimento, *KR*; Sonata, vn, bc, lost

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GERNOT GRUBER

Ziehharmonika (Ger.). *See* ACCORDION.

Ziehn, Bernhard (*b* Erfurt, Germany, 20 Jan 1845; *d* Chicago, 8 Sept 1912). German-American music theorist. After settling in 1868 in Chicago, he taught mathematics, German and music at the German Lutheran School (1868–71) before establishing himself as a private music teacher. His independent and original views were greatly admired by Hans von Bülow, Hugo Kaun, Leopold Godowsky, Ferruccio Busoni, George P. Upton and others. Ziehn's critical essays are mostly polemic, whether championing (Theodore Thomas, Anton Bruckner) or condemning (Hugo Riemann, Eduard Hanslick, Philipp Spitta). His system of exercises for pianists led him to the realization that passages beginning on D or A♭ yield upward and downward an exact symmetry of tones and of fingering – a principle of 'symmetric inversion' he subsequently applied to music theory. His textbooks on harmony and composition are distinguished by a minimum of rules and explanations and a wealth of music examples (from Schütz and Rameau to Bruckner and Boito). While still structuring chords by 3rds, he strongly rejected Riemann's functional harmony and proceeded from accepting and interpreting literally the equally tempered division of the octave. The result is a chromatic and enharmonic system, occasionally complicated in its terminology, but pointing to the later language of Skryabin and Schoenberg. His 'enharmonic law' affirms that 'every chord tone may become the fundamental'.

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SIEGMUND LEVARIE

Ziehrer, C(arl) M(ichael) (*b* Vienna, 2 May 1843; *d* Vienna, 14 Nov 1922). Austrian bandmaster and composer. His father financed his musical education at the Vienna Conservatory in return for a contract giving Carl Haslinger publishing rights. In 1863 Haslinger launched Ziehrer with an orchestra at the Dianasaal following financial disagreement with Johann Strauss II. Competition from the Strauss's probably led Ziehrer to three years as bandmaster to the 55th Infantry Regiment from 1870. He then formed an orchestra for the 1873 Vienna Weltausstellung and in 1874 founded the musical journal *Deutsche Musik-Zeitung*. While he was bandmaster of the 76th Infantry Regiment (1875–7) he changed his publisher to Doblinger. Later, he hired many of Eduard Strauss's musicians, naming them the Former Eduard Strauss Orchestra which led to an unpopular lawsuit; self-banishment took him through Eastern Europe and Germany with a reconstituted orchestra. He met his wife, Marianne Edelmann, an operetta singer, in Berlin in 1881.

He was appointed bandmaster of the Hoch und Deutschmeister Regiment in 1885, which also performed as a civilian orchestra. With them he raised standards to unprecedented levels and attracted huge crowds. He was subsequently invited to represent Austria at the World's Columbian Exposition in Chicago in 1893, which was followed by an extended American tour, and which led to his dismissal for overstaying his leave. Renaming his band the Chicagoer Konzert-Kapelle he toured Germany widely. Later, he would retire each summer to the mountains to compose operetta: his farce *Die Landstreicher* (1899) ran for a record 1500 performances. Further successes were staged in Vienna and other European cities, and a few reached Broadway. His last operetta *Das dumme Herz*, with Alexander Girardi in the leading role, was curtailed by the war. The local character of his operettas limited their international appeal and all but three are no longer in the repertory; however, dance arrangements, marches and some songs and overtures from them remain popular.

In 1903, as a guest conductor, he was instrumental in forming the Wiener-Tonkünstler Orchestra, the forerunner of the Vienna SO, to perform popular music to high standards. In 1909 Emperor Franz Joseph finally appointed him as Imperial Court Ball Director in recognition of his popularity and contribution to music. Ziehrer, the only director not from the Strauss family, conducted the last Court Ball in 1914. The war destroyed him and he died penniless.

The greatest rival to the Strauss brothers, Ziehrer's long career was similar to Johann Strauss II except for the periods as a military bandmaster. This experience gave a brashness and swagger to his compositions which, influenced by local folk music, created his unmistakable style. Though not an innovator he was a master of original melody. Often performed are the waltzes *Wiener Bürger*, *Weaner Mad'ln* and *Herrreinpaziert!*, and his military legacy remains in the *Freiherr von Schönfeld-Marsch*. A monument to him stands in the Prater, and the Austrian National Library runs a permanent exhibition in the Theatre Museum and holds most scores, which belong to the Ziehrer Foundation. Some film footage of Ziehrer survives and Willi Forst produced a film of his life in 1949. Max Schönherr promoted his music through Austrian radio, and Ariola Eurodisc produced the first modern orchestral recordings with Robert Stolz in 1972 (Wiener Musik). Increased interest in his work has led to further new recordings.

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(*selective list*)

ORCHESTRAL

dates of first performance: opp.1–209, 1863–73; opp.210–373, 1874–85; opp.374–497, 1886–99; opp.498–566, 1900–22

*c*130 waltzes, incl. Der Himmel voller Geig'n, op.34; Grazer Juristenball-Tänze, op.80; Fachblätter, op.102; Fidele Grundsätze, op.162; Walzer der Kaiserin, op.177; Wienerisch!, op.211; Wiener Volksposie, op.314; In der Sommerfrische, op.318; Alt-Wien, op.366; Oesterreich in Tönen, op.373; Faschingskinder, op.382; Weaner Mad'ln, op.388; Natursänger, op.415; Wiener Bürger, op.419; Wiener Ball-Photografian, op.425; Backfischerln, op.432; Liebesrezepte, op.434; Heimathsgefühle, op.436; Gebirgskinder, op.444; Donausegen, op.446; Evatöchter, op.448; Clubgeister, op.452

Märchen aus Alt-Wien, op.458; Nachtswärmer, op.466; Parfum-Walzer, op.469; Schneeballen, op.471; Ziehrereien, op.478; Singen; Lachen; Tanzen, op.486; In lauschige Nacht, op.488; Mein Herz hängt an Wien, op.500; Von der Donau-zur Spree, op.502; Buberl Komm'!, op.505; Sammt und Seide, op.515; Herreinpaziert!, op.518; Sei brave, op.522; Tolles Mädel!, op.526; Liebeswalzer, op.537; Ball bei Hof, op.547; Casimir-Walzer, op.551; O diese Husaren!, op.552; Ich Lach!, op.554 and Kulturbilder, op.563

*c*84 marches, incl. Oesterreichischer Kriegermarsch, op.11; Auersperg-Marsch, op.111; Franz Josef-Marsch, op.151; John-Marsch, op.285; Militär-Marsch, op.321; 's ist mein echt's Wienerblut, op.367; Hoch und Neider, op.372; Dorner-Marsch, op.377; Wacht an der Donau!, op.385; Freiherr von Schönfeld-Marsch, op.422; Der Vater des Regiments, op.431; Werner-Marsch, op.439; Columbus-Marsch, op.457; Der Zauber der Montur, op.493; Mein Feld die Welt, op.499; Auf! In's XX. Jahrhundert, op.501; Beim-Militär, op.516; Der Herr Leutnant, op.527

*c*210 polkas, incl. Die Lustigmacherin, op.4; Milostenka, op.9; Badner Park-Polka, op.65; Im Fluge, op.78; Bürgerlich und Romantisch, op.94; Pfeilschnell, op.108; Augensprache, op.120; Die beiden Nachtigallen, op.128; Gruss an Pest, op.140; Ziehrerei, op.200; Schäferstündchen, op.278c; Neue Welt-Blümchen, op.316; Immer lustig, op.324; Leben heisst Geniessen!, op.325; Vinea-Galopp, op.332; Liebesbrief, op.370; Das liegt bei uns im Blut!, op.374; Pfiffig, op.384; Losslassen!!!!, op.386; Schneidig, op.387; Busserl, op.389; Endlich allein!, op.390; Boshaft!, op.424; Wurf-Bouquet, op.426; Nadelstiche, op.429; Frauenlogik, op.445; Matrosen-Polka, op.449; Cavallerie-Polka, op.454; Lieber Bismarck; schaukle nicht, op.465; Electrisch, op.492; Sternschnuppen, op.510

*c*15 other dances, incl. 100,000 Éljen! Czardas, op.51; D'Kernmad'ln Steierische Tänze, op.58; Aus dem Volksmunde Ländler, op.189; Metternich Gavotte, op.378; Echt Wienerisch Tänze, op.381; Goldene Myrthe Gavotte, op.495; Diplomaten Gavotte, op.511; Goldene Jugendzeit Gavotte, op.523; Fächer-Polonaise, op.525

*c*40 potpourris, quadrilles, arrangements and other works, incl. Wien's Tanzmusic seit 50 Jahren, potpourri, op.27; Verliebt, op.319 Nr.1; romance; Der Traum eines österreichischen Reservisten, tone poem (1914)

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23 operettas (first performed in Vienna unless otherwise stated; most pubd in vs in Vienna at time of first production; incl. some orch. potourris), incl. Das Orakel zu Delfi (2, C. Costa), Linz, Stadttheater, 21 Sept 1872; König Jérôme (4, A. Schirmer), Ringtheater, 28 Nov 1878; Wiener Kinder (3, L. Krenn and C. Wolff), Carl, 19 Feb 1881; Ein Deutschmeister (3, R. Genée and B.

Zappert), Carl, 30 Nov 1888; Der schöne Rigo (2, Krenn and C. Lindau), Venedig in Wien, 24 May 1898; Die Landstreicher (prelude, 2, Krenn and Lindau), Venedig in Wien, 29 June 1899
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8 Spls, incl. Wiener Luft (3, B. Rauchenegger), An der Wien, 10 May 1889; Herr und Frau Biedermeier (1, Sterk), Munich, Lustspiel, 9 Jan 1909; Deutschmeisterkapelle (1, H. Marischka and Oesterreicher) Raimund; 30 May 1958 [posth., arr. M. Schönherr]
*c*50 popular operetta songs, incl. In lauschiger Nacht; O Wien; mein liebes Wien; Küsse im Dunkeln; Rote Rose
*c*60 Lieder, couplets and hymns, incl. Wiener Lieder, op.326–31

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JOHN E. DIAMOND

Zielche [Zielcke], **Hans Heinrich** [Hinrich] (bap. Plön, 22 Feb 1741; *d* Copenhagen, 13 June 1802). German composer and flautist. He learnt to play the flute from his father. In 1757, after he had spent some time in Lübeck, Duke Friedrich Carl of Plön financed his studies in Hamburg, where he took composition lessons with Telemann and flute lessons with F.H. Graf. After the duke's death, the Duchy of Plön was annexed by Denmark in 1761 and the Hofkapelle was dissolved. Zielche first went with other Plön court musicians to Hamburg, where he organized performances and sold tickets to concerts. In 1770, together with other musicians from Plön, he joined the royal orchestra in Copenhagen; he was solo flautist under J.G. Naumann from 1785, and was also court organist. Around 1780 he married the singer Anna Elizabeth Maria Franziska Almerigi. For a time Zielche was the most highly paid court musician in Copenhagen. He retired in 1796 and lived in Copenhagen until his death.

Zielche's virtuosity, much admired by Copenhagen audiences, finds expression in his chamber works, which give prominence to the flute. They show the influence of Telemann and also, like his symphonies, that of the Mannheim composers. His Singspiel *Belsor i Hytten*, hardly any of which has been preserved, was unsuccessful. Zielche's printed works went into a number of editions and were listed in the Breitkopf catalogue.

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6 sonates, fl, bc (Berlin, n.d.), also as op.1 (Berlin, n.d.); 6 qts, fl, vn, va, b, op.2 (Copenhagen, 1779); 3 quartetto, fl, vn, va, vc; 6 solo, fl, vc; Trio, 2 fl, bc; 12 fl duos; 6 syms. (1724)

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JOACHIM KREMER

Zieleński [Zelenscius], **Mikołaj** (*fl* 1611). Polish composer and organist. From his publication of 1611, dedicated to Wojciech Baranowski, Archbishop of Gniezno and primate of Poland from 1608, it is known that he was organist and director of music to the archbishop. Dunicz showed that this position applied to the primate's private chapel and residence at Łowicz; it is not known whether it also applied to Gniezno Cathedral (see Podejko). In dedicating his work Zieleński affirmed that Baranowski had 'cultivated' his talent, that his work originated 'through [his] recommendation and in [his] service', that it appeared in print thanks to his 'liberality and generosity', was 'accomplished for the first time by a Pole in a new way' and was the fruit of 'no new zeal' on his part in the archbishop's service. Also in 1611 he took part in a court case at Łowicz.

Zieleński's *Offertoria/Communiones totius anni* of 1611, his only known music, comprises two separate cycles for the church's year – liturgically rather free and incomplete – as well as additional motets and sacred symphonies. The two parts have separate title-pages but share a common dedication and list of contents. Among the 56 compositions in the *Offertoria* there are only 44 offertories, the main unifying feature in the volume being the monumental polychoral character of all the settings: there are 12 works for seven voices and 43 for eight – all for two choirs – and a 12-part *Magnificat* for three choirs. The choirs are split into high and low voices, and Zieleński emphasized their differences by the addition of instruments, while uniting them in their dialogues by the use of imitation. A continuo part for organ is provided throughout. The *Offertoria* is recognized as the most outstanding achievement by a Polish composer of the period.

If the contents of the *Offertoria* are monumental, those of the *Communiones* are more intimate. Of the 66 titles only 53 are *communiones*, or antiphons, but the total number of compositions is actually 57, since nine are variants. The volume consists of works for solo voices with accompaniment and also three instrumental fantasias. There are five works for three voices (in the original index nos.28–32, including two of the fantasias), 32 for four (nos.1–18, 20–27, 33–43, including the other fantasia, five works being found in two versions), 14 for five (nos.19, 44–59, three in two versions) and six for six (nos.60–66, one in two versions). The solo pieces are the earliest Polish monodies and the other vocal pieces the earliest Polish concertatos; the vocal parts are enhanced by italianate embellishments. The instrumentation, which is precisely designated though optional, embraces richer groups than those in the *Offertoria* and includes string, wind and plucked instruments. The three fantasias are the earliest Polish works specifically intended for instrumental ensemble. The *Communiones*, however, also contains

motets in a traditional late Renaissance imitative style, and only their dramatic expressiveness and frequent chromaticisms testify to their comparatively late date. All Zieleński's work indeed is typical of the age of transition from Renaissance to Baroque styles, and he is certainly the most outstanding Polish composer of his time.

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A. Chybiński: *Słownik muzyków dawnej Polski do roku 1800* [Dictionary of early Polish musicians to 1800] (Kraków, 1949)

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MIROSŁAW PERZ

Zielińska, Lidia (*b* Poznań, 9 Oct 1953). Polish composer. While attending Koszewski's composition class at the Poznań Academy she was a violinist with the Duczmal Chamber Orchestra (1972–4) and the Poznań PO (1972–8). In 1983 she was appointed to the staff of the academy. She has worked in electronic studios in Poland and abroad, conducted multimedia and educational projects, especially as a founder-member of the group House of World Rhythms, and in 1990 co-founded Brevis, the first independent music publishers in post-communist Poland. From 1989 to 1992 she was artistic director of the Poznań Spring festival of contemporary music. She is the recipient of many national and international prizes.

Her compositional interests are wide-ranging: in addition to her concert music, she has created a number of performance-art pieces and worked in theatre and radio (the luminous *Cascando* after Beckett brings a number of these threads together). Her music is impressionistic, pulsating and unpredictable in its expression: background frequently becomes foreground; dance and folk materials merge into oscillating groups of notes; underlying pentatonism or diatonism in her music is distorted, for example by glissandos and oboe multiphonics in *Pleonazm* (1987); and minimalist repeated phrases arrive at unexpected junctures, particularly in *Mała symfonia atroficzna* ('Little Atrophic Symphony', 1988).

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ADRIAN THOMAS

Zieliński, Jarosław (*b* Lubocza Królewska, 31 March 1847; *d* Santa Barbara, CA, 25 July 1922). Polish pianist and composer. He graduated from secondary school in Lemberg, having studied music under F. Guniewicz and Mikuli while still at school. He continued his studies in Berlin and Vienna with Schulhoff and Frey, and in Milan with Ceruti. In Vienna he also graduated from the Theresianum Imperial Military Institute. After the failure of the January uprising he left in 1864 for the USA, where he settled permanently and fought in the Civil War; he left the army in 1865 and started giving concerts. In 1869 he went to live in Michigan, first at Grand Rapids, later in Detroit, and in 1878 became director of the music department at Fairmount College, Tennessee. From 1888 to 1910 he lived in Buffalo, giving frequent concert performances in different states of the USA. He organized

a music department at the University of Bailey Springs, Alabama, in 1893, and in 1894 became head of the conservatory in Olean. In 1910 he moved from Buffalo to Los Angeles, where he founded a piano school. Zieliński composed a number of piano miniatures; he also made transcriptions and wrote songs.

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JERZY MORAWSKI

Zieritz, Grete von (*b* Vienna, 10 March 1899). Austrian composer and pianist. She studied at the Graz music school (1912–17) with Hugo Kroemer (piano) and Mojsisovics (composition). In 1917 she moved to Berlin and continued her studies with Martin Krause (piano) and Rudolf Maria Breithaupt. From 1919 she taught at the Stern Conservatory. She began to attract notice as a composer in 1921 with the first performance of her Japanese songs for soprano and piano. In 1926 she went to the Berlin Hochschule für Musik to continue her composition studies with Schreker, and it was through him that she forged a strongly individual style. In 1928 she was awarded the Mendelssohn Prize for composition as well as the Schubert Grant from the Columbia Phonograph Company. She was the first woman to receive the title of honorary professor from the Austrian president (1958); later honours included the Austrian Ehrenkreuz für Wissenschaft und Kunst (1978) and the Verdienstkreuz am Bande der Bundesrepublik Deutschland (1979). Zieritz toured extensively in Germany and other countries, often performing her own works. In 1988 her *Zigeunerkonzert* was played to celebrate her 89th birthday in a concert given by the Moscow PO. As a composer she was most at home in chamber works, many of which feature wind instruments, but she also wrote a substantial number of orchestral, choral and solo vocal pieces. She never abandoned tonality. Many of her musical ideas had their genesis in visual images and pictures, and her writing is distinguished by vivid tone painting and clarity of form.

WORKS
(*selective list*)

Orch: Kleine Abendmusik, str, 1916; Triple Fugue, str, 1926; Bilder vom Jahrmarkt, fl, orch, 1937; Triple Conc., fl, cl, bn, orch, 1950; Le violon de la mort (Danses macabres), vn, pf, orch, 1956–7; Conc., 2 tpt, orch, 1975; Org Conc., 1977; Zigeunerkonzert, vn, cimb, orch, 1982

Chbr and solo inst: Str Qt, 1916; 2 Fugues, pf, 1921; Prelude and Fugue, pf, 1921; Bokelberger Suite, fl, pf, 1933; 6 Dämonentänze, pf, 1948; Suite, a fl, pf, 1952; Trio, cl, hn, bn, 1955; Die Jagd, cl, hn, pf, 1957; Musik, cl, pf, 1957; Dance Suite, gui/hpd, cl, bn, perc, 1958; Concertino, cl, hn, bn, str qnt, 1965; Sextet, bn, str qnt, Triptychon, fl + pic + a fl, 1968; Trio, ob, cl, bn, 1971; Le roi a fait battre tambour, ob d'amore, 1973; Cascade, tpt, 1975; Arabeske und Aria, eng hn, pf, 1976; Danza, 3 gui, 1979; Ildico und Attila, vn, 5-str db, 1979; Une humoresque diabolique, db, 1980; Folkloristische Fantasie, vn, pf, 1982; Triptychon, vn, 1984–6; Kassandra-Rufe, 8 solo insts (vn, va, vc, db, cl, E♭cl, b cl, bn), nonet, 1986

Vocal: Vogellieder, S, fl, orch, 1933; 5 Gesänge (F. Nietzsche), 4 solo vv, pf, 1935; 6 Gesänge (S. George), Bar, str qt, 1935; Hymne (Novalis), Bar, orch, 1942; 3 Gesänge (F. Blücher von Wahlstatt), Bar, vc, pf, 1946; Zigeunermusik, S, fl, vn, pf, 1955; Die Zigeunerin Agriffina, S, orch, 1956; Zlatorog, Bar, cl, hn, pf, 1957–9; Berglied, mixed vv, 1962; 7 Gesänge (contemporary black poetry), mixed chorus 8vv, 1966; Japanische Lieder, S, chbr orch, 1972; Lieder zum Mond (C. Lavant), S, ww qt, 1974; 3 Lobgesänge (Pol. poems), Mez, pf, 1979

Principal publishers: Astoria, Ries & Erler

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U. Werk: *Grete von Zieritz* (Berlin, 1989) [incl. discography]
R. Aigner: *Grete von Zieritz: Leben und Werk* (Berlin, 1991)
P. Beate: *Grete von Zieritz und der Schreker-Kreis: die Kunst des unbedingten Ausdrucks* (Wilhelmshaven, 1993)

ROSARIO MARCIANO/R

Zierler, Steffan. *See* ZIRLER, STEPHAN.

Ziernicki, Ignacy (*b* 1752; *d* 1829). Polish organ builder. Active in Kraków and its environs, he seems to have specialized in large structures, building organs for Wawel Cathedral (1785), St Mary (1800) and the Franciscan and Dominican churches. The Dominican church organ perished in the great fire of 1850. The organ built for St Mary was of high quality and served the congregation for more than a century before falling victim to the Romantic trend in organ building. Ziernicki's last, equally prestigious assignment was a reconditioning of the main organ of the Marian sanctuary at Jasna Góra (Częstochowa) started in about 1828 and cut short by his death the following year. For further information see J. Gołos: *Polskie organy i muzyka organowa* (Warsaw, 1972; Eng. trans., 1992, as *The Polish Organ*, i: *The Instrument and its History*).

JERZY GOŁOS

Ziesak, Ruth (*b* Hofheim am Taunus, 9 Feb 1963). German soprano. She studied with Christoph Prégardien at the Musikhochschule in Frankfurt and with Elsa Cavelti. She made her début as Valencienne in *Die lustige Witwe* in Heidelberg in 1988, and then worked at the Deutsche Oper am Rhein (1990–91). Her first international engagement was as Pamina with Solti at the 1991 Salzburg Festival. She later sang the role at La Scala, the Staatsoper in Munich, Dresden's Sächsische Staatsoper and the Vienna Staatsoper. She made her début at the Opéra Bastille in Paris as Susanna in 1993, followed by Sophie in 1998, and first appeared at Covent Garden in 1997 as Ighino (*Palestrina*). Her other roles include Ilia and Sophie. Ziesak is also an accomplished soloist in concert works; she won first prize at the lieder competition at 's-Hertogenbosch, and following her Viennese recital début in 1991 has gained a reputation as a discerning interpreter of lieder. Among her many recordings those of Pamina for Solti, Marzelline for Dohnányi, Aennchen for Janowski, Gretel for Runnicles, the title role of Schumann's *Genoveva* for Harnoncourt and Wolf's *Italienisches Liederbuch* reveal her pure tone and fresh, unaffected style.

ALAN BLYTH

Zieyeva, Malika (*b* Fergana Basin, 1 Feb 1956). Uzbek *dutār* player. From 1970 to 1974 she attended the Fergana College of Art. From 1974 to 1979 she studied the *dutār* with Fakhriddin Sadyqov at the Tashkent State Conservatory, learning many pieces from the traditional classical repertory including well-known *makom* melodies such as *Shafoat*, *Chohorgoh* and *Chully Iroq*. In 1979 she began working with the Uzbek State Radio *naqam* ensemble founded by Yunus Rajabi. During the next two decades many of her performances were recorded for the archives of Uzbek State Radio, and in 1987 she received a Golden Gramophone award from the Melodiya recording

company. Her use of ornamentation in performance has been acclaimed. She was appointed to teach at the Tashkent State Conservatory in 1991 and founded an ensemble of female *dutār* players in 1993, maintaining the tradition of the Fergana area where the *dutār* is especially associated with women.

RAZIA SULTANOVA

Ziffrin, Marilyn J(ane) (*b* Moline, IL, 7 Aug 1926). American composer and musicologist. She studied at the University of Wisconsin, Madison (BM 1948), Columbia University Teachers College (MA 1949) and the University of Chicago. Her composition instructors included Karl Ahrendt and Alexander Tcherepnin. After teaching in the public schools, she joined the music department at Northeastern Illinois University (1961–6) and later taught at New England College (1967–82). She has also taught composition privately at St. Paul's School (1972–92). Her many honours include fellowships from the MacDowell Colony and first prize in the Delius Composition Competition (1971) for *Haiku*.

Influenced primarily by the music of Bach, Bartók, Stravinsky, the synagogue and jazz, Ziffrin's style can best be described as postmodern. Expressive and vibrant, her music often includes clear melodic lines juxtaposed against complex rhythmic gestures. Dissonance and quartal harmonies dominate many pieces. Several of her works have been recorded. Her writings include the biography *Carl Ruggles: Composer, Painter, Storyteller* (Urbana-Champaign, IL, 1994).

WORKS
(*selective list*)

Film score: White Lies, 1984

Orch: Waltz, rev. 1957; Ov., band, 1958; Small Suite, str, 1963, rev. 1975; Piece, 1976–77; Colors, rev. 1979; Salute to Lexington, ov., band, 1985; Sym. 'Letters', 1v, orch, 1988; Movie Music, suite, 1993; Cl Conc., 1994–5; Strings, str, 1996

Vocal: Jewish Prayer, SATB, 1950; Death of Moses (cant.), SATB, 1954, rev. 1983; 3 Songs (M. Brand, C. Hill), Mez, pf, 1957; Prayer, SATB, 1966; Haiku (K. Martin), song cycle, S, va, hpd, 1971; Trio, S, xyl, tuba, 1973–4; Chorus from Alcestis (Euripedes), 1990; 3 Songs of the Trobairitz, S, pf, 1991; Choruses from the Greeks, SATB, 1992; New England Epitaphs, SATB, 1994; Clichés, SATB, 1997; Encore no.2, 2vv, pf, 1997; For Love of Cynthia (Propertius), song cycle, Bar, accdn/(vn, hn, pf), 1997; 2 Songs, S, va, pf, 1998

Chbr: The Little Prince, suite, cl, bn, 1953; Make a Joyful Noise, rec qnt, 1966; In the Beginning, perc ens, 1968; XIII, ens, 1969; Str Qt no.1, 1970; Movts, cl, perc, 1972; Sonata, vc, org, 1973; Pf Trio, 1975; Qnt, ob, str qt, 1976; Conc., va, ww qnt, 1977–8; Sono, vc, pf, 1980; Yankee Hooray, pf 4 hands, 1984; Duo, 2 a rec, 1985; Conversations, db, hpd, 1986; Tributum, cl, va, db, 1992; Fantasy, 2 pf, 1995; Flute Fun, 2 fl, 1995; Trio, cl, bn, pf, 1995; The Encore, 2 pf, 1996; Lines and Spaces, brass qnt, 1996; Str Qt no.2, 1999; Concertino, str qt, fl, ob, bn, pf, 1999

Solo inst: Theme and Variations, pf, 1949; Pf Suite, 1955; Toccata and Fugue, org, 1956; Rhapsody, gui, 1958; 4 Pieces, tuba, 1973; Fantasia, bn, 1986; Incantation and Dance, gui, 1989–90; 3 Movts, gui, 1989; Themes and Variations 'In Memoriam', org, 1989–90; Obsolo, ob, 1994; Recurrences, pf, 1998

Principal publishers: Editions Orphee, Frank E. Warren

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MALINDA BRITTON SCHANTZ

Zigeunertanz (Ger.: 'gypsy dance'). A dance imitating GYPSY MUSIC. Several examples survive among colourful popular pieces by German composers, including Hans Neusidler's 'Der Zeuner tantz' (*Ein newes Lautenbüchlein*, 1540) and Wolff Heckel's 'Der Züner tantz' (*Lautten Buch*, 2/1562); both of these have an appended triple-time after-dance ('Hupff auff' or 'Proportz'). Neusidler's dance is characterized by a florid, improvisatory melody to be played in high positions on the top string of the lute, accompanied by a simple bass line played on the unstopped lower three courses, suggesting an imitation of the fiddle and bagpipe combination typical of Hungarian Gypsy dance music (*see* HUNGARY, §II, 3).

□

Ziino, Agostino (*b* Palermo, 24 Dec 1937). Italian musicologist, son of OTTAVIO ZIINO. After studying with Aurelió Roncaglia and Luigi Ronga at Rome University and graduating in 1962, he taught history of music at Perugia Conservatory (1962–3). Subsequently he studied musicology at Freiburg University with Reinhold Hammerstein, at the Pontificio Istituto di Musica Sacra in Rome with Eugène Cardine and Higini Anglès and at the Scuola di Paleografia e Filologia Musicale in Cremona with Raffaello Monterosso and Federico Mompellio. He taught music history at Cremona, (1967–71), and later at the universities of Messina, Siena (1979–81), Naples (1981–95) and at the Tor Vergata University, Rome, in 1995. He was visiting professor at UCLA during 1986 and has also lectured at Certaldo.

His principal research interests are medieval Italian and French music, with particular reference to the *lauda* and the Ars Nova. He has identified a number of important manuscript sources, including the Turin manuscript T.III.2 at the Bibliotecà Nazionale Universitaria, and has also worked on subjects from later periods, such as Lorenzo il Magnifico, Palestrina and Tasso, Pietro della Valle, Francesco Lambardi, Stradella and the Roman Baroque cantata, the 18th-century *festa teatrale* in Naples, and 19th-century figures Luigi Romanelli, Giovanni Agostino Perotti and Wagner.

Ziino worked for the journal *Nuova rivista musicale italiana* (1967–9) and in 1972 joined the editorial board of *Studi musicali*. He was chairman of the Società Italiana di Musicologia, 1988–94. He is an active member of the Accademia Nazionale di S Cecilia in Rome and their representative on the UNESCO cultural committee. In 2000 he received the A. Feltrinelli Award from the Accademia Nazionale dei Lincei.

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'"Magister Antonius dictus Zacharias de Teramo": alcune date e molte ipotesi', *RIM*, xiv (1979), 311–48
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'La ballata in musica dalla frottola al madrigale: campioni per una ricerca', *La letteratura, la rappresentazione, la musica al tempo di Giorgione: Castelfranco Veneto and Asolo 1978*, ed. M. Muraro (Rome, 1987), 259–72
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'La laude musicale del Due-Trecento: nuove fonti scritte e tradizione orale', *Miscellanea di studi in onore di Aurelio Roncaglia* (Modena, 1989), 1465–502
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TERESA M. GIALDRONI

Ziino, Ottavio (*b* Palermo, 11 Nov 1909; *d* Rome, 1 Feb 1995). Italian composer, conductor and teacher. He was director of the conservatories of Palermo, Naples and Rome, and a member of the Accademia di S Cecilia. He was also director of two important musical institutions from the time of their foundation: the Teatro Lirico Sperimentale in Spoleto and the Orchestra Sinfonica Siciliana, with which he produced interesting series of concerts, of which the Giornate di Musica Contemporanea deserve special mention. In writing his *Ricordi di un musicista* (Palermo, 1994) at the end of his busy career, Ziino declared that compared with other aspects of his multiple artistic personality, he considered composition to be his main musical activity. A pupil of Antonio Savasta, an exceptional teacher who instilled in him a love of counterpoint, Ziino completed his studies under Pizzetti (composition) and Bernardino Molinari (conducting). He was an active, highly competent conductor, with a repertory which ranged from orchestral music of every period and style to opera; this repertory allowed him to assimilate contemporary idioms, which he did with discernment, never merely copying famous models. A prolific composer, his melodic style – while based on Sicilian folksong – avoids the explicit quotation of folk material; his pieces show a contrast between lively, rhythmic movements and spare-textured calm adagios. Among his most important works are the *Hymni cristiani in diem* and the series of solo concertos, which develop single-movement form and allow the thematic material to be circulated internally while avoiding the schematic nature of many cyclical forms.

WORKS
(*selective list*)

Orch: Poema eroico, 1931; Sinfonia in un tempo, 1933; Adagio e fuga, str, pf, org, 1935; Sinfonia in tre tempi, 1939; Sinfonia all'italiana, 1942; Rapsodia, 1945; Sinfonia in quattro tempi, 1946; Sym. no.2 'Melbourne', 1955; Piccola sinfonia concertante, 1958; Ouverture giocosa, 1960; Tema, 7 variazioni e fuga, 1966; Evocazioni, fl, orch, 1970; Preludio, adagio e finale, 1971; 3 pezzi sacri, 1974; Pf Conc., 1976; 2 studi, 1976; Adagio, str, 1978; Vn Conc., 1981; Ob Conc., 1983; Vc Conc., 1985; Str Conc., 1987; Va Conc., Palermo, 3 May 1987; Conc., org, str, perc, Lecce, 19 Sept 1992

Vocal: Hymni cristiani in diem (cant.), S, Bar, chorus, orch, 1957; 3 liriche su poesie di Quasimodo, S, orch, 1973

Chbr and solo inst: Sarabanda e allegro, vn, pf, 1930; Pf Qnt, 1931; Sonata no.1, vn, pf, 1931; Str Qt, 1931; Sonata, vc, pf, 1946; Sonata no.2, vn, pf, 1950; Str Qt, 1958; Preludio evocativo, pf, 1960; Trio, vn, vc, pf, 1960; Adagio e allegro, 2 fl, pf, 1987; Tema e variazioni, pf, 1988; Arioso e burlesca, vn, pf, Gorizia, Sept 1990

ROBERTO PAGANO

Zikr. *See* DHIKR.

Zilberstein, Lilya (*b* Moscow, 19 April 1965). Russian pianist. She studied with Ada Traub at the Gnesin Special Music School from 1971 to 1983, and then with Alexander Satz at the Gnesin Institute from 1983 to 1990. Her first prize in the Busoni Competition in 1987 led to a German début in 1988 in Munich and to an exclusive recording contract with Deutsche Grammophon. She has subsequently given concerts throughout Europe as well as in New York and Tokyo, and has performed Rachmaninoff's second and third concertos with the Berlin PO under Claudio Abbado. Her many recordings, which include works by Brahms, Debussy and Ravel as well as the Russian Romantic repertory, show great technical command and musicality.

DAVID FANNING

Zilcher, Hermann (Karl Josef) (*b* Frankfurt, 18 Aug 1881; *d* Würzburg, 1 Jan 1948). German composer, pianist and conductor. Born into a family of musicians, he studied at the Hoch Conservatory in his home town and then embarked on a career as a pianist. In 1908 he joined the staff of the Munich Academy of Music, and from 1920 to 1944 he was principal of the Würzburg Conservatory, where he also conducted and played a large part in the Mozart festivals founded in 1922. As a composer he represented a current of south German traditionalism that was heavily dependent on Schumann and Brahms and sometimes inclined to a popular style. Zilcher employed Impressionist harmonies on occasion, and he also drew on Baroque music and on folksong. His large output (about 100 works were published) is not always strikingly individual, but his music gives an impression of vivid inventiveness, with convincing contrapuntal thematic development.

WORKS
(*selective list*)

Ops: Fitzebutze (R. Dehmel), perf. 1903; Dr Eisenbart (O. Falckenberg), perf. 1922

Orch: 5 syms., opp.1, 17, 27, 84, 112; 5 suites, opp.4, 54b, 71, 73a, 76; 3 vn concs., opp.9, 11, 92; 2 pf concs., opp.20, 102; Accdn Conc., op.114

Chbr: Sonata, op.16, vn, pf; Sym., op.30, 2 pf; Pf Qnt, op.42; 2 pf trios, opp.56, 90; Str Qt, op.104

Many songs incl. Dehmel-Zyklus, op.25, Deutsches Volkslied-Spiel, op.32

Orats, choruses incl. Reinhart, op.2, Liebesmesse, op.27

Principal publisher: Breitkopf & Härtel

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T. Hlouschek: *Hermann Zilcher* (Jena, 1952) [incl. list of works]

KLAUS KIRCHBERG

Zildjian. Turkish and American family of cymbal makers comprising the Avedis Zildjian Co. of Norwell, Massachusetts, and K. Zildjian of Istanbul. The family traces its lineage back to the Constantinople alchemist Avedis Zildjian, who in 1623 discovered a process for treating alloys. He applied this process to the making of cymbals, an already flourishing craft in Turkey. The details of his secret were closely guarded and have been passed down through the family. For three centuries, with the exception of the short period of political exile of Aram Zildjian, Zildjian cymbals have continued to be manufactured in Turkey (see fig.1; see also CYMBALS, fig.1).

In 1928 Aram, rehabilitated in Constantinople, contemplated retirement, and (being childless) passed the family secret to his nephew Avedis (*b* Dec 1889; *d* 8 Feb 1979) who lived in the USA. In 1929 Avedis established a foundry in North Quincy, later moving to Norwell. Soon after World War II, Avedis initiated his sons Armand (*b* 18 Feb 1921) and Robert into the craft; they continued the tradition in the Norwell factory until December 1981, when Armand became the Norwell company's president (retaining the trade names A. Zildjian and K. Zildjian). The firm passed to Armand's daughter Craigie in 1996. Robert established a new company, Sabian Ltd, in Meductic, New Brunswick, Canada, for the manufacture of Sabian cymbals. Zildjian and Sabian Ltd are now great competitors in the lucrative cymbal industry.

The brilliant and unique 'Zildjian sound' continues to be heard in the world's greatest orchestras and dance bands and wherever cymbals are used. The metallurgical formula of Zildjian cymbals is known to be 80% copper and about 20% tin with the addition of a small amount of silver. The methods of casting, rolling, tempering and hammering are also no secret. What is not known, however, is the ingenious method of treating alloys in the cymbal casting process that was discovered in 1623. Zildjian now make cymbals of all types, two octaves of crotales, hand hammered gongs and a wide range of mallets.

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JAMES BLADES/JAMES HOLLAND



Modern cymbal making (shaping and skimming) at the Zildjian factory

Ziliani, Alessandro (*b* Bussetto, 3 June 1906; *d* Milan, 18 Feb 1977). Italian tenor. He studied with Alfredo Cechi in Milan and in 1928 made his début there at the Dal Verme in *Madama Butterfly*. At Rome he sang in the première of Wolf-Ferrari's *La vedova scaltra* (1931) and Mascagni's *Pinotta* (1932). In that year he also made his début at La Scala, where he continued to appear until 1946. His roles there included Dmitry in *Boris Godunov*, Enzo in *La Gioconda* and Des Grieux in *Manon Lescaut*, in which he was widely considered to be the best of his generation. He made guest appearances at San Francisco in 1938 and travelled extensively in Europe. When Busoni's *Turandot* had its Italian première in 1940 he sang the role of Calaf. He also appeared with Maria Callas in the revival of Rossini's *Armida* at the Florence Festival of 1952. In later years he turned to operetta, films and concert work; he then established himself as an agent, promoting, among others, the career of Luciano Pavarotti. His recordings include the part of Alfredo in the first electrical recording of *La traviata* and display a resonant lyric voice and pleasing style.

J.B. STEANE

Zillig, Winfried (Petrus Ignatius) (*b* Würzburg, 1 April 1905; *d* Hamburg, 18 Dec 1963). German composer and conductor. He studied with Schoenberg from 1925 to 1928, first privately in Vienna, then as a student at the Preussische Akademie der Künste in Berlin. He was an assistant of Kleiber's at the Berlin Staatsoper (1927–8). He worked as a solo coach and conductor at the Staatstheater in Oldenburg (1928–32). There he helped mount one of the first performances of Berg's *Wozzeck* outside a major opera house. Zillig held the post of conductor in Düsseldorf from 1932 to 1937 and in Essen from 1937 to 1940. He was then the principal musical director of the Reichsgautheater in occupied Poznań (1940–43). From 1947 to 1951 Zillig conducted at the Hessische Radio in Frankfurt, and from 1959 until his death he led the music division of NDR. As conductor and lecturer, he energetically promoted the music of Mahler, Schreker, Reger and Schoenberg, and was responsible for the first European performances of many works. Some of his radio programmes served as the basis for his survey of 20th-century music *Variationen über neue Musik*.

Together with Webern, Berg and Eisler, Zillig was one of Schoenberg's first students to employ 12-note techniques. He came to view 12-note harmony as a more general form of traditional tonality. His musical style has often been characterized as a synthesis of Schoenbergian and Stravinskian styles. Inspired by Schoenberg's Suite op.29, Zillig often divided his note row into diatonic units, such as four triads. He also favoured chords frequently associated with contemporary French music, such as tertian harmonies, major-minor triads, and the *Petrushka* chord. His 12-note music often suggested tonal centres. Rhythms in his compositions tended to be more pointed, less fluid than Schoenberg's. Zillig's dodecaphonic/neo-classical amalgam remained remarkably consistent over his lifetime.

Zillig exaggeratedly claimed, after 1945, that his music was banned by the National Socialist cultural authorities. However, many of his post-1933 compositions had their premières in Nazi Germany. With the success of his film score for *Der Schimmelreiter* (1933), Zillig received many commissions for film music and other incidental music, including for the Reichsfestspiele at Heidelberg. In 1936 his *Romantische Sinfonie in C* was commissioned and performed by the Reichssinfonieorchester of the Nationalsozialistische Kulturgemeinde. An opera, *Das Opfer* (1937), a heroic tale of self-sacrifice set at the South Pole, fared less well, principally because of its quirky libretto and demanding chorus parts. The folkloric *Die Windsbraut* (1941) enjoyed a successful première in Leipzig. At the war's end Zillig was at work on an opera based on *Troilus and Cressida*, which he hoped would be 'worthy of the heroism' of his times. He also composed about 150 songs during this period. In his last years he completed Schoenberg's oratorio *Die Jakobsleiter*, on the basis of Schoenberg's sketches, and prepared the vocal score of the same composer's opera *Moses und Aron*. As a composer his reputation increased with the publication of most of his compositions in the late 1950s. By then, the difficulties of his works were easily comprehended and his music was valued for its Romantic sound, rhythmic verve and orchestral imagination.

WORKS

DRAMATIC

Rosse (op, R. Billinger), 1932; Gaukelei, ballet, 1935; Das Opfer (op, R. Goering), 1937; Die Windsbraut (op, Billinger), 1940; Troilus und Cressida (op, Zillig, after W. Shakespeare), 1949, rev. 1963; Musik zu einem abstrakten Film, 15 insts, 1954; Bauernpassion (TV op, Billinger), 1955; Die Verlobung in St Domingo (radio op, after H. von Kleist), 1956; Das Verlöbnis (op, Billinger), 1962

Many film scores (incl. Panamericana, 1958–62) and other incid music for stage and radio from 1933

INSTRUMENTAL

Orch: Choralkonzert, 1924; Ov., 1928; Vorspiel zu Strindbergs Traumspiel, chbr orch, 1929; Konzert für Orchester in einem Satz, 1930; Conc., vc, wind orch, 1932–52; Schwarze-Jäger-Suite, winds, hp, 1934; Romantische Sinfonie in C, 1936; Tanzsymphonie, 1938; Lustspielsuite, chbr orch, 1939 [arr. of chbr work]; Fantasia irica, hp, str, 1953; Vn Conc., 1955; Fantasia, Passacaglia and Fugue on the Meistersinger Chorale, 1963

Chbr: Scherzo, vc, pf, 1925; Str Qt no.1, 1927; Serenade no.1, 8 brass, 1927–8; Serenade no.2, 9 insts, 1929; Serenade no.3, pf, 1931; Lustspielsuite, wind qnt, 1938; Tema con variazioni, str qt, 1941; Str Qt no.2, 1944; Serenade no.4, 15 insts, 1952; Sonata, vc, 1958

VOCAL

Der Einsiedler (J. Eichendorff), chorus, orch, 1923–4; Komm in den totgesagten park und schau (S. George), S/T, chbr orch; 5 Lieder (G. Trakl), A, chbr orch, 1924–5, rev. 1954; Chorfantasie über ein Fragment von Hölderlin, 1931; 3 kleine Lieder (George, C. Baudelaire), high v, pf, 1932; 5 Lieder (George: *Das Jahr der Seele*), S, pf, 1936; 10 Lieder (J.W. von Goethe), S/T, pf, 1941; 6 Lieder (Goethe), S, orch, *c*1941; Vergessene Weisen (P. Verlaine, George), S, pf/orch, 1940, arr. orch, 1954; Lieder des Herbstes (R.M. Rilke), low v, pf, 1940; Chorsinfonie 'Troilus und Cressida', 1949 [from op]; Nachtwache (Billinger), Bar, pf; Nun die Schatten dunkeln (E. Geibel), high v, pf, 1942; Italienisches Liederbuch (Zillig), high v, pf, 1942; 4 Sonette (Goethe), S/T, pf, 1943; 12 Liebeslieder (Goethe), high v, pf, 1944; 8 Lieder (G. D'Annunzio, Zillig), low v, pf, 1944, arr. orch, 1962; 7 Sonette (Eichendorff), high v, pf, 1945, arr. orch, 1951; 6 Lieder (Goethe), high v, orch, 1951; 6 Lieder (Rilke), A, pf; Lieder des Abschieds (Rilke), low v, pf, 1951; 4 Chöre (B. Brecht), 1957–8; Salve regina, chorus, 1963; Du kannst nicht treu sein, orat

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GREGORY S. DUBINSKY

Ziloti [Siloti], **Aleksandr Il'yich** (*b* nr Kharkiv, 27 Sept/9 Oct 1863; *d* New York, 8 Dec 1945). Ukrainian pianist and conductor. He studied the piano at the Moscow Conservatory with Zverev from 1871 and with Nikolay Rubinstein, Taneyev, Tchaikovsky and Hubert from 1875, graduating with a gold medal in 1881. He worked with Liszt in Weimar (1883–6), co-founded the Liszt-Verein in Leipzig, and made his professional début there in 1883. Returning in 1887, he taught at the Moscow Conservatory, where his students included Goldenweiser, Maksimov and his cousin Rachmaninoff. In this period he began work as editor for Tchaikovsky, particularly on the first and second piano concertos. He left the conservatory in May 1891 and from 1892 to 1900 lived and toured in western Europe. He also toured New York, Boston, Cincinnati and Chicago in 1898. From 1901 to 1903 Ziloti directed the Moscow PO; from 1903 to 1917 he organized, financed and conducted the influential Ziloti Concerts in St Petersburg, where he presented Auer, Casals, Chaliapin, Enescu, Hofmann, Landowska, Mengelberg, Mottl, Nikisch, Schoenberg and Weingartner, and local and world premières of works by Debussy, Elgar, Glazunov, Prokofiev, Rachmaninoff, Rimsky-Korsakov, Skryabin, Sibelius, Stravinsky and others. Diaghilev first heard Stravinsky at a Ziloti Concert. In 1918 Ziloti was appointed intendant of the Mariinskiy Theatre, but late the following year fled Soviet Russia for England and finally settled in New York in 1921. From 1925 to 1942 he taught at the Juilliard School of Music, where he became a venerated figure and occasionally gave recitals of Liszt's music. His private students included Marc Blitzstein and Eugene Istomin. He wrote over 200 piano arrangements and transcriptions and made orchestral editions of Bach, Beethoven, Liszt, Tchaikovsky and Vivaldi. Ziloti also made eight piano rolls and published reminiscences of Liszt, *Moi vospominaniya o F. Liste* (St Petersburg, 1911; Eng. trans., 1913/*R*).

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CHARLES BARBER

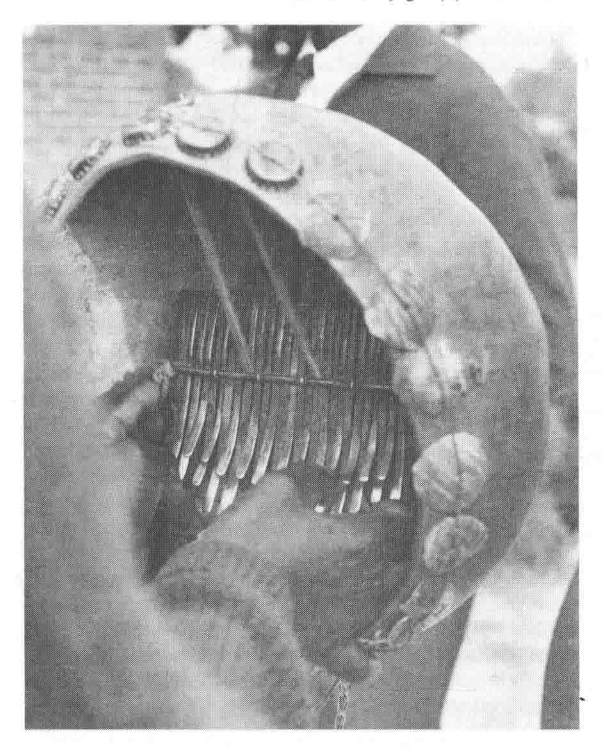
Zimbabwe, Republic of. Country in southern Africa. It has an area of 390,759 km². The most vibrant forms of contemporary Zimbabwean music draw on indigenous traditions of the Shona, Ndebele and various minority linguistic groups; syncretic genres that emerged during the colonial period; music of Christian churches; and a variety of urban popular styles. European classical music has a relatively small presence, mainly among the white élite and the post-independence black élite. Chishona (Shona) is the mother tongue for approximately 71% and Sindebele (Ndebele) for 16% of a population of 12·39 million (2000 estimate). Many people also speak English, the former colonial language and now an official language. Europeans and Asians, the two largest foreign groups, comprise no more than 2% of the population. The majority of Zimbabweans live as agriculturalists/herders and farm labourers in rural areas, and 20% of the population live in Harare and Bulawayo, Zimbabwe's two largest cities. For the black working class, there is much movement between urban townships and rural homesteads; both indigenous music styles and urban popular traditions are performed in the townships and countryside. There is a major collection of audio and video recordings of indigenous and urban popular music and dance in the National Archives of Zimbabwe in Harare.

1. Historical background. 2. Indigenous traditions. 3. Modern developments: (i) Colonial syncretic styles (ii) Urban popular music.

1. HISTORICAL BACKGROUND. Before the 19th century the region of Zimbabwe was inhabited by a number of local chieftaincies and kingdoms. Linguistic groups, including Zezuru, Korekore, Karanga, Ndau and Manyika, became known collectively as 'the Shona' during the colonial period. The Ndebele fled Zululand in South Africa in the early 19th century, taking over what is now south-western Zimbabwe near Bulawayo.

A variety of mission groups accompanied colonial occupation (1890–1980). Christianity has been widely accepted and adapted in myriad ways to indigenous religious beliefs. Shona religion, which remains central for many people, maintains relationships with family and lineage ancestors through spirit possession within special ceremonies. These ceremonies remain primary sites for indigenous musical performance along with *guva* (grave) ceremonies held a year after death, and at weddings, funerals, agricultural tasks such as grinding and threshing, and also at informal beer parties and *jit* dancing in rural areas and beerhall performances in the cities. Municipal governments and social organizations have held festivals for indigenous performers since the 1960s. Professional dance troupes also perform indigenous dance at tourist locations.

2. INDIGENOUS TRADITIONS. *Hosho* (gourd rattles) and a variety of *ngoma* (drums) are the most common indigenous instruments among the Shona and Ndebele. Short single-headed drums played with sticks as well as taller, 1.2 metre high single-headed drums played in pairs with hands are used for a variety of dance genres; the heads are attached with pegs and tuned with the application of heat to the drumhead. The Shona are well known for their performance of several regional types of LAMELLOPHONES, including the Zezuru *mbira* from the Harare area, the *hera* and *matepe* of Korekoreland in the north, the *njari* (fig.1), originally associated with south-central Zimbabwe, and the *karimba*. Each of these



1. *Njari (lamellophone) of the Shona people*

instruments has its own distinctive key arrangement, number of keys and tunings. Whereas the *hera* and *matepe* have remained largely localized in the north, the *njari* was widely diffused in the first half of the 20th century, later replaced by the 22 key Zezuru *mbira* as the most popular Shona lamellophone after the 1960s. The term *mbira* is sometimes used generically to refer to lamellophones; in such contexts the Zezuru *mbira* is distinguished by a variety of names such as *mbira huro* and *mbira dza vadzimu*.

Ngororombe panpipes are performed in large ensembles with drums, *hosho* and leg rattles in north-eastern Zimbabwe, usually in pairs with two and three tubes played in interlocking fashion. Several *chipendani* (fig.2) and *mukube* (mouth bows) are performed for informal entertainment. Less commonly, animal-horn trumpets are used as drones. Popularized by Kwanongoma Music College in Bulawayo since the 1960s, the marimba is now played throughout Zimbabwe. Most Zimbabwean genres involve solo or group singing.

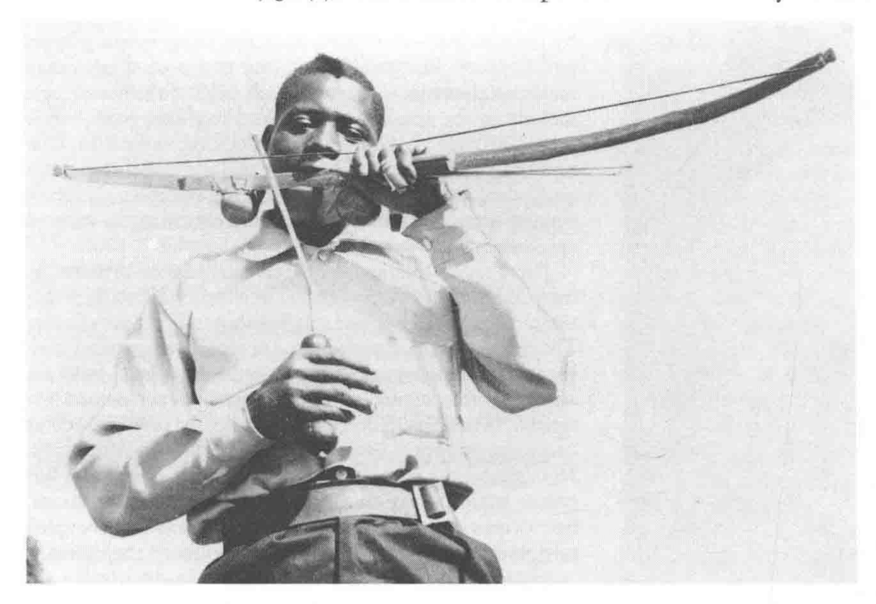
Shona music is organized in cycles. *Mbira* and *matepe* pieces are based on cycles of four phrases of 12 fast pulses each (12/8); particularly common in *ngororombe*, *karimba* and a good deal of dance-drumming and choral vocal music are cycles comprising two 12/8 phrases. Dance-drumming genres may also have cycles of 16 (8/8) and 18 (9/8) pulses. The music is usually heptatonic with descending melodies. Responsorial singing and the interlocking or hocketing of many rhythmic and melodic parts at different structural levels are standard practice. Dense overlapping textures are favoured. Like much African music, instrumental and vocal parts may be categorized according to their ground and elaboration functions. *Hosho*, supporting drums, and the basic *kushaura mbira* part supply the foundational structures for elaboration by singers, lead drummers, accompanying *mbira* players and dancers. In choral music one group of singers may maintain the basic ostinato, which might be either a single melody or the resultant of call-and-response parts, while others provide overlapping, interlocking variations. Distinctive Shona vocal techniques include yodelling and a good deal of improvised singing on vocables; Ndebele singing often resembles slower Zulu choral styles with an emphasis on the outer voices.

There is a plethora of regional dance-drumming, instrumental and vocal genres. In Mashonaland these are often categorized by their relationship to spirit possession. The *mbira* and *matepe* genres are closely associated with spirit possession ceremonies that take place indoors, although this music is also frequently performed for secular occasions. *Karimba* are typically used in secular contexts, and *njari* have both ritual and non-ritual uses. *Ngororombe* is not associated with spirit possession but rather with recreational outdoor activities at weddings, beer drinks and *guvas*; *guva* ceremonies may involve spirit possession inside and other activities outside the house.

Among the dance-drumming genres in the north-east, *dhinhe* and *dandanda* are almost completely restricted to spirit possession ceremonies inside the house. Performed with call-and-response singing, *hosho* and two short drums, *dandanda* songs are typically two-phrase ostinato in 12/8 patterns. Like *mbira* dance music, *dandanda* is performed collectively. Dancers enter individually at will and move in their own personal styles. In the same region, the *jerusarema* dance is strictly associated with outdoor recreational activities. Performed with two tall *ngoma* (drums), *hosho*, woodblocks and vocals, *jerusarema* is a playful dance comprising active and resting sections of two 4/4 sections each. In the active sections, the male dancers clap interlocked patterns with woodblocks as a base for the drummer's varied repertory of formulaic patterns; in the resting sections the male dancers are silent and the drummer plays a simple holding pattern. The men sing vocables and yodel throughout both sections. The main dancing by individuals, couples or groups of women during the active section involves a series of standardized moves, playful choreography and mime. Recreational dance-drumming genres, such as *shangara* from central Zimbabwe and *mbukumba* from further south, emphasize intricate rhythmic footwork. *Muchongoyo*, associated with the Ndau people of south-eastern Zimbabwe, is a militaristic dance style modelled on certain Nguni dances of South Africa and requires great choreographic precision. *Isitchikitcha* was originally a dance associated with spirit possession among the Ndebele, but more recently it is sometimes performed as a recreational dance.

3. Modern developments.

(i) Colonial syncretic styles. Mission and government school singing generated several derivative styles. Adult choirs in urban townships maintained the same style comprising hymns, North American spirituals, choir music by black middle-class South African composers, and secular songs from England and the United States (e.g. *Shortin' Bread*) sung with tonal harmonies in precise homophonic arrangements and enunciation of the texts. In contrast, *makwaya* emerged in rural areas and among the urban working class. *Makwaya*, like the term itself, which is an Africanization of 'choir', involved adaptation of school performance practices according to indigenous aesthetics. *Makwaya* singing variably combines triadic



2. *Chipendani (mouth bow) of the Shona people*

harmonies and homophonic singing with call-and-response, overlapping textures, freer variations, harmonies in 4ths and 5ths and indigenous vocal techniques such as yodelling.

Beginning in the 1920s European zithers, harmonicas, accordions and banjos were brought to Zimbabwe from South Africa by returning migrant workers. From the 1940s through the 1960s itinerant acoustic guitarists performed styles ranging from North American country and blues (Jimmie Rodgers was an important model) to a wide variety of local indigenous songs. Both recreational and religious dance-drumming songs were adapted to a two-finger picking style (thumb and index finger), with chords played in standard tunings to accompany the guitarists' singing. *Mbira* pieces were performed with a slide, or bottle-neck, technique on guitars with open tunings. Innovative performers, including Jeremiah Kainga, Josaya Hadebe, George Sibanda, Ngwaru Mapundu and Pamidze Benhura, performed for tips in beerhalls, on streets and at township parties. These performers were sometimes hired to entertain farm workers and miners and were recorded for radio broadcast. In the 1950s and 60s acoustic guitarists superimposed fast 12/8 Shona rhythms onto South African chord progressions (e.g. I–IV–I–V) and *tsaba*, *marabi* and *jive* rhythms in moderate 4/4 time to create the *jit*, or *jiti*, dance genre. *Jit* was then diffused to rural villages where it is still performed with drums, *hosho* and group singing. In the 1970s and 80s *jit* was readapted to guitars by urban electric bands, and it remains one of the most prominent urban popular genres in Zimbabwe.

After World War II various mission groups began to foster an Africanization of church music in contrast to previous policies that discouraged indigenous music-making. Several missionaries who became prominent ethnomusicologists, including A.M. Jones, Robert Kauffman and John Kaemmer, were involved in this effort. Olof Axelsson characterized the resulting acculturated church music as incorporating responsorial singing, descending melodies, adherence to language tones, polyrhythmic structures and the use of parallel 4ths and 5ths as African, with adherence to diatonic scales and tonal harmony with the addition of 3rds as European. In contemporary Zimbabwe, African church performance runs the gamut from standard cosmopolitan repertory and style to the use of music and dance strongly based in indigenous styles, aesthetics and practices.

(ii) Urban popular music. By the mid-1930s a form of urban popular concert music grew out of the school singing tradition in the townships of Harare and Bulawayo. As concert music emerged, the number of performers was reduced from the school choirs, and instrumental accompaniment in the form of a combination of guitar, piano, bass, traps and woodwinds was added, but the focal point was usually a vocal quartet, quintet or sextet. From the late 1940s through the 1960s these groups were closely modelled on the Mills Brothers and the Ink Spots and also similar South African groups such as the Manhattan Brothers. Their concerts involved cosmopolitan popular music, carefully choreographed dance, and skits for well-dressed, middle-class African audiences in township recreation halls. Kenneth Mattaka's Bantu Actors was the prototype, and sometimes training ground, for many of the most prominent groups, such as De Black Evening Follies, the Epworth Theatrical Strutters, the City Quads, the Golden Rhythm Crooners and the Cool Four. Dorothy Masuka, Zimbabwe's first international singing star, was born in Bulawayo. Performing in a style reminiscent of Miriam Makeba, she worked in South Africa with Makeba and the Manhattan Brothers and in Zimbabwe with the Golden Rhythm Crooners in the late 1950s and early 1960s. She lived and performed outside the country from the mid-1960s to 1980.

The origin of many instrumental jazz and dance bands in Zimbabwe may be traced to the Police Band, which supplied instruments and training for members who moonlighted. August Musarurwa, Zimbabwe's most revered jazz saxophone player and composer, left the Police Band in 1947 and formed the Cold Storage Band, later renamed the Bulawayo Sweet Rhythm Band. He recorded his international hit, *Skokiaan* (referring to illicit alcohol), with this group for Gallo of South Africa (GB11 52.T); sheet music with words by Tom Glazer was published by Gallo in 1952. The text refers to 'happy, happy Africa', and this may be the source for the title of

Louis Armstrong's version of the song. Musarurwa's music was known as *tsaba-tsaba*, a southern African derivation of swing in duple metre on simple harmonic vamps (e.g. I–IV–I–V, I–V). Musarurwa and other Zimbabwean jazz bands emphasized the basic melody more and improvisation less than their North American counterparts. Jazz dance bands, including the Harare Hot Shots and the City Slickers, performed for both black and white ballroom dancing, a particularly popular activity among the colonial black middle class.

The acoustic guitar, concert and jazz traditions declined in popularity with the advent of rock-and-roll around 1960. A host of young combos comprising two electric guitars, bass, traps, vocals and occasionally saxophones emerged during the 1960s and 70s. At first their repertories included covers of North American rock and rhythm and blues artists; rumba and cha cha cha diffused to Zimbabwe by Zaïrean bands after the late 1950s, and, in the late 1960s, South African *mbaganga*, an electrified, bass-heavy style of urban jive in duple metre. The liberalization of liquor laws and the opening of African night clubs after 1957 inspired the formation of new bands with professional aspirations. Between 1966 and 1974 groups such as the Harare Mambos, the Springfields with Thomas Mapfuno, Saint Paul's Band, the Zebrons and the Beatsters experimented with adapting indigenous Shona songs to rock rhythms and styles as part of their bid to appeal to new audiences.

A gradual shift from rock-based to indigenous aesthetics and style occurred as this trend progressed. In 1968, M.D. Rhythm Success included indigenous drums and drumming in their guitar-band rendition of a *jit* song in 12/8, and in 1973 they recorded, in indigenous style, a song based on the classical *mbira* piece *Kuzanga* (Gallo GB.3739 and GB.3815). In 1974, Lipopo Jazz, originally a Harare-based Zaïrean rumba band, recorded a song based on the *mbira* piece *Taireva* (GB.3868), as did Thomas Mapfumo with Joshua Hlomayi and the Hallelujah Chicken Run Band, Ngoma Yarira, based on *Karigamombe* (Teal AS 105). For this genre the four-phrase *mbira* cycle is performed with a damped technique by the guitar, bass and sometimes keyboards and with the drummer playing the triplets of the *hosho* part on the highhat. In conjunction with the Liberation War of the 1970s, urban audiences were increasingly receptive to arrangements of indigenous music. A number of electric bands, including Thomas Mapfumo and the Blacks Unlimited, Oliver M'tukudzi, Jonah Sithole and Storm, Jordan Chataika and the Highway Stars, the Green Arrows, among others, were performing indigenous-based music with political lyrics in the late 1970s and early 1980s. Thomas Mapfumo emerged as the foremost national and international exponent of this style in the 1980s and 90s. In the mid-1980s he added *mbira* players to his band and continued to develop his indigenous style of singing. In response to Mapfumo's international success, a new generation of bands emerged in the late 1980s that performed *jit*, *mbira* music and a variety of other indigenous Shona and Ndebele genres, thus maintaining this unique Zimbabwean style alongside other international popular styles.

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THOMAS TURINO

Zimbala (Sp.). *See under* ORGAN STOP (*Zimbel*).

Zimbalist, Efrem (Alexandrovich) (*b* Rostov-na-Donu, 9 April 1890; *d* Reno, NV, 22 Feb 1985). American violinist, composer and teacher of Russian birth. His father, a professional violinist and conductor of the Rostov Opera, taught him for the first few years. In 1901 Zimbalist joined Auer's class at the St Petersburg Conservatory, and received the Gold Medal and the Rubinstein Prize on his graduation in 1907. That year he made his débuts in Berlin (7 November) and London (9 December). He made a memorable appearance at the Leipzig Gewandhaus on 1 January 1910 under Nikisch, playing the Tchaikovsky Concerto. At his American début in Boston on 27 October 1911 Zimbalist introduced Glazunov's Concerto. His success made him decide to settle in the USA. He married twice, in 1914 the singer Alma Gluck with whom he frequently appeared in joint recitals as a violinist and also as an expert accompanist, and in 1943 Mary Louise Curtis Bok, founder of the Curtis Institute, Philadelphia.

In 1928 Zimbalist began to teach at the Curtis Institute, and was director from 1941 to 1968. Among his best-known students were Oscar Shumsky and Norman Carol. He retired from the platform with a farewell concert in

New York on 14 November 1949, but returned in 1952 to give the première of Menotti's Violin Concerto, dedicated to him. He also played the Beethoven Violin Concerto with the Philadelphia Orchestra as late as 1955. He served on the jury of the Tchaikovsky Competition in Moscow in 1962 and 1966.

Zimbalist was usually considered, with Elman and Heifetz, to represent the Auer school at its best. Yet the three were very dissimilar. Less emotional than Elman's and less perfectionist than Heifetz's, Zimbalist's interpretations derived their strength from a searching penetration into the meaning of the music. His quiet temperament led to unhurried tempos; his performances were noble, fine-grained, never extrovert. In general he avoided virtuoso exhibitionism, yet he could play Paganini with flair and was one of the first to use Emile Sauret's intricate cadenza for the Violin Concerto in D.

Like Flesch, he gave a series of five programmes spanning violin music over four centuries, which led to his publishing *Solo Violin Music of the Earliest Period* (Bryn Mawr, 1951). Among his compositions are an opera, *Landara* (1956), a symphonic poem, *Portrait of an Artist* (1945), concertos, chamber music and effective solo violin music (*Carmen Phantasy*, *Sarasateana*, *Coq d'Or Phantasy*). He was also a skilful transcriber.

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BORIS SCHWARZ/R

Zimbel (i) (Ger.). A term found in medieval sources for the CYMBALA.

Zimbel (ii) (Ger.). *See under* ORGAN STOP.

Zimbelstern (Ger.). *See under* ORGAN STOP.

Zimerman, Krystian (*b* Zabrze, 5 Dec 1956). Polish pianist. He studied with Andrzeij Jasinski, first privately and then at the Katowice Conservatory. He gave his first recital at the age of six and in 1975 became the youngest-ever winner of the International Chopin Competition in Warsaw. Feeling the need to expand his horizons, Zimerman worked intensively with Rubinstein, one of his greatest musical heroes, in 1976. In 1980 he curtailed his flourishing career and took a 14-month sabbatical in London. On his return to the concert platform his playing was marked by even greater freshness and vitality, which he attributes to his refusal to give more than 50 or 60 concerts a year. Among the finest pianists of his generation, he has made numerous recordings, including the Lutosławski Concerto (written for him and first performed by him in 1988), the complete Beethoven and Brahms concertos (the latter with Bernstein), much Chopin and an imaginative coupling of Liszt's B minor Sonata with several of his later, prophetic works, including *La notte*. He has also recorded an award-winning disc of the complete Debussy preludes and a disc of the Respighi and Richard Strauss violin sonatas with Kyung-Wha Chung. Fiercely self-critical, Zimerman has long resisted the temptation to record his celebrated readings of Szymanowski's piano music.

BRYCE MORRISON

Zimmer, Ján (*b* Ružomberk, 16 May 1926; *d* Bratislava, 21 Jan 1993). Slovak composer, pianist and teacher. He studied the organ, the piano with Anna Kafendová (from 1941) and composition with Suchoň at the Bratislava Conservatory before continuing his studies in composition under Farkas at the Budapest Music Academy (1948–9) and in Salzburg (1949). From 1945 to 1948 he contributed to Czechoslovak radio and, for the next four years, taught theory and the piano at the Bratislava Conservatory. Thereafter he devoted his time to composition and, exceptionally, to performance as a concert pianist.

His compositional style had its roots in the work of Suchoň, manifested by his emphasis on concise structure (based mostly on Classical or Romantic forms) and in the use of modally extended tonality, with elements of dodecaphony in works of the 1960s. After an early period of compositional constructivism and sober emotionality (as in the Concerto grosso, 1951), he tended towards large, teleologically closed symphonic pieces, mainly as a consequence of political and cultural pressure. This change involved building upon contrast between meditative sections and exalted, extravagant gradations. While the chamber works of his mature compositional period display intimate expressivity (e.g. *Piesne bez slov* ('Songs without Words'), *Four Madrigals* and *Smaragd*), his symphonic works from the same period show a predilection towards Baroque polyphony, which he convincingly combines with Romantic potency in instances such as the eighth and eleventh symphonies. The music of his opera–oratorio *Oidipus* draws upon Renaissance monody, while *Herakles* combines stimuli from Greek theatre with the poetics of Bertolt Brecht. His pieces and concertos for piano contain a virtuoso and highly idiomatic style of writing.

WORKS
(*selective list*)

Ops: Oidipus (2, prol and epilogue, Zimmer, after Sophocles), op.48, 1963, unstaged, rev. 1919 for Czechoslovak TV; Herakles (op-pantomime, 4, Zimmer), op.70, 1972–82, unstaged, rev. 1987 for Czechoslovak TV; Odlomený čas [The Broken-Off time] (2, epilogue, Zimmer, after L.N. Tolstoy: *Bozheskoye i chelovecheskoye* [The Divine and the Human]), op.76, 1977

Syms. [12]: op.21, 1955; op.26, 1958; op.33, 1959; op.37 (J. Kostra), S, T, chorus, orch, 1959; op.44, 1961; 'Improvisata', op.51, 1965; op.54, 1966; op.68, 1971; op.72, 1973; 'Homage à J. Haydn', op.82, 1979; op.98, 1980; op.107, orch, org, tape, *c*1985

Other orch: Pf Conc. no.1, op.5, 1949; Conc. grosso, op.7, 2 pf, perc, pf, 2 str orch, 1951; Pf Conc. no.2, op.10, 1952; Vn Conc., op.15, 1953; Concertino, op.19, pf, str, 1955; Conc., op.27, org, str, perc, 1957; Pf Conc. no.3, op.29, 1958; Strečno, sym. poem, op.34, 1959; Pf Conc. no.4, op.36, 1960; Pf Conc. no.5 op.50, left hand, 1964; Conc., op.57, 2 pf, orch, 1967; Piesne bez slov [Songs without Words], op.66, str, 1970; Pf Conc. no.6, op.71, 1972; Oslobodenie [Liberation], sym. poem, op.78, 1975; Chbr Conc., op.102, str, portative org, 1983; Pf Conc. no.7, op.106, 1985

Vocal: Jar v údolí [Spring in the Valley] (R. Dilong), op.3, S, pf, 1947; Povstanie [Uprising] (cant., M. Procházka), op.17, male chorus, orch, 1954; Holubica pokoja [The Dove of Peace] (cant., J. Kostra), op.41, solo vv, chorus, orch, 1960; Pamiatke Jiřího Wolkra [In Memory of Jiří Wolker] (J. Wolker), song cycle, op.43, B, pf, 1961; 4 Madrigals (Eng.), op.52, chorus, 1964; 4 Motets (Latin), op.58, chorus, 1967; Smaragd, song cycle, op.64, S, pf, 1969; Letters to Hebrews (3 madrigals), chorus, 1977

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Pf: 7 sonatas: op.4, 1948, op.45, 1961, op.55, 1966, op.69, 1971, op.90, 1978, op.94, 1980, op.113, 1988; Tatry [The High Tatra], Suite no.1, op.11, 1952, arr. orch; 4 sonatas, 2 pf: op.16, 1954, op.35, 1959, op.53, 1965, op.73, 1973; Tatry, suite no.2, op.25, 1956, arr. orch

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VLADIMÍR ZVARA

Zimmerman, Franklin B(ershir) (*b* Wauneta, KA, 20 June 1923). American musicologist. He attended the University of Southern California, where he took the BA in 1949 and the MA in 1952. He earned the BLitt at Oxford in 1956, then returned to USC to complete the doctorate on Purcell in 1958. His teachers have included Ingolf Dahl, Halsey Stevens, Egon Wellesz and Sir Jack Westrup. He began his teaching career at the State University of New York, Potsdam (1958–9). From 1958 to 1964 he taught at USC. He was professor of music and director of the collegium musicum at Dartmouth College, 1964–8, and following a brief period teaching at the University of Kentucky (1968), he became chairman of the music department at the University of Pennsylvania. He retired in 1993.

Zimmerman is noted for his research on English Baroque music, particularly the music of Restoration England and the works of Purcell and Handel. His numerous Purcell studies culminated in a thematic catalogue (1963) arranged by form and performing medium, and a biography (1967) including much material on genealogy and cultural history. He has also edited works by C.F. Abel (*Six Symphonies, opus 1*, The Symphony 1720–1840, ser. E, ii, New York, 1983).

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Henry Purcell (1659–1695): Analytical Essays on his Music (forthcoming)

PAULA MORGAN

Zimmermann, Agnes (Marie Jacobina) (*b* Cologne, 5 July 1847; *d* London, 14 Nov 1925). English pianist and composer of German birth. Her family moved to England when she was a young child. From 1857 to 1864 she attended the RAM, studying the piano with Cipriani Potter and Ernst Pauer, and composition with Charles Steggall and George Macfarren (who later wrote his third piano sonata for her); she won the King's Scholarship in 1860 and again in 1862. She made her professional début in 1863 at the Crystal Palace, where she performed two movements of Beethoven's 'Emperor' Concerto. In 1865 she gave the first of a long-running series of recitals and chamber concerts at the Hanover Square Rooms, continued from 1875 at St James's Hall. Zimmermann was praised for her clarity and control, and was regarded as one of the country's leading pianists. She performed regularly at the Popular Concerts in London and accompanied Joachim (the dedicatee of her first violin sonata), Neruda and Alfredo Piatti; she also made several tours of Germany.

Zimmermann's own compositions are rooted in Classical forms; her piano pieces and chamber music were widely played during her lifetime, though her songs and other vocal works were less highly regarded. She also edited the sonatas of Mozart and Beethoven and the piano works of Schumann.

WORKS

selective list; some MSS at GB-Lam

Chbr: Sonata, vn, pf, d, op.16 (1868); sonata, vc, pf, g, op.17 (1872); suite, vn, vc, pf, d, op.19 (1873); sonata, vn, pf, a, op.21 (1876); sonata, vn, pf, g, op.23 (1897); str qt, E♭; qnt, fl, ob, cl, bn, pf, E♭; pf trio, A; pf qt, c

Pf solo: Bolero, op.2; Barcarolle, op.8; Mazurka, op.11 (1869); Marche, op.13 (1869); Gavotte, op.14 (*c*1870); Presto alla tarantella, op.15 (*c*1869); Gavotte, op.20 (*c*1873); Suite, op.22 (1878); Bourée, op.24 (1883); Sonata, g; others

Vocal: solo songs; duets; partsongs, 4vv; Benediction Service (1901)

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SOPHIE FULLER

Zimmermann, (Johann) Anton (*b* Breitenau [now Široká Niva], nr Bruntál, bap. 27 Dec 1741; *d* Pressburg [now Bratislava], *c*8 Oct 1781). Austrian composer. He probably received his musical education in Silesia; later he was organist at the cathedral in Königgrätz (now Hradec

Králové, Czech Republic). From the early 1770s he was active in Pressburg, where his Singspiel *Narcisse et Pierre* is reported to have been performed in 1772 (as documented by the *Pressburger Zeitung*); in 1773 he composed works for the St Cecilia festivities there. His works were first listed in the Breitkopf thematic catalogues in 1769 and 1772–84; the earliest manuscript sources date from 1770, and printed sources apparently from 1775. Early in 1776 he was appointed Kapellmeister and court composer to Count Joseph Batthyány, the Archbishop (cardinal from 1778) of Hungary. Zimmermann developed the orchestra into an outstanding ensemble of over 20 musicians (including the double bass virtuoso Johannes Sperger), in which wind instruments seem to have been prominent; he conducted from the first violinist's chair and remained the head of the orchestra until his death. The orchestra performed publicly twice a week, with secular works dominating its repertory. From 1780 Zimmermann was also the organist at St Martin's Church.

The widely scattered sources of Zimmermann's works are the subject of current research, and as yet a fully accurate account cannot be given. He wrote many symphonies, mostly in the early and mid-1770s, at least two of which have been confused with Haydn's. The *Sinfonia pastoritia* in G, an early example of a pastoral symphony, is important for its use of Moravian folk music. The double bass concertos are notable for their thematic links between solo and tutti passages. In his string chamber music Zimmermann approached Mozart's musical language and reached a high level of invention and originality. His divertimentos, cassations, nocturnes and partitas are marked by charm, virtuosity and instrumental effects. After Georg Benda, Zimmmermann was one of the first composers of melodrama who was capable of dramatic characterization in music. His church compositions have fugal sections and are richly scored.

Some works attributed to Zimmermann may be spurious, as he has often been confused with like-named contemporaries (see *GerberL*, *GerberNL* and *EitnerQ*). He is almost certainly not the Lieutenant de Zimerman whose chamber sonatas were published in Paris about 1765.

WORKS

principal sources: A-KR, MÖ, Wgm, CZ-Bm, K, Kra, Pnm, D-RH, SWI, H-Bn, KE, I-Fc, SK-BRm, BRnm, Mms, TN, TR

VOCAL

Masses: 6 in C; 3 in D; 1 in A; *c*6, doubtful, also attrib. C.D. von Dittersdorf, J. Haydn, Hofer, I. Holzbauer, K. Loos, Novotny, F.N. Novotny, S. Seiler; 3, spurious, by F.X. Brixi, K. Vogl, M. Haydn

Other sacred: Der sterbende Heiland (orat), doubtful; 6 grads, 1 doubtful, also attrib. T. Gabrielli; 6 offs, 2 doubtful, also attrib. L. Hofmann, G. Huber, Ryba; 2 TeD; 1 ps; 6 motets; 2 Tantum ergo, 1 doubtful, also attrib. Brixi; 3 Veni Sancte Spiritus, 1 doubtful; Pange lingua, doubtful; Vexilla regis; 3 Ave regina; 6 Regina coeli; 6 Salve regina, 1 doubtful, also attrib. Brixi; 7 Litaniae lauretanae, 1 doubtful, also attrib. L. Hofmann; Litaniae lauretanae, spurious, by J.A. Kobrich; 4 arias; 1 chorus

Stage: Narcisse et Pierre (Spl, A. Berger), Pressburg, 1772; Die Wilden (melodrama or incid music, J. Schilson), Pressburg, 13 Dec 1777, lost; Andromeda und Perseus (melodrama, A. Cremery), Vienna, Hofburg, 23 April 1781, arr pf (Vienna, 1781); Zelmor und Ermide (melodrama); Leonardo und Blandine (melodrama, 1), doubtful, arr. pf (Vienna, n.d.)

Other works: Denis Klage auf Tod M. Theresien (cant., Denis), 1v, hpd (Pressburg, *c*1781); Ziehet ein zu diesen Thoren (cant.), vv, orch

INSTRUMENTAL

Syms.: *c*9 in C, ed. Z. Fekete (Vienna and Basle, 1950), 1 also attrib. Haydn; 6 in D; 5 in E♭; 3 in E; 3 in F; 5 in G, incl. Sinfonia pastoritia, 1 ed. in the Symphony 1720–1840, ser. B, xiv (New York, 1985), 1, doubtful, also attrib. G.B. Sammartini; 3 in A; 5 in B♭; 1, F, spurious, by I. Pleyel

Concs. (only solo insts listed): Grand concert, hpd/pf, op.3 (Vienna, 1782); 1 for hpd; 1 for vn; 3 for db, incl. 1 in D, *c*1778, ed. R. Malaric (Vienna and Munich, 1978), 1 in D, *c*1779, 1 in E♭; 1 for bn; 1 for bn, lost, listed in Breitkopf suppl., 1769; 1 for 2 bn; 1 for hp, 1 for ob, both lost

Chbr: 6 quartetti, str, op.3 (Lyons, *c*1775); 6 duetti, hpd, ?vn, op.1 (Lyons, ?1776), lost, listed in Breitkopf suppl., 1776–7; 6 sonate, hpd, vn, op.2 (Lyons, 1777), ed. D. Múdra (Vienna and Munich, 1998); 3 sonate, hpd, vn, op.1 (Vienna, 1779); Quartetto, A♭, 2 vn, vc, hpd (Pressburg, before 1794); 6 sextets, 2 vn, va, 2 hn, bc; 12 qnts, 3 vn, va, vc, ed. J. Mezei (Budapest, 1996); 12 qnts, 2 vn, 2 va, vc; Qnt, A, 2 vn, 2 hn, vc; 12 qnts, fl, 2 vn, va, vc, lost, listed in Traeg catalogue, 1799; Quartetto, 2 vn, va, vc; Quartetto, G, vn, va, vc, hpd; 3 trios, vn, va, vc, 2 ed. D. Múdra (Bratislava, 1996); Duetto, fl, vn, ed. D. Múdra (Bratislava, 1994); 2 duets, hpd, vn; Duetto, hpd, vn; Duetto, vn, bc; Belagerung von Valenciennes, vn, pf (Vienna, n.d.), lost; Sonata, vn, vc, op.4; Sonata, hpd, vn

Other inst: (for ens unless otherwise stated): 5 cassations; 10 divertimentos, 1 lost, listed in Breitkopf suppl., 1782–4; 6 ländler, str, lost, ed. P. Polák in Tance (Bratislava, 1966); 13 minuets; Notturno-quartetto, str; 3 other notturni; 4 partitas; 1 serenata, 2 vn, 2 va, 2 cl, 2 bn, bc; 3 preludes, kbd, 1 doubtful, also attrib. Albrechtsberger; 3 fugues, kbd, 1 doubtful; 7 versets org, 1 in F, doubtful, also attrib. M. Haydn, in F.P. Rigler: Anleitung zum Gesange, und dem Klaviere (Ofen [now Buda], 1798); 12 zingareses, pf, ed. G. Papp in Hungarian Dances 1784–1810 (Budapest, 1986)

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D. Múdra: *Hudobný klasicizmus na Slovensku v dobových dokumentoch* [Classical music in Slovakian documents] (Bratislava, 1996), 58–62

MILAN POŠTOLKA/DARINA MÚDRA

Zimmermann, Bernd Alois (*b* Bliesheim, nr Cologne, 20 March 1918; *d* Grosskönigsdorf [now Pulheim], nr Cologne, 10 Aug 1970). German composer. Remaining independent from the various fashionable schools of the 1950s and 60s, he steadfastly developed and perfected an individual style in which quotations, carefully woven into a colourful atonal fabric, often played an important part. His single opera, *Die Soldaten*, is widely acknowledged as the most important in German since those of Berg.

Zimmermann studied philosophy, German literature and music education before embarking on professional training in music at the universities of Cologne and Bonn, and at Musikhochschulen in Cologne and Berlin. His

studies were temporarily interrupted by military service; he was posted to the Russian front and to occupied France, where he became acquainted with scores of Stravinsky and Milhaud that greatly influenced his subsequent development. In 1942 he resumed his studies, which now included musicology, at the University of Cologne (1943–4) and the Cologne Musikhochschule under Heinrich Lemacher, Paul Mies, Philipp Jarnach and others. His musical pursuits included work with dance orchestras and amateur choruses, as well as compositions and arrangements for broadcast documentaries and radio dramas. After additional study with Wolfgang Fortner and René Leibowitz (1948–50) at the Darmstadt summer courses, he was appointed to a lectureship in musicology at the University of Cologne (1950–52). His earlier experiences with broadcasting bore fruit in his subsequent appointment as director of radio drama, film and stage music at the Cologne Hochschule (from 1957, professor 1962). He was elected president of the German section of the ISCM in 1956. His later years were disrupted by recurrent illness and great personal duress. His numerous awards include two fellowships to the Villa Massimo, Rome (1957, 1963), the grand prize of Nordrhein-Westfalen (1960) and the art prize of the City of Cologne (1966).

Zimmermann applied his knowledge of historical contrasts and connections in composition, drawing in particular on medieval Catholic philosophy, on literature from Aeschylus and Dante to Dostoyevsky and Mayakovsky, Pound and Joyce, and on music from the Renaissance to the 20th century (particularly Bach, Mozart and Debussy). His philosophy of time lay at the foundation of his pluralist theory of composition. He observed that time can be perceived as a unity of past, present and future, as a type of internalized consciousness or awareness. In his essay *Intervall und Zeit* (Mainz, 1974), he encapsulated his position in the assertion that 'Music is essentially understood through the arrangement or ordering of progressions of time ... as an experience which occurs both in time while also embodying time within itself.' Quotation, in his view, was no mere ornament but a sign of the real simultaneity of musical occurrences.

Zimmermann's earliest works, such as the Kleine Suite for violin and piano (1942), *Sinfonia prosodica* for orchestra (1945) and Concerto for Orchestra (1946, rev. 1948), provoked discussion from the time of their first performances. Early critical reviews by Herbert Eimert, Hans Heinz Stuckenschmidt and Heinz Joachim recognized a strong personal identity, a forceful rhythmic and harmonic alchemy, and a juxtaposition of contrasts within firmly grasped formal designs. Zimmermann's adoption of dodecaphony as a thematic resource, technique and system, can be traced in the series of works that followed shortly thereafter. His use of serialism at this stage was personalized and conditioned by his own needs, rather than inspired by any readiness to echo the Second Viennese School. The Trumpet Concerto (1954), for example, is based on both a 12-note row and the black American spiritual *Nobody knows de trouble I see*. Complete in one movement, the concerto adopts techniques reminiscent of the chorale prelude, with the spiritual theme serving as the chorale, as well as making extensive use of jazz media and techniques. Among his most important scores from the second half of the 1950s is *Perspektiven*, subtitled 'Music for an imaginary ballet for two pianos' (1955–6). Commissioned for the tenth anniversary of the Darmstadt summer courses, it is his first thoroughly serialized work.

Canto di Speranza, a cantata for cello and orchestra (1953–7), emerged from a long creative gestation, initially appearing in 1953 as the first of two designated cello concertos. In its later form, Zimmermann perceived its conceptual origins as related to the *Cantos* of Ezra Pound, responding to Pound's treatment of speech rhythms and the presence of ideas on multiple levels. The cantata *Omnia tempus habent* (1957) is rigorous in its serialism and has been described as one of Zimmermann's most extreme works. Though it signified the fulfilment of the serial principle, it was to be subsumed into a pluralist composition, the opera *Die Soldaten* (1958–60).

By the middle of the 1950s, Zimmermann was seriously contemplating the possibility of opera and music theatre, deliberating as to whether a modern setting of Ben Jonson's *Volpone* might prove a fruitful point of departure. Eventually abandoning the idea, he was alerted in the summer of 1957 to the possibilities of J.M.R. Lenz's *Soldaten*, a text explored over 20 years earlier by Manfred Gurlitt. In a letter to Ludwig Strecker in 1958 Zimmermann expressed his admiration and enthusiasm for the text, applauding not only its drama of class conflict and social criticism, but also its demonstration of the power of character and circumstance, forces able to destroy even fundamentally honest human beings recognizable in everyday life. Serving as his own librettist and dramaturg, Zimmermann condensed Lenz's lengthy original text into four acts by enacting several different scenes simultaneously over stages mounted at different levels or angles. To accomplish such dramaturgical condensation, he harnessed a range of technological resources and devices, including the splicing and interpolation of film strips. Influenced by the scores of *Wozzeck* and *Lulu*, he composed the music for the four acts in a sequence of genres, indicated in recurrent titles such as 'Strofe', 'Ricercare', 'Toccata', 'Ciâconna', 'Nocturne', 'Rappresentazione', 'Rondino' and 'Tropi'. Numerous scenes are linked by interludes or intermezzi, while a dodecaphonic all-interval row, divisible into four three-note cells, provides a correspondence with Lenz's desired unity of 'internal scenario'. Also noteworthy are the superimposed layers of musical quotation in different styles, such as the *Dies irae* chant and the Bach chorale *Wenn ich einmal soll scheiden*. The third 'Toccata' (Act 3), which combines no less than seven of Lenz's original scenes, represents a zenith in Zimmermann's pluralist composition.

Among Zimmermann's later scores, the sonatas for solo cello (1960) and solo flute (*Tempus loquendi*, 1963) are noteworthy, deriving their aesthetic impulse from the third book of Ecclesiastes from the Vulgate and featuring multiple movement or sectional schematas. The five movements of the Cello Sonata carry interdisciplinary titles; the middle group both affords scope for improvisation and requires a mastery of novel performance techniques, including the use of quarter-tones. In the flute sonata, where seven of the 13 movements require bass flute, there is an even greater emphasis on timbral vacillation. The sixth dialogue, viewed by the composer as a macro-structural cadence, employs a collage of layered textures, utilizing quotations from Mozart's Piano Concerto K467, figures from Debussy's *Jeux*, a citation of the *Veni creator spiritus* and jazz elements.

Zimmermann's free adaptations of folk, vernacular and early music, including the *Rheinische Kirmestänze* for 13 wind (1950–62) and the *Giostra Genovese* (1962) on 16th-century dances by Gibbons, Byrd, Frescobaldi and others, occupy a middle ground between his numerous incidental works for theatre, radio and television and his major compositions engaging pluralist techniques. These works, in particular the second, prefigure the *Musique pour les soupers du Roi Ubu* (1962–6), in which early dances underpin and act as scaffolding for a score elaborated by the use of quotation from manifold sources.

Compositions written during the last five years of Zimmermann's life place an increasing emphasis on two developing temporal concepts. The first of these, *Zeitausdehnung* (expansion of time, as opposed to the contraction and concentration of time), Zimmermann identified as the particular innovation of Webern. Its musical manifestation predominates in two orchestral works: *Photoptosis* (1968) and *Stille und Umkehr* (1970). The second concept, foreshadowed in *Soldaten*, developed from his strong identification with a compassionate humanism that could generate a form of *Bekenntnismusik* in which, again through pluralist quotation, various texts or text fragments are overlayed or used in quick succession. This technique is exemplified by *Requiem für einen jungen Dichter* (1967–9), a moving evocation of European history between 1920 and 1970, which includes texts by a variety of authors, including James Joyce, Ezra Pound, Albert Camus and Ludwig Wittgenstein. Smaller segments of text montages draw on the words of Pope John XXIII, Joseph Goebbels, Adolf Hitler, Neville Chamberlain, Imre Nagy, press reports and other sources. The musical form is comprised of sections differentiated through the type and combination of texts, the applied musical materials and various style parameters. As in *Soldaten*, Zimmermann favoured such titles as 'Ricercare', 'Tratto', 'Rappresentazione', 'Elegia' and 'Lamento' to indicate various sections. His final score, *Ich wandte mich und sah an alles Unrecht, das geschah unter der Sonne* (1970) for two narrators, solo bass voice and orchestra, completed five days before his death, is expressive of a deep-seated hopelessness and pessimism, yet has a succinctness and directness almost without comparison in his oeuvre. Its textural sources include the Preacher Salomo in the translation of Martin Luther, the Book of Ecclesiastes, as well as Dostoyevsky's *Grand Inquisitor*.

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ORCHESTRAL

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VOCAL

5 Lieder, Mez/Bar, pf, 1942–6: Es fiel ein Stern ins Meer (H. Gloth), An der Brücke stand jüngst ich (F. Nietzsche), Stimme eines Armen an der Hand eines Engles (R.M. Rilke), Initiale (Rilke), Schenke im Frühling (Li Bai [Li Tai-po], trans. Klabund); 3 geistliche Lieder (E. Bertram), Mez/Bar, pf, 1946; Altdeutsches Bild, Altkölnischer Meister, Abendglocke; Die Brünnlein, die da fliessen (cant., trad.), A, Bar, SATB, 11 insts, 1947, unpubd; Tantum ergo, chorus 4vv, 1947; Lob der Torheit (burlesque cant., J.W. von Goethe), S, T, B, chorus, orch/(2 pf, insts, perc), 1948; Omnia tempus habent (cant., Vulgate), S, 17 insts, 1957–8; Die Soldaten, vocal sym., 6 solo vv, orch, 1957–63 [from op]; Requiem für einen jungen Dichter (lingual, various), spkr, S, Bar, 3 choruses, orch, jazz group, org, tape, 1967–9; Ich wandte mich und sah an alles Unrecht, das geschah unter der Sonne (ecclesiastical action, *Ecclesiastes*, Dostoyevsky), 2 spkr, B, orch, 1970

CHAMBER, SOLO INSTRUMENTAL AND TAPE

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INCIDENTAL MUSIC

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ANDREW D. McCREDIE (with MARION ROTHÄRMEL)

Zimmermann, Frank Peter (*b* Duisburg, 27 Feb 1965). German violinist. He studied at the Folkwang Hochschule, Essen, with Valery Gradov, the Staatliche Hochschule in Berlin with Saschko Gawrillof, and from 1980 with Hermann Krebbers in Amsterdam. He made his début in 1975 playing Mozart's G major Concerto K216, and in 1976 he won the Jugend Musiziert competition. Zimmermann subsequently appeared as a soloist throughout Europe and made his US début in 1984 with the Pittsburgh SO. He has since followed an international solo career, performing with the world's leading orchestras and conductors, and has often played in major festivals. Notable among his many recordings are Tchaikovsky's Concerto and Prokofiev's First Concerto with the Berlin PO conducted by Maazel, Mozart sonatas with Alexander Lonquich and Paganini's 24 Caprices (1985). He plays the 'Hilton' Stradivarius of 1691, strung with gut strings, on which he produces a beautiful, pure tone.

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MARGARET CAMPBELL

Zimmermann, Heinz Werner (*b* Freiburg, 11 Aug 1930). German composer. He first received composition tuition from J. Weismann, then studied with Fortner in Heidelberg (1950–54). After taking examinations to teach composition in Freiburg he became lecturer and Fortner's successor at the Kirchenmusikalisches Institut Heidelberg. Zimmermann's proximity to one of the most important Protestant theological faculties, together with the cultivation of church music in Heidelberg, directed his attention to biblical texts, above all psalms, and he began to examine the legacy of the movement to renew church music. In 1963 he was appointed director of the Berliner Kirchenmusikschule in Spandau. His awards include a scholarship for the Villa Massimo, Rome (1965–6). In 1967 he received an honorary doctorate from Wittenberg University, Springfield, Ohio. He taught in the USA, from 1967, and at New College, Oxford (1969). From 1975 to 1996 he taught composition in Frankfurt at the Hochschule für Musik und Darstellende Kunst.

Zimmermann is regarded as an outstanding representative of modern sacred symphonic writing for choirs. Prosody and jazz idioms were early on fundamental to his work, and instrumental recitation already characterized his early compositions. Inspired by his study of American spirituals, he created a new kind of choral music, in which biblical prose is sung syllabically, the vocal parts written using the rhythms of speech and underpinned by a plucked double bass (to which his addition of an augmented cantus firmus is often rhythmically related). He unites central European and North American musical traditions while maintaining a Lutheran fusion of the sacred and the secular. Traditional genres and forms are filled with new content, through his combination of jazz rhythms with contrapuntal techniques such as fugue (*The Bible of Spirituals*). His inclusion of jazz elements, which he understands as 'international folklore', serves to represent over and above the compositional and artificial a philosophical idea. From 1965 he tested possibilities of a 'polystylistic polyphony', combining counterpoint, prosody and jazz rhythm, as well as further developing quotation, collage and montage procedures (*Credo in Missa profana*). His musical idiom is fundamentally vocal, and he broadens the harmony by 'twin and triplet chords', in which two or three different independent chords are combined.

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FRIEDHELM BRUSNIAK

Zimmermann, Julius Heinrich (*b* Sternberg, 22 Sept 1851; *d* Berlin, 25 April 1922). German music publisher and woodwind and brass instrument manufacturer. He had factories in St Petersburg (1876), Moscow (1882) and Riga (1903). The headquarters of the publishing firm was established in Leipzig in 1886, with the actual printing being carried out by Breitkopf & Härtel. Zimmermann became friendly with Balakirev in 1899 and thereafter published all the works of that composer. It may be that it was Zimmermann's exhortations that encouraged the prolificness of the final decade of Balakirev's life. He also published the majority of the compositions of Balakirev's protégé Sergey Lyapunov. Other composers' music published by him include Medtner, Josef Hofmann, Tausig, A.S. Taneyev and Reinecke. He suffered financial hardship during World War I, but, although he resumed the publication of music by Russian composers in 1919, he was unable to reopen his former Russian factories and shops. In 1928 the proprietor became Wilhelm Zimmermann and, after World War II, the firm was established in Frankfurt.

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EDWARD GARDEN

Zimmermann [Zimmerman], **Pierre-Joseph-Guillaume** (*b* Paris, ?19 March 1785; *d* Paris, 29 Oct 1853). French pianist, teacher and composer. The son of a Paris piano maker, he entered the Conservatoire in 1798 to study piano with Boieldieu and harmony with J.-B. Rey and then Catel. In 1800 he won a *premier prix* for piano (over Kalkbrenner) and in 1802 a *premier prix* in harmony; later he studied composition with Cherubini. From 1811 he assisted in teaching the piano at the Conservatoire and in 1816 was appointed professor. In 1821 he was selected to succeed A.-F. Eler as professor of counterpoint and fugue, but decided to teach the piano only and the vacant post went to Fétis. He was one of the most influential French keyboard teachers of his time; his pupils included Franck, Alkan, Louis Lacombe, Ambroise Thomas, Bizet and A.-F. Marmontel (who succeeded him in 1848). He also taught Gounod (who became his son-in-law). He retired early from public performance in order to devote himself to teaching and composition. His *Encyclopédie du pianiste* (1840) was intended to train the pianist both as executant and composer. He was a Chevalier of the Légion d'Honneur.

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FRÉDÉRIC ROBERT

Zimmermann, Tabea (*b* Lahr, 8 Oct 1966). German viola player. Encouraged by her elder siblings, who wanted to play trios, she started playing a small viola at three and at five began learning the piano. From 1979 she studied with Ulrich Koch at the Staatliche Hochschule für Musik in Freiburg and from 1986 with Sándor Végh at the Salzburg Mozarteum. She was a prizewinner at international competitions at Geneva in 1982, Paris in 1983 – where she was awarded a new Etienne Vatelot viola – and Budapest in 1984. She then began an outstanding career which has taken her all over the world. Her US début was made in 1993 and in 1995 she gave her first recital in Carnegie Hall, New York. Zimmermann is among today's finest viola virtuosos, with a superb technique and an ample, supple tone; but she is also an artist of rare profundity. She is often heard in concert with the pianist Hartmut Höll or the conductor David Shallon, and other close colleagues are the oboist Heinz Holliger, and violinists Gidon Kremer, Thomas Zehetmair and Frank Peter Zimmermann (not related to her). She gave the first performances of Volker David Kirchner's *Shibboleth* and Mark Kopytman's *Cantus V*, both in 1990; Wilhelm Killmayer's *Die Schönheit des Morgens* and Ligeti's Viola Sonata (dedicated to her), both in 1994; and of Alexander Goehr's *Schlussgesang* in 1997. Goehr's *Sur terre, en l'air* was written as a musical portrait of her. Her recordings include the Bartók and Schnittke concertos, Hindemith's *Die Schwanendreher*, Kopytman's *Cantus V*, the Brahms and Shostakovich sonatas, a viola transcription of Schubert's *Winterreise* and songs by Adolf Busch (with Höll and his wife Mitsuko Shirai). From 1987 to 1989 she taught at the Musikhochschule in Saarbrücken and in 1994 she was appointed professor of viola at the Musikhochschule in Frankfurt. In 1995 she was awarded the Frankfurt Music Prize and in 1997 the International Prize of the Accademia Chigiana.

TULLY POTTER

Zimmermann, Udo (*b* Dresden, 6 Oct 1943). German composer. A member of the Dresden Kreuzchor as a boy, he then attended the Dresden Hochschule für Musik

(1962–8), where he studied composition with Thilman, in addition to conducting and singing. His studies were completed by attending Kochan's masterclasses at the German Academy of Arts in East Berlin (1968–70). Between 1966 and 1968 he received the GDR's Mendelssohn Scholarship three times, and in 1972 he was awarded the Hanns Eisler Prize of Radio DDR. In 1974 he became founder and director of the Studio Neue Musik of the Dresden Staatsoper and Radio DDR. He became professor of composition at the Dresden Hochschule für Musik in 1982, and directed the Werkstattbühne für Zeitgenössisches Musiktheater in Bonn from 1985 to 1990. In 1986 he was appointed director of the Dresden Centre for Contemporary Music, and in 1988 artistic director of the Musica-Viva-Ensemble, Dresden.

In 1990 Zimmermann became director of the Leipzig Opera, which he has led in a series of startling productions; indeed, under his directorship, the repertory of Leipzig Opera has become unique among opera companies in Central Europe. Since 1990 he has held numerous other posts, including president of the board of trustees of the Stiftung Kulturfond in Berlin, composer-in-residence at the Salzburg Festival (1991 and 1995), president of the Freie Akademie der Künste, Leipzig (since 1992), artistic director of the Musica Viva series of the Bayerischer Rundfunk (1997) and president of the Jean Sibelius Gesellschaft Deutschland (since 1999). He also holds membership of the European Academy of Arts and Sciences, the Akademie der Künste, Berlin, and the Freie Akademie der Künste, Hamburg. He is multiple winner of the UNESCO Composers' Tribune, Paris, and has won numerous other national and European prizes.

Zimmermann has conducted his works and those by other composers with all major European orchestras since 1979. As might be expected from his work in theatre, the form of Zimmermann's own music is often strongly dramatic. A clear structure, and the use of serialism, aleatory elements and collage are among the features of his works. Compositional techniques are rarely used for their own sake; rather they remain subordinate to the dramaturgy and to the subject of the piece. Occasionally, tonality continues to play a certain role. In the 1960s Zimmermann grappled with the music of Henze and with the 'Polish School' (Lutosławski, Penderecki and Baird). Lutosławski's influence can be felt in *Musik für Streicher* (1968) and in *Reflexionen über Ernst Barlach* (1970). With respect to aesthetics, Zimmermann is drawn to Rihm and Schnittke. He rejects both intellectual and technical projections as well as the 'New Simplicity', and regards as important a music motivated by moral considerations and human emotions. This aspect is most manifest in his operas: in *Weisse Rose*, composed in two versions (1966–8 and 1985), he exposes the tragic fate of the students Hans and Sophie Scholl who were active in the resistance against Hitler. Zimmermann's vocal and stage music is founded on the role of the text; in the vocal part, therefore, he prefers syllabic settings which frequently carry features of recitative. He does not treat the lyrics as linguistic stock, but as a starting-point to provide a formal integrity and fulfil functional purposes. In his instrumental works as well, Zimmermann is often guided by non-musical considerations: for instance, the mood and attitude of García Lorca's lyrics is present in *Sinfonia come un grande lamento* (1977), composed in commemoration of the poet. Zimmermann's compositional output has decreased since the late 1980s (the only substantial work of the 90s is the opera *Gantenbein*), as he has become increasingly committed to his work as musical manager and director. He will be director of the Deutsche Oper, Berlin, from 2001.

WORKS

(selective list)

Ops: Die weisse Rose (I. Zimmermann), 1966–7, rev. 1968; Die zweite Entscheidung (I. Zimmermann), 1969–70; Levins Mühle (I. Zimmermann, after J. Bobrowski), 1971–2; Der Schuhu und die fliegende Prinzessin (P. Hacks), 1974–6; Die wundersame Schustersfrau (U. Zimmermann, E. Schmidt, after F.García Lorca), 1978–81; Weisse Rose (W. Willaschek), 1985; Gantenbein (Willaschek, after M. Frisch), 1997

Orch: Dramatische Impression, vc, pf/orch, 1963, rev. 1986; Vn Conc., 1964; Timp Conc., 1966, rev. 1983; Musik für Streicher, 1968; L'homme (after E. Guillevic), 1970; Sieh, meine Augen (after E. Barlach), chbr orch, 1970; Tänzerinnen – Choreographien nach Dégas, 21 insts, 1973; Cantiones, 1973; Mutazioni, 1973; Musik (after H. Arp), 2 pf, orch, 1974; Sinfonia come un grande lamento, 1977; Songerie, chbr orch, 1982; Va Conc., 1982; Mein Gott, wer trommelt denn da?, 1986; Danse la marche (Hommage à W. Lutosławski), 1994

Chbr/solo inst: Sonatine, vn, pf, 1964; Movimenti caratteristici, vc, 1965; Pf Sonata, 1967; Episoden, wind qnt, 6 timp, pf, 1965 (rev. as Kontraste, chbr ens, 1970); Str Qt, 1974; Die Spieldose, hpd, 1981; Canticum marianum, 12 vc, 1984

Vocal: 3 motets, chorus, 1959, 1961, 1962; 5 Gesänge (W. Borchert), Bar, chbr orch, 1964; 3 Lieder (P. Neruda), 1v, pf, 1965; Sonetti amorosi (G. Stampa), A, fl, str qt, 1966; Holunderblüte (Bobrowski), 1v, pf, 1968; Der Mensch (cant., Guillevic), S, 13 insts, 1970; Ein Zeuge der Liebe, die besiegt den Tod (T. Różewicz), S, chbr orch, 1973; Ode an des Leben (Neruda, L. Carus), A/Mez, 3 choruses, orch, 1973–4; Psalm der Nacht (N. Sachs, after Ps cxxix), chorus, perc, org, 1976; Hymne an die Sonne (H. von Kleist), S, a fl, hpd, 1976; Wenn ich an Hiroshima denke (S. Kurihara), S, pf/chbr orch, 1981/2; Pax questuosa, vv, 3 choruses, orch, 1982; Mahnung (Kurihara), S, orch, 1986; Gib Licht meinen Augen, oder ich entschlafe des Todes (Willaschek), S, Bar, orch, 1986; Nouveaux divertissements d'après J.-Ph. Rameau, chorus, chbr orch, 1988; Wenn ein Wintervogel das Herz . . . (R. Lutter), Bar, pf, 1990

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LARS KLINGBERG

Zimmermann, Walter (*b* Schwabach, Franconia, 15 April 1949). German composer. He studied with Heider in Nuremberg (1968–70) and performed as a pianist in the ars-nova-ensemble. In 1970 he went to Cologne, where he attended courses on new music given by Kagel. Largely self-taught as a composer, he later studied at the Institute of Sonology, Utrecht (1970–73) with Otto Laske, at the Jaap-Kunst ethnological centre, Amsterdam, and at the Alexander Hamilton Institute, USA (1974), where he took a computer studies course. In 1977 he founded the Beginner-Studio in Cologne, where he organized concerts for a number of years. He has lectured at the Darmstadt summer courses (1982–4) and taught at the Royal Conservatory, The Hague, the Karlsruhe Musikhochschule and the Essen Folkwang-schule. In 1993 he was appointed professor of composition at the Berlin Hochschule der Künste. His honours include the Förderpreis of the city of Cologne (1980), first prize of the Ensemblia Mönchengladbach (1981), a bursary from the Villa Massimo, Rome (1987), the Schneider-Schott prize (1989) and the Italia Prize (1990) for *Die Blinden*.

Zimmermann's music derives from the tension between abstract concepts and their translation into sound. Greatly influenced by the thinking and music of Cage and Feldman, he considers a negation of the composer's personality to be a precondition for the creative process. His works – explorations of musical material, rather than means of musical expression – are often based on the structure of philosophical and literary texts.

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Stage: Die Blinden (statisches Drama, after M. Maeterlinck), 1984; Über die Dörfer (op, after P. Handke), 1985–6; Hyperion (op, after F. Hölderlin), 1990

Orch: Akkordarbeit, pf, orch, tape, 1971; In Understanding Music the Sound Dies, 21 insts, 1974; Ländler-Topographien, 1979; Ataraxia, pf, orch, 1988; Diastatsis/Diastema, 2 orch, 1992; Clinamen–Epikur–Transkriptionen, orch, 1996

Chbr and solo inst: Parabel, str qt, 1965; Gliss, 5 trbn, 1970; Einer ist keiner, 7 insts, 1972; GAZE–Beduinenlied, ob, tape, 1976–93; Mandingo–Koroharfe, mand, 1976–93; 10 fränkische Tänze, str qt, 1977; Erd-Wasser-Luft-Töne, trbn, pf, glass harmonica, 1979; 20 Figuren-Tänze, 6 insts, 1979; 25 Kärwa-Melodien, 2 cl, 1979; 15 Zwiefache, 2 gui, 1979; Keuper, str qt, 1980; Riuti, perc, 1980; Wolkenorte, hp, 1980; Ephemer, pf trio, 1981; Garten des Vergessens, pf trio, 1983; Glockenspiel, perc, 1983; Lösung, va, vc, db, 1983; Fragmente der Liebe, sax, str qt, 1987; Lied im Wüstenvogelton, b fl, pf, 1987; The Echoing Green, vn, pf, 1989; Geduld und Gelegenheit, vc, pf, 1989; Festina lente, str qt, 1990; Die Sorge geht über den Fluss, vn, 1991; Distentio, str trio, 1992; Schatten der Ideen 1, octet, 1992; Schatten der Ideen 2, pf qt, 1993; Shadow of Cold Mountain, 3 rec, 1993; Kindheitsblack, va, cel, 1994; Neue Apologie des Buchstaben B, fl, cl, str trio, 1994; Schatten der Ideen 3, accdn, 1994; Ursache und Vorwitz, hn, vn, vc, pf, perc, tape, 1994; Groll & Dank, 6 pfmrs, 1995; North-West-Passage, ens, tape, 1995; El balle de la Conquista, fl, ob, perc, 1996; In der Welt sein, hn, 1996; Monade/Nomade, trbn octet, 1996

Kbd: Nothing but, pf, cel, hpd, elec org, 1969; As a Wife has a Cow, pf 4 hands, 1970; Beginner's Mind, pf, 1975; Abgeschiedenheit, pf, 1982; Wüstenwanderung, pf, 1986; Ein wenig Grazie, pf, 1994

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F. Zehenreiter: 'Walter Zimmermann: der dialektische Komponist', *Positionen*, no.3 (1993), 25–8

FRIEDRICH SPANGEMACHER

Zinck [Zink], **Bendix** [Benedict] **Friedrich** (*b* Husum, Holstein, bap. 8 March 1743; *d* Ludwigslust, 23 June 1801). German instrumentalist and composer, brother of HARDENACK OTTO CONRAD ZINCK. His father, also named Bendix Friedrich Zinck, was a town musician in Husum, then cathedral organist in Schleswig (*c*1783), who wrote *Kleine Duette für verschiedene Instrumente* and other pieces for wind instruments (according to *GerberL*). Zinck studied the violin, harpsichord and organ with his father. About 1764 he visited Norway and stayed for a time in Christiania (now Oslo), and in 1767 he became a violinist at the Ludwigslust Hofkapelle of the Duke of Schwerin, where he served until his death. From Ludwigslust he made several concert tours to Dresden, Hamburg (where he studied composition with C.P.E. Bach), Berlin, London and elsewhere, becoming known as a violinist and keyboard player. In 1781 he married the court singer Charlotte Nussbaum (1760–1817).

At the centre of Zinck's compositions are his 15 symphonies, including one published by J.J. Hummel (*Simphonie à grand orchestre*, Berlin and Amsterdam, 1780) and 14 in manuscript in the Landesbibliothek Mecklenburg-Vorpommern, Schwerin. They show him to be a disciple of C.P.E. Bach, who 'personally esteemed and loved him' (*GerberNL*). His other works held in Schwerin are a setting of Psalm ciii for four voices and instruments, and *Hin an dein Creuz zu treten* (text by G.B. Funk), a cantata-like Passion chorale. The Cölestine, a combined organ and glass harmonica of three manuals which has been wrongly attributed to B.F. Zinck, was the invention of a Zink who was a deputy headmaster in Hessen-Homburg (now Bad Homburg) in 1800.

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DIETER HÄRTWIG

Zinck [Zink], **Hardenack** [Hartnack, Harnack] **Otto Conrad** (*b* Husum, Holstein, 2 July 1746; *d* Copenhagen, 15 Feb 1832). German composer and instrumentalist, brother of BENDIX FRIEDRICH ZINCK. Like his brother, he was taught several musical instruments and harmony by his father. He continued his studies in Hamburg for ten years and performed in both amateur and public concerts there; he also had the special esteem of his teacher, C.P.E. Bach, under whose direction he performed as a singer in 1768. In 1777 he was recruited as first flautist and chamber musician in the Ludwigslust Hofkapelle of the Duke of Schwerin, where he dedicated himself increasingly to composition, learning from imitation of Classical models and from C.P.E. Bach's *Versuch*, Kirnberger's *Kunst des reinen Satzes* and Marpurg's theoretical writings (preface to his *Sechs Clavier-Sonaten*, 1783). In August 1786 he visited Copenhagen, where he gave a highly successful concert, appearing as a flautist, keyboard player and composer. A year later he was offered the post of *Singmeister* (first accompanist) in the Copenhagen Kongelige Kapel through the Hofkapellmeister J.A.P. Schulz. He accepted it, and his wife, Elisabeth Pontet

Zinck, an outstanding singer at the Schwerin and Ludwigslust courts since 1779, soon took a similar post at the Danish court in Copenhagen. Zinck was also organist at the Vor Frelsers Kirke (1789–1801), a teacher at Blaagaards Seminary (1791–1811) and editor of the authorized hymnbook (*Choral-Melodier*, 1801). Following the example of C.F.C. Fasch in Berlin, he founded a Singakademie in 1800.

As a flute and keyboard virtuoso, and particularly as a composer, Zinck was rightly considered one of the most gifted members of the Ludwigslust Hofkapelle. Unlike his brother, he was less interested in symphonies than in lieder and lyrical keyboard pieces. His six keyboard sonatas, which C.F. Cramer praised highly, are admirably suited to the keyboard and rich in invention, and link the keyboard sonatas of C.P.E. Bach with those of the turn of the century. In the preface to this collection Zinck advocated 'characteristic instrumental pieces with new and eloquent expression'; he also explained in detail the programmatic ideas of the sixth sonata, whose finale leads directly to a ballad-like choral setting of 12 verses by Count F.L. Stolberg. Following C.P.E. Bach's example, Zinck took part in the newly evolving relationship between vocal and instrumental music by using instrumental sound, rather than text, as a starting-point.

The four volumes of *Compositionen für den Gesang und das Clavier* (1791–3) contain lieder with German and Danish texts, pieces from the Singspiel *Selim og Mirza* and sonatas and variations for keyboard instruments. Apart from C.P.E. Bach and J.A.P. Schulz, Zinck was also influenced by J.H. Rolle, as shown, for example, by the folklike melodies of his oratorio *Das Weltgericht*. Zinck's cantatas, like similar compositions of his Schwerin contemporaries, were meant for the *concerts spirituels* in popular character introduced there by Duke Friedrich of Mecklenburg.

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MSS in D-SWl unless otherwise stated

Sacred: Das Weltgericht (orat), solo vv, choir, orch, 1780; O Lamm Gottes im Staube (J.J. Tode), as introduction to pt 2 of G.F. Handel's Messiah, choir, orch, 1780; Miserere mei Deus, choir, orch; Ew'ger Sohn, erhaltner Segen, aria, S, orch; Klager ved Jesu Christi grav (orat), mentioned in Schering

Other vocal: Empfindungen eines Mecklenburgers bey der Geburt eines jungen Prinzen (cant.), S, orch, 1778; Halleluja, gelobet sey des Herren Name (cant.) for birthday of Duchess Louisa Friderica, 4vv, orch, 1779, *D-ROu*, *SWl*; Cantate par Enigheds-Selskabets Stiftelsesfest, 1784, *DK-Kk*; Selim og Mirza (Spl, P.A. Heiberg), Copenhagen, 1790; Compositionen für den Gesang und das Clavier (Compositiones for sangen og klaveret), i–iv (Copenhagen, 1791–3); Cantate auf den Geburtstag eines Freundes, Venskabet, cant., org motet, all *Kk*

Inst: 6 sonatas, 2 fl, op.1 (Berlin and Amsterdam, 1782); 6 Clavier-Sonaten benebst der Ode 'Kain am Ufer des Meeres' als einen Anhang zur sechsten Sonate (Leipzig and Hamburg, 1783), ed. A. Kranz (Leipzig and Berlin, 1954); 3 sonatas, hpd, fl, op.2 (Berlin and Amsterdam, 1785), ?lost; Rundgesang der Kinder in Ludwigslust mit 24 Veränderungen, kbd (Berlin and Amsterdam, *c*1785); Divertimento, hpd, vn; Sonata, hpd, vn; Trio, 2 fl, bc, *B-Bc*

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E. Winckel: 'H.O.C. Zinks klaversonater', *DMt*, xxvi (1951), 137–43

DIETER HÄRTWIG

Zincke, Hans Friedrich August. *See* SOMMER, HANS.

Zinck-Pass (Ger.). *See* CINQUE PAS.

Zindelin, Philipp (*b* Konstanz, *c*1570; *d* Augsburg, Feb 1622). German composer and instrumentalist. He matriculated at Freiburg University in 1589. For 11 years he was a musician in the service of Cardinal Andreas of Austria at Konstanz. He then moved to Augsburg and worked as a cornettist, organist and composer in the service of the town, the cathedral and the influential Fugger family, Maximilian Fugger being a particular patron of his. In 1614 he applied for the post of Kapellmeister at Augsburg Cathedral, in succession to Bernhard Klingenstein, but Georg Mezler was preferred to him. He was a talented instrumentalist and received a special subsidy for training younger cornett players. He was also highly esteemed at the Munich court, where he frequently performed as a cornettist; he received five payments for compositions, the last being in 1619. He was also connected with the court at Innsbruck, being personally acquainted with Archduke Leopold, a keen patron of music.

Zindelin's output consists entirely of church music, most of it in Latin and showing a preference for serious subject matter and Marian texts. In general he can be described as a typical composer of the turn of the century: his roots were clearly in the 16th century, but he was also influenced to some degree by early Baroque practices. The 1615 collection of *Magnificat* settings and antiphons is one of the first publications with continuo to appear in Germany after those of Aichinger. There are sections in one, two and three parts, though their style is not noticeably different from that of the four-part tuttis. The use of short motifs, touches of homophony and some independence in the continuo part all betray early 17th-century influence; however, there is little of the polarization between soprano and bass or the emphasis on word-painting found in similar compositions of the period. Chorales also influenced his work, which thus to some extent reflects the religious dichotomy that prevailed in Augsburg at the time.

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A. LINDSEY KIRWAN/STEPHAN HÖRNER

Zineroni, Agostino (*b* Bergamo; *fl* 1599). Italian composer. He is known by one work, *Missa, beatae vergine cantica, sacraeque cantiones vulgo motecta appellatae, tum viva voce ... genere octo vocibus* (Venice, RISM 1599[5]). At the time of its publication he was *maestro di cappella* at Bergamo Cathedral.

□

Zingarelli, Niccolò Antonio (*b* Naples, 4 April 1752; *d* Torre del Greco, nr Naples, 5 May 1837). Italian composer and teacher. Left fatherless at the age of seven, Zingarelli was enrolled in the Conservatorio di S Maria di Loreto, where his father had taught singing, and studied with Fenaroli, Speranza, Anfossi and Sacchini. After his graduation in 1772 he became organist and violin teacher at Torre Annunziata. When his first patron the Duchess of Castelpagano gave him her support, however, he began his career as an opera composer, in the theatres of northern Italy, Florence and Rome. His first cantata was performed in 1778 and his first opera, *Montezuma*, in 1781. Although Haydn did not praise this work as highly as once was supposed, he nevertheless produced it (and later *Alsinda*) at Eszterháza. Between 1785 and 1803 Zingarelli was principally known as an opera composer.

In 1790 he visited Paris, where his opera *Antigone* was performed, without success, and *Les Hespérides* and *Pharamond* were tentatively accepted but not produced. In the same period three other operas, *L'olympiade*, *Les femmes* and *Zadig* were composed in collaboration with his pupil Isabelle de Charrière but never performed, despite various attempts to produce them; the unsettled conditions due to the Revolution compelled his return to Italy. He petitioned the chapter of Milan Cathedral for the post of *maestro di cappella* in 1793, and obtained it in 1795; the following year he accepted a similar post at the Santa Casa, Loreto, where he remained until 1804 (although retaining the right to succeed Carlo Monza at Milan Cathedral). There he composed the *Annuale di Loreto*, sacred compositions for the entire church year, as well as his most famous opera, *Giulietta e Romeo*. After Guglielmi's death in 1804 Zingarelli became musical director at S Pietro, Rome. In 1811, when Napoleon had his infant son crowned King of Rome, the French occupiers of Rome demanded solemn musical festivities in all the churches, but Zingarelli refused to comply on the grounds that he recognized only the pope, Pius VII (then imprisoned at Fontainebleau), as king of Rome. For this he was arrested and imprisoned, but at Napoleon's personal intervention he was sent to France, where he endeared himself to the emperor by writing a full-scale solemn mass that lasted only 20 minutes. In 1813 he was appointed head of the newly consolidated conservatory S Pietro a Majella in Naples. After the execution of Murat and the restoration of the Bourbons he retained his position because of his loyalty to the pope and his abstemious and exemplary Catholic life, and his approval by the Austrians for having set Carpani's translation of the emperor's hymn to music. After Paisiello's death in 1816 Zingarelli was also appointed musical director of Naples Cathedral.

Opinions differ about his success as a teacher and administrator of the Naples Conservatory, but the conventional portrait of Zingarelli as a vindictive reactionary is an exaggerated one. He encouraged his students to study the works of foreign as well as Italian composers, stressed the importance of a mastery of the fundamentals of harmony and counterpoint, and emphasized the composition of melody and the search for musical simplicity. His most famous pupils were Morlacchi (at Loreto), Mercadante, Michael Costa and Bellini. From 1804 he received many honours from various European monarchs and musical societies, culminating in his knighthood from Ferdinando I in 1822. He continued to compose, though almost exclusively church music and one-movement symphonies, until his death. He was a highly prolific composer in all vocal and in many instrumental genres.

Zingarelli was the last major composer of *opera seria*. Most of his librettos are on mythological subjects with happy endings, and his last opera, *Berenice*, is based on a libretto originally by Zeno. His best-known opera, *Giulietta e Romeo* (1796), loosely modelled after Shakespeare's tragedy and with a happy ending, was internationally performed until about 1830 (often as a pasticcio, with pieces added by other composers) and was a favourite vehicle for Maria Malibran. Many of his best operas, including *Artaserse*, *Pirro*, *Giulietta e Romeo*, *Ines de Castro* and *Edipo a Colono*, were revised by his contemporaries. Although he was not particularly inclined to comedy, he wrote at least two successful comic operas, *Il mercato di Montefregoso* (1792) and *Il ritratto* (1799), both performed at La Scala, Milan.

One of the principal characteristics of Zingarelli's style is the simplicity (and often the sweetness) of his melodic language; his almost obsessive search for a natural style sometimes leads to a certain banality of melodic material. His arias were written specifically for such singers as Crescentini, Rubini, Pasta and Malibran and are in a very simple style, leaving plenty of room for improvisation. His orchestration sometimes shows interesting attempts to exploit the possibilities of single instruments, whether with the voice or alone, but genuine originality is only rarely achieved, and usually in his early works. His tendency to increase dramatic complexity, especially at key moments in the action, results in a combination of traditional forms, often highly extended, and more modern forms (secco or accompanied recitatives, rondos or cabalettas, ensemble or chorus scenes); however, he frequently resorts to conventional solutions to recurring musico-dramatic problems. Zingarelli's main interest was in the expression of tenderness or pathos, and this is best exhibited in his arias for solo voice and string accompaniment, often for secondary characters. Some of these arias retained their popularity into the 1820s and 30s.

After 1811 Zingarelli stopped writing operas and returned to composing or revising oratorios in which he adapted his own style to new tastes through more complex dramatic structures, more elaborate choral writing and by abandoning the castrato voice.

His secular cantatas, with string or orchestral accompaniment, occupy an important place in his output. Since Zingarelli wrote them throughout his career they demonstrate, more than the operas and sacred music, all his various attempts at stylistic renewal, and are thus important from a historical perspective. Of the dramatic

cantatas, the more interesting date from before 1790, such as *Pigmalione* (1779); in the years immediately following, as his interest in Haydn and Mozart waned, he showed greater respect for the formal models and styles current in the late 18th-century cantata. His refined literary taste is reflected in his choice of texts by Dante, Petrarch, Ariosto and his favourite, Tasso. In his mature compositions Zingarelli attempted to adapt to the new sentimental genre which swept Naples in the wake of the success of the French *romance* and led to the creation and popularity of the salon song. He also wrote a large number of concert arias, duets and terzettos. For the collection of settings of the poem *In questa tomba oscura* (1808), Beethoven wrote one song but Zingarelli ten, an example of his prolific, if not always discriminating, creativity.

In contrast to the symphonic style of the Viennese mass or the dramatic masses of Cherubini, Zingarelli's church music is completely functional, intended to support the liturgical ceremony rather than to serve as independent compositions. His sacred works range from motets for solo voice with organ accompaniment, through choruses ranging from two-part boys' choirs to eight-part double choruses, all with organ accompaniment (*musica di capella*), to masses or mass sections with full orchestra (*musica a pieno*). Masses for one or two choirs with a florid soprano solo and organ accompaniment are generally early works. Many of his works for Lent are given a particularly penitential and sombre colour through his use of a reduced orchestral accompaniment consisting solely of violas, cellos, bassoons, basses and organ.

Zingarelli was a pioneer in the setting of sacred devotional works to vernacular texts. Of these, the various settings of devotions on the three hours of Christ's agony stand out: Zingarelli seems to be the only composer from whom a large number of works for this occasion has survived; despite his rather schematic approach to the treatment of the individual texts, they are powerfully expressive. He also wrote vernacular settings of the *Stabat mater* sequence and of various psalms. Since his sacred music was intended to support rather than to dominate the liturgy, it is difficult to single out individual works on the basis of their musical merit alone, but his mass for Napoleon, the *Missa classica di requia*, the F major *Dixit* in which an orchestral ostinato is superimposed on the psalm tone, a *Christus e miserere* for three solo voices, organ and solo cello, and his settings of Psalms xli and cxii may be considered his best works written specifically for the church. His most famous sacred work is the *Christus e miserere alla Palestrina* for unaccompanied chorus, written for the students of the Naples Conservatory in 1826. His large non-liturgical choral works include operas on sacred topics and oratorios which range from the classic Neapolitan type (his setting of Metastasio's *Passion*) to two massive choral works written in his late years, his setting of *Isaiah* xii for the Birmingham Festival, 1829, and his oratorio *Saulle*; Sir Michael Costa made his London début with the revised second version. The best of his non-liturgical choral works are his intimate Nativity cantatas.

Zingarelli's sonatas and symphonies are generally short one-movement works rather than the multi-movement instrumental cycles of his contemporaries. One of the few composers of the time to write for the organ, he was most interested in the pastorale and its lilting 6/8 rhythm. His numerous fugues, perhaps originally contrapuntal exercises, can also be played on the organ. Most of his chamber music seems to have been written for teaching purposes and consists primarily of duos for two similar string instruments (even two double basses); his best chamber work, a quartet for two cellos, bassoon and contrabass, was probably a prelude to a Lenten devotion. His symphonies represent the peak of his instrumental music, and after 1815 reflect his interest in the music of Haydn and Mozart in their rich orchestral writing, and particular emphasis on the woodwind. Apart from 12 three-movement symphonies which date from his Milan days, they are one-movement works, generally with a slow introduction, highly contrapuntal treatment of the first group of themes, and frequent motivic relationships between groups of themes. They may have been used as 'overtures' to solemn masses, especially the four funeral symphonies.

Zingarelli's relative isolation from contemporary musical currents and his deeply ingrained conservatism caused him to compose, at his best, in a dignified neo-Classical idiom distinguished by skilful counterpoint and noble melodies, but his music at its worst is superficial, stereotyped, dull and even trivial. He was both industrious and prolific and wrote rapidly, often choosing the easiest rather than the best solution to a compositional problem; in the few instances when he revised a work, his second inspirations were superior to his first ones. He believed that Rossini's music had swept his aside. His posthumous reputation was marred by the bitter attacks of Fétis and the unflattering comments by Méhul, Spohr and Fellerer. The sheer bulk of his musical output and the dispersal of his manuscripts has inhibited detailed studies of his work.

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OPERAS

opere serie unless otherwise stated

for individual manuscript locations see GroveO

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Ricimero (3, F. Silvani), Venice, S Benedetto, 5 May 1785
Armida (3, J. Durandi/S. De Rogatis), Rome, Dame, Feb 1786
Antigono (2, after P. Metastasio), Mantua, Ducale, 13 April 1786
Ifigenia in Aulide (3, Moretti), Milan, Scala, 27 Jan 1787
Artaserse (3, after Metastasio), Trieste, Regio, 19 March 1789
Antigone (3, J.F. Marmontel), Paris, Opéra, 30 April 1790, *F-Po**
La morte di Cesare (3, G. Sertor), Milan, Scala, 26 Dec 1790
Pirro, re d'Epiro (3, G. de Gammera), Milan, Scala, 25 Dec 1791
Annibale in Torino (2 or 3, Durandi), Turin, Regio, carn. 1792
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L'oracolo sannita (3, D. Del Tufo), Milan, Scala, carn. 1792
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Apelle (2, A.S. Sografi), Venice, Fenice, 18 Nov 1793
Alzira (3, ?G. Rossi, after Voltaire), Florence, Pergola, 7 Sept 1794
Quinto Fabio (2, after Zeno: *Lucio Papirio dittatore*), Livorno, Accademia degli Avvalorati, aut. 1794
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La morte di Mitridate [Il Mitridate] (2, Sografi), Venice, Fenice, 27 May 1797

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Carolina e Mexicow (3, G. Rossi), Venice, Fenice, carn. 1798
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Baldovino (2, J. Ferretti), Rome, Argentina, 11 Feb 1811
Berenice, regina d'Armenia (2, Ferretti, after Zeno: *Lucio Vero*), Rome, Valle, 12 Nov 1811
Malvina, Naples, S Carlo, carn. 1829, collab. M. Costa

Undated, lost, only frags. extant: Alessandro nelle Indie; Adriano in Siria; Attilio Regolo; Catone in Utica; Castore e Polluce; Ciro riconosciuto; Demetrio; Enea e Lavinia; L'eroe cinese; Les femmes [collab. I. de Charrière]; Ipermestra; Irene; Nitteti; Le nozze di Dorina; Olympiade [collab. Charrière]; Partenope; Il re pastore; Zadig [collab. Charrière]

SACRED

La passione di Gesù Cristo (orat, Metastasio), Milan, 1787
Other orats, incl. Giuseppe in Egitto, 1797 Il figliuol prodigo, 1800; Saulle ovvero Il trionfo di Davide (G. Ferretti), Naples, Lent 1805; La riedificazione di (?after Metastasio: Giuseppe riconosciuto) Gerusalemme, Florence, 1812; L'amor filiale, *c*1815; Il sacrificio d'Abramo (?after Metastsio Isaaco, figura de redentore), *c*1815; Cantico d'Isaiah profeta, xii, Birmingham, 1829
23 masses, vv, orch, incl. 1 for 8vv, 1 dubious; 58 messe di gloria, vv, org, incl. 1 for 8vv; 4 pastoral masses, 3–4vv; 15 masses, 2–4vv, org; 15 Requiem, incl. 5 for vv, orch; numerous mass sections
?55 Mag; 23 TeD, 3–8vv, incl. 7 with org, 14 with insts; lamentations; lits
Annuale di Loreto, 541 pss and propers, 1794–1804; 15 Stabat mater, incl. 7 with org, insts, 8 with org; 6 Dolore di Maria santissima [It. Stabat mater]; several Pater nosters, incl. 1 to It. text of Dante; Christus e miserere alla Palestrina, 4vv a cappella, Naples, 1826 (Naples, *c*1860); several other Christus e miserere, vv, insts; 33 Dixit; other pss, incl. lii, cxiii, cxvii, cxxxvii; Pange lingua, 1837; Responses, vv a cappella; many motets, ants, grads, Lat. and It. hymns, 1–5vv, org/orch
16 Le tre ore di agonia, incl. 7 with org, str, 9 with org: after *c*1820; 2 Quando Gesù all'ultimo lamento, sonetti sacri
Dio salvi Francesco Imperatore (Vienna, 1798), text trans. Carpani from Austrian imperial hymn; Domine salvum fac Imperatorem Napoleonem, Paris, 1811

SECULAR VOCAL

*c*20 cants., incl. Elpino e Nice, 1778; Pigmalione, 1779; Il trionfo d'amore (Metastasio), *c*1785; La danza (?Metastasio); Alcide al bivio (Metastasio), 1787; L'amistà; Didone; La Galatea (?Metastasio); Il nome (?Metastasio); Saffo; La morte di Alceste, 1789; Telemaco, *c*1793; La vendetta giurata o sia L'Oreste, *c*1793; All'armi franche, Jesi, 1798; Ulisse nell'isola di Circe; Il lamento dal Conte Ugolino (Dante), *c*1805; Francesca da Rimini (Dante), *c*1805; La nascità del Re di Roma, *c*1811; La fuga in Egitto, Naples, 1837
Odes (Sappho, Anacreon), *c*1805
In questa tomba oscura (Carpani), 10 settings (Vienna, 1808)
Gerusalemme liberata, canto xii (Paris, *c*1808)
Many concert arias, duets, terzettos, mostly orch acc., incl. Eno, monologue, 1812
Numerous solfeggios, mostly S

INSTRUMENTAL

12 3-movt sym., *c*1785; 53 1-movt sym., *c*1815–*c*1835; 4 1-movt funeral sym.
3 str qts; 4 1-movt str qts; Qt, a, 2 vc, bn, db
Duettinos, 2 vn; 1-movt sonatas, 2 vc; 1-movt sonatas, 2 db; 1-movt sonatas/etudes, db
7 1-movt sonatas; sonatina, d; 39 fugues; 21 marches: all org
11 pastorales, org/pf; 3 sonatas, pf, *c*1775

Many fugues and partimenti

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R.M. LONGYEAR/RODOBALDO TIBALDI

Zingarese, alla (It.: 'in gypsy style'). A performance direction found particularly in virtuoso violin music of the late 19th century. Brahms marked the finale of his G minor Piano Quartet op.25 'Rondo alla zingarese'. *See also* GYPSY MUSIC.

□

Zingel, Hans J(oachim) (*b* Frankfurt an der Oder, 21 Nov 1904; *d* Cologne, 16 Nov 1978). German harpist and musicologist. He was the son of Rudolf Ewald Zingel (1876–1944), an organist, choral conductor and composer in Greifswald. From 1923 to 1927 he studied at the Staatliche Hochschule für Musik in Berlin with harp (under Max Saal) as his main subject. He then studied musicology under Max Schneider, with German literature and aesthetics as secondary subjects, at the universities of Berlin, Breslau (1927–8) and Halle (1928–30). He took the doctorate in Halle in 1930 with a dissertation on harp playing from the 16th century to the 18th. Harpist in the Städtische Orchester of Lübeck from 1932, he joined the Städtische Orchester of Halle in 1934 and the Gürzenich

Orchestra in Cologne in 1938, where he remained until his retirement in 1969; he also played in the Bayreuth Festival Orchestra (1933–8, 1951–6). He became lecturer in harp (1948) and professor (1974) at the Staatliche Hochschule für Musik in Cologne. He published numerous studies on the history of harps and harp music as well as harp tutors and modern performing editions of early harp music.

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HANS HEINRICH EGGEBRECHT

Zingoni [Singoni, Zingone], **Giovanni Battista** (*b* Florence, 1718/20; *d* Colliges [now Colligis], nr Laon, 21 April 1811). Italian tenor and composer. He studied in Naples at the Conservatorio di S Maria della Pietà dei Turchini. In 1749 he competed unsuccessfully for the post of *maestro di cappella* of S Stefano (dei Cavalieri) in Pisa. Between 1751 and 1752 he was active in Savona as a singer and *maestro di cappella*, and he held the same post at S Ambrogio in Alassio between March 1753 and December 1754. From 1756 onwards his career as a singer and composer took him to a number of European cities. In 1759 he joined the opera company of the De Amicis family; in the autumn of 1760 his opera *Zenobia* was performed in Amsterdam with Anna Lucia De Amicis in the title role. In 1762 the De Amicis company appeared, with Zingoni, in the Smock Alley Theatre in Dublin, where on 27 February of that year Zingoni's comic opera *La creanza* was performed. From the end of 1762 until May 1763 he was in London, where he sang secondary roles at the Haymarket Theatre under the direction of J.C. Bach. From February 1764 Zingoni was in Holland as *maestro di cappella*, composer and singer to the House of Orange. Leopold Mozart, in Holland at the time, refers to him as the 'princesses' teacher' at The Hague between the end of 1765 and 1766. The latter year saw the publication of his eight symphonies, op.1, in Amsterdam. These symphonies are conventional and well-crafted pieces, produced in a period when the genre was undergoing considerable development. As well as being praised by J.A. Hiller and appearing in the Breitkopf sales catalogue, the Paris publisher Simon Le Duc obtained the rights to reprint them in 1767. Documents indicate that from 1764 to 1768 and from 1778 to 1781 Zingoni received a salary from the Dutch court, which became an annual pension from 1782 to 1810. From 1786 he was living in Colliges, a small town near Laon, where he died in 1811, at about the age of 91.

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3 arias, *Gl*; 2 arias, *D-Bsb*

SACRED

Cr, 3vv, 2 vn, 2 ob, 2 hn, va, bc, *GB-Lbl*
Dixit Dominus, 4vv, 2 vn, 2 hn, bc, *I-Gl*
Dominus e Dixit, 3vv, 2 vn, bc, *Gl*

INSTRUMENTAL

8 syms., 2 vn, 2 ob, 2 hn, va, bc, op.1 (Amsterdam, 1766)

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C. Bongiovanni: 'La carriera europea del tenore e compositore Giovanni Battista Zingoni (Firenze, 1718/1720–Colligis, 1811)', *La musica ad Alassio dal XVI al XIX secolo: storia e cultura*, ed. G. Puerari (Savona, 1994), 505–59

CARMELA BONGIOVANNI

Zink (i) (Ger.). *See* CORNETT.

Zink (ii) (Ger.). *See under* ORGAN STOP.

Zink, Benedict. *See* ZINCK, BENDIX FRIEDRICH.

Zink, Harnack Otto Conrad. *See* ZINCK, HARDENACK OTTO CONRAD.

Zinman, David (Joel) (*b* New York, 10 July 1936). American conductor. After early violin studies at the Oberlin Conservatory he studied theory and composition at the University of Minnesota and took up conducting at Tanglewood. He then worked in Maine with Monteux (1958–62), serving as his assistant from 1961 to 1964. Zinman was principal conductor of the Netherlands Chamber Orchestra from 1965 to 1977, music director of the Rochester PO from 1974 to 1985 and chief conductor of the Rotterdam PO from 1979 to 1982. After two years as principal guest conductor, Zinman was appointed music director of the Baltimore SO in 1985, a position he held until 1998. With that orchestra he made important recordings (including a series of Schumann symphonies and much American music) and transformed a regional ensemble into a leading American institution, his musical strengths complemented by an engaging manner, a deep commitment to music education and community relations, deft use of the media and self-deprecating humour ('I am the Mel Brooks of the violin', he once declared). He has also appeared with leading orchestras and festivals in the USA, Canada and Europe.

Zinman has given numerous premières at Baltimore and elsewhere, including works by Adams, Bolcom, Danielpour, Daugherty, Kernis, Kirchner, Rouse and Torke. His recording of Gorecki's Symphony no.3 with the London Sinfonietta was an international bestseller. Zinman became music director of the Zürich Tonhalle Orchestra in 1995 and the following year was appointed music director of the Aspen Festival and received the Peabody Award from Johns Hopkins University.

CHARLES BARBER

Zinsstag, Gérard (*b* Geneva, 9 May 1941). Swiss composer and flautist. He studied the flute at the Geneva Conservatory, the Paris Conservatoire and the Accademia Chigiana, Siena. After playing in various European orchestras (1964–7), he became a member of the Zürich Tonhalle-Orchester (1967–75). It was during this period that he began to study composition, working with Hans Ulrich Lehmann at the Zürich Conservatory (1973–5) and privately in Stuttgart and Hanover with Helmut Lachenmann (1975–7). From 1976 to 1978 he was an active participant in the Darmstadt summer school. He later lived in the USA (1979–80, 1983), Berlin (1981–2) and Paris (1982), where he worked at IRCAM. In 1986 he co-founded the Tage für Neue Musik Zürich with Thomas Kessler, serving as co-director until 1994. His honours include the title of guest of honour at the Leningrad Spring Festival (1990) and a sabbatical grant from the city of Zürich (1991).

Zinsstag is interested in the antithesis of harmony and discord, 'finished sounds' and open-ended noises, illusion and reality. He tries to eliminate such distinctions by relating the musical to the extra-musical, manipulating beautiful sounds until they are unrecognizable and showing the beautiful side of ugliness. His works have been influenced by philosophers and writers such as Samuel Beckett, Christopher Caudwell, Jean-Paul Sartre and Leon Trotsky (*Foris*, 1979), Ernst Bloch and Karl Marx (*Trauma*, 1980–81) and Edmund Husserl (*Tempor*, 1991–2). Frequently including musical quotations, his music oscillates between the poles of matter and memory. His imagination for sound and his increasing interest in dance, singing and folk music (such as in *Espressivo*, 1990) have led to vibrant, colourful compositions.

WORKS

Vocal: wenn zum beispiel … (F. Mon), 4 spkr, trbn, db, pf, 2 perc, 1975; Hülsen … oder die irrfahrt des Kerns), 4vv, speaking chorus, str sextet, 2-track tape, 1977; Trauma, chorus, 1980–81; eden jeden (C. Bremer), Mez/A/Bar, 14 insts, tape, 1987; Hommage à Charles Racine, Mez, 8 insts, 1997

Orch: Innanzi, db, orch, 1978; Foris, 1979; Altération, chbr orch, 1980; Tempi inquieti, pf, 2 perc, orch, 1984–6; Anaphores, pf, orch, 1989; Alteration, chbr orch, 1991, frag.; Tahir, va, str orch, perc, 1995

Chbr and solo inst: Déliements, fl, org, 1975; Tatastenfelder, 3 typewriters, pf, tape recorder, 1975; Suono reale, pf, 1976; Perforation, 2 vc, elec gui, 2 pf, 3 perc, 1980; Incalzando, 2 pf, 1981; Artifices I, 18 insts, 1982–3; 7 Frags., str qt, 1982–3 [nos. 1, 2, 3, 6, 7 arr. as 5 Frags.]; Cut Sounds, org, 1984, rev. 1991; Stimuli, va, vc, db, 1984; Artifices II, 2 tapes, 10 insts, elecs, 1988; Espressivo, cymbals, 13 insts, 1990; Tempor, fl, cl, str trio, pf, 1991–2; Diffractions, 3 perc, 1993; Artifices III, fl, cl, elec gui, synth, perc, elecs, 1994; Str Qt no.2, 1994–5; … u vremenu rata …, perc, 1994; Ergo, pf, small wind ens, perc, 1996

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M. Zenck: 'Im Zustand der Erschöpfung: Kategorien im Musikdenken von Gérard Zinsstag', *MusikTexte*, no.52 (1994), 5–13

J.-N. von der Weid: 'Gérard Zinsstag', *Contemporary Swiss Composers* (Zürich, 1996)

ANTON HAEFELI

Zinzendorf (und Pottendorf), (Johann) Karl (Christian Heinrich) von (*b* Dresden, 5 Jan 1739; *d* Vienna, 5 Jan 1813). Austrian diarist, nephew of Nikolaus Ludwig von Zinzendorf. A highly placed government official, he chronicled aristocratic life in Vienna and elsewhere in his diary, which he kept from the age of eight to his death. This diary, in 76 volumes, is in the Haus- Hof- und Staatsarchiv in Vienna. The *Tagebücher* or diaries comprise volumes 6–57 and begin at the time of Zinzendorf's move to Vienna in 1761. Factual and reliable, they have long been consulted by music historians to establish what was performed when, where and for whom; only rarely, however, do they also provide performance details or critical commentary. Although Zinzendorf was a connoisseur of the theatre, he was not especially musical. He generally attended concerts, particularly of instrumental music, only if they were society events. His comment at a performance of Handel's *Messiah* on 7 April 1789 is characteristic: 'I became somewhat bored although the music was very beautiful'; he knows the music to be beautiful only because others have said so. However, precisely because he defers to the judgment of others in musical matters, he functions as the ideal spokesman for his class.

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H. Wagner: *Wien von Maria Theresia bis zur Franzosenzeit: aus den Tagebüchern des Grafen Karl von Zinzendorf* (Vienna, 1972)

C. Pagnini: *Il periodo triestino del diario inedito del Conte Carlo de Zinzendorf Primo Governatore di Trieste (1776–1777)* (Trieste, 1978)

M. Breunlich: 'Gluck in den Tagebüchern des Grafen Karl von Zinzendorf', *Gluck in Wien: Vienna 1987*, 62–8

G. Englebert: *J.K.C.H. Comte de Zinzendorf; journal chronique belgo-bruxelloise 1766–1770* (Brussels,1991)

M. Breunlich and M. Mader: *Karl Graf von Zinzendorf: aus den Jugendbüchern 1747, 1752 bis 1763* (Vienna, 1997)

D. Link: 'Vienna's Private Theatrical and Musical Life, 1783–92, as reported by Count Karl Zinzendorf', *JRMA*, cxxii (1997), 205–57

D. Link: *The National Court Theatre in Mozart's Vienna: Sources and Documents 1783–1792* (Oxford,1998)

DOROTHEA LINK

Zinzendorf, Nikolaus Ludwig von (*b* Dresden, 26 May 1700; *d* Herrnhut, 7 May 1760). German religious leader. The founder in 1722 of the Renewed Moravian Church, he was from infancy subject to the ardent Pietism of both sides of his family, which was of noble lineage. Spener, the father of Lutheran Pietism, was his godfather. The early death of his father, and his mother's remarriage, left him under the care of his maternal grandmother on a country estate, where the precocious child acquired a deep sense of personal attachment to Christ. At the age of ten he went to Francke's school at Halle; his six years there were a time of difficult adjustment, but deepened his piety and zeal for future Christian service.

As a nobleman Zinzendorf could not become a pastor. Reluctantly he studied at Wittenberg for three years in preparation for state service, privately reading more theology than law. A grand tour of cultural centres

following university introduced him to men of differing religious views; thereafter doctrine was of lesser importance to him than the 'heart religion' which united all Christians. His own preference was the Augsburg Confession. On this tour he saw a painting of the crucified Saviour in Düsseldorf which implanted in him a lifelong fixation on the sufferings of Christ, vividly expressed in his hymns and other writings.

In 1721 he half-heartedly accepted an appointment as councillor at the Saxon court. At the same time, a year before his marriage, he bought a manorial estate in Upper Lusatia, on which he hoped to foster Pietism. It became a haven for Moravian refugees seeking to revive the church of their forefathers, the Unitas Fratrum (Unity of Brethren). Named Herrnhut, this settlement became the prototype for others in Europe and America. After 1727 he gave all his time to the emerging Moravian Church of which he later became a bishop. Exiled from Saxony from 1736 to 1747 for his religious innovations, he became the 'pilgrim count', travelling on behalf of Pietist societies in Europe and missions overseas.

To Zinzendorf, singing had above all to express Christian experience. He himself wrote some 2000 hymns and stimulated others to write. Most Moravian hymns were sung to German chorale tunes. Gifted with a fine voice, he led song services and initiated the famed *Singstunde*, a service built around stanzas spontaneously but skilfully chosen to form a unified theme. He believed that only memorized hymns could express the Christian's deepest feelings. Zinzendorf was original and imaginative, and directed his congregations to make the widest possible use of organs, orchestras, brass ensembles and choirs. The Moravian Church under his direction absorbed much of the rich musical life of 18th-century Germany. He also encouraged the use of music to add enjoyment and enthusiasm to the performance of daily tasks. He reinstated the love-feast (*agapē*) of the New Testament Church, which in the Moravian Church has become a musical service during which the congregation eats a simple meal.

Zinzendorf published many hymns, sacred texts and other writings; a collected edition has been published, edited by E. Beyreuther and G. Meyer (Hildesheim, 1962–6).

See also MUSIC OF THE MORAVIANS.

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JOHN R. WEINLICK

Zipoli, Domenico (*b* Prato, 16/17 Oct 1688; *d* Santa Catalina, nr Córdoba, Argentina, 2 Jan 1726). Italian organist and composer. He was the sixth child born to Sabatino Zipoli and Eugenia Varrochi. The Prato Cathedral organist-choirmasters in his youth were both Florentines: Ottavio Termini (from 1703) and Giovanni Francesco Beccatelli. On 12 September 1707 he petitioned Cosimo III, Grand Duke of Tuscany, for six scudi monthly so that he could study at Florence, where the cathedral organist from 1703 was Giovanni Maria Casini. On 2 February and 9 March 1708 he cooperated with Casini, Caldara, Gasparini and 20 others in composing an oratorio produced at Florence under the supervision of Orlandini by the Compagnia di S Marco, and later that year at the Oratorians' church in a version with arias by Zipoli replacing those of Omodei Sequi. Supported by a further ducal charity grant, he moved to Naples in 1709 for lessons with Alessandro Scarlatti but left in the same year after disagreements and went to study at Bologna under Lavinio Felice Vannucci; he next went from Bologna to Rome for lessons with the veteran Bernardo Pasquini. Staying in Rome after Pasquini's death in 1710, he composed two oratorios of which only the librettos survive, *S Antonio di Padova* (1712) and *S Caterina vergine, e martire* (1714). In 1715 he was appointed organist of the Jesuit church at Rome and the next year published the keyboard collection on which his fame rests, *Sonate d'intavolatura*. The Princess of Forano to whom he dedicated the work, Maria Teresa Strozzi, may have been related to the bishop, Leone Strozzi, who had confirmed him at Prato Cathedral on 2 May 1699. Throughout his stay in Rome Zipoli lodged with Filippo Baldocci, prior of S Giovanni dei Fiorentini.

Zipoli joined the Society of Jesus on 1 July 1716, and soon after went to Seville to await passage to the Paraguay province. With 53 other prospective Jesuit missionaries he sailed from Cádiz on 5 April 1717. After a violent storm he and the others disembarked in July at Buenos Aires, and after 15 days set out for Córdoba. By 1724 he had completed with distinction the required three years each of philosophy and theology at the Jesuit Colegio Máximo and university in Córdoba. He was ready to receive priest's orders in 1725, but died (of tuberculosis) without them for lack of a bishop in Córdoba to ordain him that year.

Zipoli was one of many excellent musicians recruited by the Jesuits between 1650 and 1750 for work in the so-called Paraguay reductions. His music was much in demand in South America: the viceroy in Lima asked for copies, and as late as 1784 a three-part orchestrally accompanied mass was copied in Potosí and sent to Sucre (Higher Peru, now Bolivia). Jesuit documents of 1728, 1732 and later note his continuing reputation up to at least 1774 in Yapeyú and other Guarany Indian villages from which Europeans were excluded; at one mission, S Pedro y S Pablo, nine 'motetes' by Zipoli were listed among the effects left after the expulsion of the Jesuits. In the 1970s some 23 works by Zipoli (including copies of known keyboard pieces) were discovered among a large collection of manuscripts at the San Rafael and Santa Ana missions in eastern Bolivia (they are now deposited at Concepción, Apostolic Vicariate of Ñuflo de Chávez). At San Rafael the Swiss Jesuit Martin Schmid (1694–1772) may have prepared a Spanish drama celebrating the lives of Loyola and Francis Xavier, which ended with a paragraph in the Chiquitano language summarizing the moral of the drama. In 1997 the Argentine scholar Bernado Illari interpolated excerpts into this (including some possibly by Zipoli) to form an 'opera', *S Ignacio*.

The charm and winsomeness of Zipoli's 1716 keyboard works inspired their republication in London by Walsh and in Paris (1741; the harpsichord music only). The first part, for organ, consists of a brilliant prefatory toccata followed by five sets of short versos, each set ending with a canzona (of which much the most elaborate is the last in G minor), two elevations, a post-communion, an offertory and a folklike pastorale. The second part, for

harpsichord, contains four short dance suites and two partitas (or variations). Zipoli moved freely between keys, timed his modulations exquisitely, never laboured an imitative point, made a virtue of concision, and wrote melodies instead of mere contrapuntal lines. His South American mass, copied at Potosí in 1784, closing with the 'Osanna', exhibits similar virtues. He was the most renowned Italian composer to go to the New World in colonial times and the most famous to have chosen the Jesuit order.

WORKS

ORATORIOS

only librettos extant

Sara in Egitto (D. Canavese), Florence, Compagnia di S Marco, 1708, collab. others

S Antonio di Padova (C. Uslenghi), Rome, Oratorio della Chiesa Nuova, 1712

S Caterina vergine, e martire (G.B. Grappelli), Rome, Oratorio S Girolamo della Carità, 1714

OTHER WORKS

Sonate d'intavolatura, org, hpd, parte prima (?Rome, 1716; 2/*c*1722 as A Third Collection of Toccates, Vollentarys and Fugues ... with particular Great Pieces for the Church), parte seconda (?Rome, 1716; 2/1725 as Six Suits of Italian Lessons ... with great Variety of Passages and Variations, hpd/spinet, op.1); ed. in I classici della musica italiana, xxxvi (Milan, 1919); ed. L.F. Tagliavini (Heidelberg, 1959)

Missa, SAT, 2 vn, org, bc, Sucre, Archivo Nacional, Música 1208 [?pasticcio, copied 1784]; contains concordances with a Missa brevis (ky and Gl) and Misa de San Ignacio (Cr and San), both Concepción, The Apostolic Vicariate of Ñuflo de Chávez, Bolivia

Messa concertata, 8vv, insts, lost, mentioned by G.B. Martini, see *MGG1*

Ave maris stella, S, vn, bc (odd verses), SAT, vn, bc (even verses); Beatus vir, S, SAT, 2 vn, bc; Confitebor tibi Domine, A, SAT, 2 vn, bc; Deus ad adjutorium, SAT, 2 vn, bc; Deus ad adjutorium, S, T, SATB, vn, bc; Dixit Dominus, S, T, SATB, vn, bc; Laudate Dominum omnes gentes, SATT, vn, bc: all Concepción, The Apostolic Vicariate of Ñuflo de Chávez, Bolivia

Letania, Tantum ergo, see Claro

Cants.: Dell'offese a vendicarmi chiamo all'armi, Bar, bc, *D-Bsb*; Mia bella Irene, S, bc, *GB-Lcm*

Sonata, vn, bc, *D-Dl*; ed. in Erikson-Bloch

Retirada del emperador de los dominios de S[ua] S[antidad], kbd, Concepción, The Apostolic Vicariate of Ñuflo de Chávez, Bolivia; other works, kbd, org (incl. ?earlier versions of some in 1716 vol., ?autograph), *I-MAC*

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P. Nawrot: *Vespers Music in the Paraguay Reductions* (diss., Catholic U. of America, 1993)

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ROBERT STEVENSON

Ziporyn, Evan (*b* Chicago, 1959). American composer and clarinettist. He took the BA at Yale (1981) and the MA and doctorate at the University of California, Berkeley. His composition teachers included Bresnick, Imbrie, Grisey, Lewin, Schwantner, Felciano and Anthony Davis. He also studied the clarinet (with Keith Wilson), Balinese drumming and jazz performance. After graduating from Yale, Ziporyn spent a year in Bali studying under I Made Lebah. From 1990 he taught at the MIT, in 1993 he became director of the ensemble Gamelan Galak Tika (a group that has provided him with opportunity to explore combinations of Indonesian and Western instruments) and in 1997 he joined the staff at Yale. For several years he has been a prominent performer at the New York Bang on a Can festival.

Ziporyn's career embodies jazz clarinet playing, composition in a postmodernist vein and ethnomusicology. Not surprisingly, his music embraces the differences between music cultures. For instance, in *Luv Time* (1984) three saxophones perform riffs in the style of John Coltrane against a background of rubato piano chords and Balinese percussion, while *Tire Fire* (1994) blends electric guitars and synthesizers (and the musical rhetoric of such instruments) with a Balinese gamelan using traditional techniques. Much of his music features virtuoso clarinet writing (he is also an accomplished bass clarinettist) and repetitive harmonic progressions, affecting accessibility and the suggestion of jazz.

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Large ens: White Dwarf, orch, 1980; Is: this, chbr orch, 1980; Second Prize, chbr orch (1981); Pleasureville, Pain City, orch, 1985, Filling Station, orch, 1986; Night Bus, Sundanese gamelan degung, 1990; Kekembangan, sax qt, Balinese gamelan gong kebyar, 1990, collab. I. Nyoman Windha; Tire Fire, gui qt, Balinese gamelan gong kebyar, 1993; Houtman's Men in Buleleng, wind ens, guis, perc, 1994; Kebyar Maya, solo vc, vc ans, 1995; Amok!, Balinese gamelan gong kebyar, MIDI (2 p mrs) 1996; Tsmindao Ghmerto, b cl , wind ens, 1997

Small ens: 33 Vortices, 5 cl, 1978; 10 Str Qts, 1979; Luv Time, chbr ens, 1984; Twine, S, b cl, 2 sax, vn, 1985; What she Saw There, b cl/vc, 2 Mar, 1988; Tree Frog, b cl, bar sax, trbn, vn, kbd, perc, 1990; Dog Dream, fl, cl, vn, vc, elec, 1990; Bossa Nova, brass qnt, 1991; Esto House, elecs, 1991; *Be-In*, str qnt, 1991; Aneh Tapi Nyata, gui, pf, perc, Balinese perc, 1992; Perques, elec insts, 1994; Weeds, elec insts, 1994; Pay Phone, elec insts, 1994; *Eel Bone*, str qt, 1996; *Dreams of a Dominant Culture*, fl, cl, vn, vc, elec pf, perc, 1997; Serenity Now, wind nonet, 1998; Melody Competition, 6 perc, 1999

1 or 2 insts: 2 Obsessions, cl, 1980; Weltscenen, pf, 1981; The Water's Fine, pf, 1983; It is and it isn't, 2 cl, 1985; Some Coal, pf, 1985; Waiting by the Phone, cl, 1986; Fractal Head, pf, 1987; Walk the Dog, b cl, tape, 1991; China Spring, ob, pf, 1991;The Motions, va + elecs, 1991; Studies in Normative Behaviour, perc, 1991; Tsmindao Ghmerto, b cl, 1992; Bindu Semara, cl, 1994; Partial Truths, b cl, 1997; Current Rate, 2 pipa, 1998

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'It's Monk's Time', *PNM*, xx (1981–2), 10–11

with J. Bamberger: 'Getting it Wrong', *Worlds of Music*, xxxiv/3 (1992–3), 22–56 [a study of Balinese ornamentation and pedagogical techniques]

'Who Listens if you Care', *New Observations* (1991), wint.; repr. in *StrunkSR2*, vii

KYLE GANN

Zipp, Friedrich (*b* Frankfurt, 20 June 1914; *d* Freiburg, 7 Oct 1997). German composer, teacher and organist. In 1933 he attended the Hoch Conservatory in Frankfurt, where he studied the organ with Walcha and composition with Sekles, and also studied at the university of Frankfurt. From 1934 to 1938 he continued his studies at the Staatliche Hochschule für Musikerziehung und Kirchenmusik in Berlin-Charlottenburg, where his teacher of composition was Armin Knab. Under Knab's influence Zipp developed a keen and lasting interest in German and international folk music and particularly the treasury of old chorale tunes. He learnt to compose with the most archaic musical elements, convinced that they would best convey his personal musical expression. From 1938 until his war service (1941–5) he was active in Frankfurt as an organist and teacher. In 1947 he was appointed lecturer in composition at the Staatliche Hochschule für Musik in Frankfurt, later becoming a professor (1962–76).

Zipp's sacred composition was guided by his conviction that genuine church music depends upon the composer's inner relationship to the liturgy and to the laity. 'Hence, we should have the courage to compose in a modest style', he stated, 'realizing that the simplest solution is often the best'. Rejecting 12-note, serial and electronic techniques, Zipp produced spirited music for use in church services, and a quantity of *Gebrauchsmusik* for church musicians, amateurs, laity and children. His use of intervals is unpretentious, involving parallel 4ths, 5ths and octaves and unresolved 7ths; there are brief modal excursions, and simple counterpoints, creating rather frugal and at times archaic music, its simple musical structure enabling audiences immediately to understand his work. In his efforts to reach lay choirs, Zipp revived *Junktim* and *Alternatimpraxis*; he also cultivated medieval, Renaissance and Baroque figurations, part-writing and forms.

Zipp's investigation of the entire Pythagorean tradition led him to favour a form of tonality which consistently grants structural priorities (also in chords and intervals) to the lower 'enmelic' pitches of the overtone series. This remained a feature of his organ chorale preludes, toccatas, arrangements and 'free pieces'. His subtle melodic gifts aided him in attaining a welcome and expressive folksong-like style of great economy and unaffected simplicity.

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(*selective list*)

Orch: Kirchensuite, str (1962); Tokkata, aria e danza sacra (1970)

Sacred vocal: 40 Advent and Christmas Songs, 1v, pf (1961); Fröhlich soll mein Herze springen, Christmas cant., mixed chorus, 2 vn, org, vc ad lib (1968); Gott ist Liebe, 3 motets, mixed chorus (1970); Jauchzt, alle Lande, Gott zu Ehren, cant., mixed chorus (1974); Kleine geistliche Konzerte, opp.38 and 44, various vv and ens

Secular vocal: Wunderhorn-Lieder, op.5, 1v, pf/insts (1967); Chinesische Jahreszeiten, op.19, unacc. mixed chorus (1940); Madrigale nach Rokoko-Texten, unacc. mixed chorus (1955); Alte Minnelieder, 1v, pf/str ens (1957); 4 alte Minnelieder, 1v, rec, ob/vn, vn, va, vc (1988); 3 Russian Folksongs, 1v, pf (1961); 40 Folksongs, 1v, vn (1 player) (1968); Wolkenlieder, unacc. mixed chorus (H. Claudius) (1976); many other folksongs from different countries and song settings for all combinations

Org: Freie Orgelstücke, vol.1 (1958), vol.2 (1962); 10 Chorale Preludes, (1966)

Pf: O du lieber Augustin – Metamorphosen, 1975; Tokkata quasi fantasia, 1978

Other inst/chbr: Conc. grosso, op.29a, ob, str (1945); Str Qt, C, op.25, 1947; Kammerkonzert, pf, a cl, vc, str qnt, 1961; Sonatine, op.23a, rec/fl/vn, pf (hpd), 1948; Festliche Musik, B♭, 3 tpt, 2 trbn (1960); 'Sonne der Gerechtigkeit', 2 tpt, 2 trbn, org (1966); Tokkata, pastorale e fantasia, cl/va, pf (1992)

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E. FRED FLINDELL

Zirler, Stephan [Cirlerus, Stephanus; Zyrlerus, Stephanus; Zierler, Steffan] (*b* Rohr, Bavaria, *c*1518; *d* Heidelberg, end of July 1568). German composer. In 1529 or 1530 he was a chorister in the electoral court in Heidelberg, where he met Georg Forster, Caspar Othmayr and Jobst von Brandt and, like them, studied with Lorenz Lemlin. Forster later dedicated to Zirler the fourth part of his *Frische teutsche Liedlein* (Nuremberg, 1556) as a seal to the friendship formed in Heidelberg. In 1537 Zirler became a student at Heidelberg University, and then was made an official at the Palatine court in Heidelberg, eventually serving as personal secretary to Elector Friedrich III. In his religious belief Zirler inclined towards Calvinism. All except one of Zirler's 23 songs were published in Forster's *Frische teutsche Liedlein*. Most of them retain the principle of the tenor cantus firmus, though the tenor has largely lost the character of a leading voice, the texture being either imitative or chordal. These songs were popular in their day, and there are transcriptions for lute or organ in the collections of Ochsenkun, Jobin, Neusidler, Schmid and Paix. In 1569 Clemens Stephani published a Latin psalm setting for four voices.

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FRANZ KRAUTWURST

Zirra, Alexandru (*b* Roman, 2/14 July 1883; *d* Sibiu, 23 March 1946). Romanian composer and teacher. He studied at the Iaşi Conservatory (1902–5) with G. Musicescu, T. Cerne (harmony) and E. Mezzetti (singing), and then took composition lessons with C. Gatti at the Milan Conservatory (1905–7, 1909–11). Returning to the Iaşi Conservatory to teach harmony (1907–9, 1911–25, 1931–40), he directed the institution from 1922 until 1924, and he was also professor of harmony and singing and director of the Cernăuţi Conservatory (1925–31, now Chernovtsy, Ukraine); in these appointments he established a reputation as a remarkable teacher.

As a composer he was above all attracted to the theatre. Most of his six stage works are based on episodes in Romanian history, and all attest to his supreme handling of the dramatic-lyrical genre of which, with Caudella,

Drăgoi, Nottara and Stephănescu, he was an originator. His greatest achievements in this manner were the opera *Alexandru Lăpuşneanu* and the musical fairytale for children *Capra cu trei iezi* ('The Goat with Three Kids'). Zirra's operas give pride of place to the choruses and vocal lines, and there is extensive use of ideas from folk music: recitatives in folk style, melodies built from *doina* motifs, modal harmonies and an orchestration influenced by folk instruments. Occasionally Zirra drew on Byzantine chant, as in the friars' chorus in the third act of *Alexandru Lăpuşneanu*, producing excellently effective results. He had a gift for treating powerful dramatic conflicts, despite his essentially lyrical temperament, and this predilection may explain the large number of programmatic orchestral works. The symphonic poems, suites and even the symphonies are based on literary ideas, generally concerned with the village life and landscape of Zirra's native Moldavia. Again the material is rooted in the music of the Gypsies and peasants. Zirra collected folksongs in his youth, and his early works were largely songs in a folklike style.

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(*selective list*)

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VIOREL COSMA

Ziryāb [Abū 'l-Ḥasan 'Alī ibn Nāfi'] (*b* Iraq; *d* Córdoba, Spain, Aug 852). Arab musician. A *mawlā* ('freedman') of Caliph al-Mahdī (775–85) at Baghdad, he was a pupil of Ibrāhīm al-Mawṣilī and a rival of Isḥāq al-Mawṣilī at the court of Hārūn al-Rashīd (786–809). He left Baghdad for Syria, served the Aghlabid ruler Ziyādat Allāh (817–38) in Qairawan (Tunisia), and later received a generous welcome from 'Abd al-Raḥmān II (822–52) in Córdoba. His influence there as a court musician and companion (*nadīm*) must have been exceptional: customs in clothing and eating that he had brought from Baghdad became fashionable, and the tradition of his school of music was maintained by his descendants at least two generations after his death. Like his contemporary al-Kindī he seems to have known the musical theory of late antiquity and to have reconciled it with the teachings of his masters in Baghdad. Details of his vocal training techniques are described by Ibn Ḥayyān (*d* 1076) in his *Kitāb al-muqtabis* ('Enlightening book') cited by al-Maqqarī (*d* 1632) in his *Nafḥ al-ṭīb*, a history of Muslim Spain. Like some of his colleagues in Baghdad he is said to have introduced a fifth string on the lute, to have replaced the wooden plectrum with a plectrum made from an eagle's wing feather and to have improved the resonance and purity of tone of the lute. The first steps in the development of the later four-movement *nawba* (*nūba*) are perceptible in his performing practice as described by Ibn Ḥayyān. A collection of his song texts was made by Aslam ibn 'Abd al-'Azīz, the brother of one of his sons-in-law.

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ECKHARD NEUBAUER

Zister [Ger.]. *See* CITTERN.

Zítek, Vilém (*b* Prague, 9 Sept 1890; *d* Prague, 11 Aug 1956). Czech bass. He was apprenticed and worked as a mechanic; at 18 he joined a choral society, then entered Pivoda's school of singing as a pupil of Alois Vávra (1909–11). In 1912 he joined the Prague National Theatre, at first in small parts; he also performed in plays and ballets. In the 1920s and 30s he was the company's leading member and was given many opportunities by Otakar Ostrčil, then head of opera, with whom Zítek maintained a close friendship and who greatly valued him as an artist. Zítek studied with Giovanni Binetti in Milan in 1925 and then took short engagements in Turin, Copenhagen, Milan, Stockholm, Paris, Berlin, Florence, Yugoslavia and the USSR. He was the first Czech singer to be made National Artist (1946); his career was cut short by a heart attack in 1947.

Zítek had a sonorous, perfectly controlled voice of wide compass and with rich possibilities of expression and timbre, an outstanding ability as an actor (acquired by studying the great Czech actor, Eduard Vojan) and a highly developed feeling for the heroic. Among the most remarkable of his dramatic roles were Vodník in *Rusalka* (Dvořák), Kecal in *The Bartered Bride*, the Devil in *The Devil's Wall* and Chrudoš in *Libuše* (by Smetana), Boris Godunov, Mozart's Figaro, Don Giovanni, Pizarro, Don Quichotte and Philip II in *Don Carlos*. His performances were often compared with Chaliapin's, whom as a singing-actor he much resembled.

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ALENA NĚMCOVÁ

Zither. A term having two main senses in modern organology. The first denotes (in both English and German) a large category of string instruments also known as 'simple chordophone' (defined in §1 below); the second, more limited and perhaps more familiar sense refers to a small group of Alpine folk and popular instruments. From the late 15th century the term 'zither' was used exclusively to denote chordophones with necks, of the cittern type. It was only from the early 19th century that the name began to be used for descendants of the north European *Scheitholt* type of instrument (see §§2 and 3 below), which had no neck and frets placed directly on the box. From the *Scheitholt* evolved the modern Alpine instrument still known as the zither (Fr. *cithare*; Ger. *Zither*; It. *cetra da tavola*); other types of fretted zither are found elsewhere in Europe.

1. The generic term. 2. The modern Alpine zither. 3. Other fretted zithers. 4. East and South-east Asia.

1. The generic term. According to the classification system of Hornbostel and Sachs (1914; *see* Chordophone), a zither is a 'simple chordophone', consisting solely of a string bearer (and its string or strings) or of a string bearer with a resonator that can be detached without destroying the sound-producing apparatus. Zithers are thus distinguished from 'composite chordophones', such as harps and lutes, in which the string bearer and a resonator are organically united and cannot be separated without destroying the instrument. Whereas the strings of a lute or lyre extend past the face of the instrument along a neck or out to a yoke, and those of a harp extend away from the soundboard, the strings of a zither do not go beyond or away from the body of the instrument. The variety of musical instruments that fit this description can be seen in fig.1.

2. The modern Alpine zither. The present form of the south German and Austrian instruments that are generally known simply as zithers dates from the 19th and early 20th centuries (fig.2). Structurally they have the same elements as other fretted zithers (a box, fretted melody strings and open strings), but their playing technique is distinct. The five chromatically fretted metal melody strings, which are usually tuned by machine screws, are individually finger-stopped with the left hand and plucked with a plectrum attached to the right thumb; the remaining fingers of the right hand select individual notes or chords from the open gut or nylon strings (numbering perhaps 30 or more and tuned by metal wrest-pins).

The early forms of the modern zither, known as *Kratzzithern*, were played in the same way as the *Scheitholt* (see §3 below), although they have differently shaped bodies. The crucial innovation was that the frets were no longer anchored directly to the box but placed on a fingerboard stuck to it (fig.3) These early zithers derived their names from the manner of playing, which was to 'scratch' (*kratzen*) or strum with a horn plectrum, a quill or the like. One *Kratzzither* type, the *Raffelzither* ('grater zither'), had a fingerboard but no accompanying strings; another had a curved body and octave strings with shorter scalings fitted to a wrest plank of their own, the *Oktävchen* or *Trompeterl*.

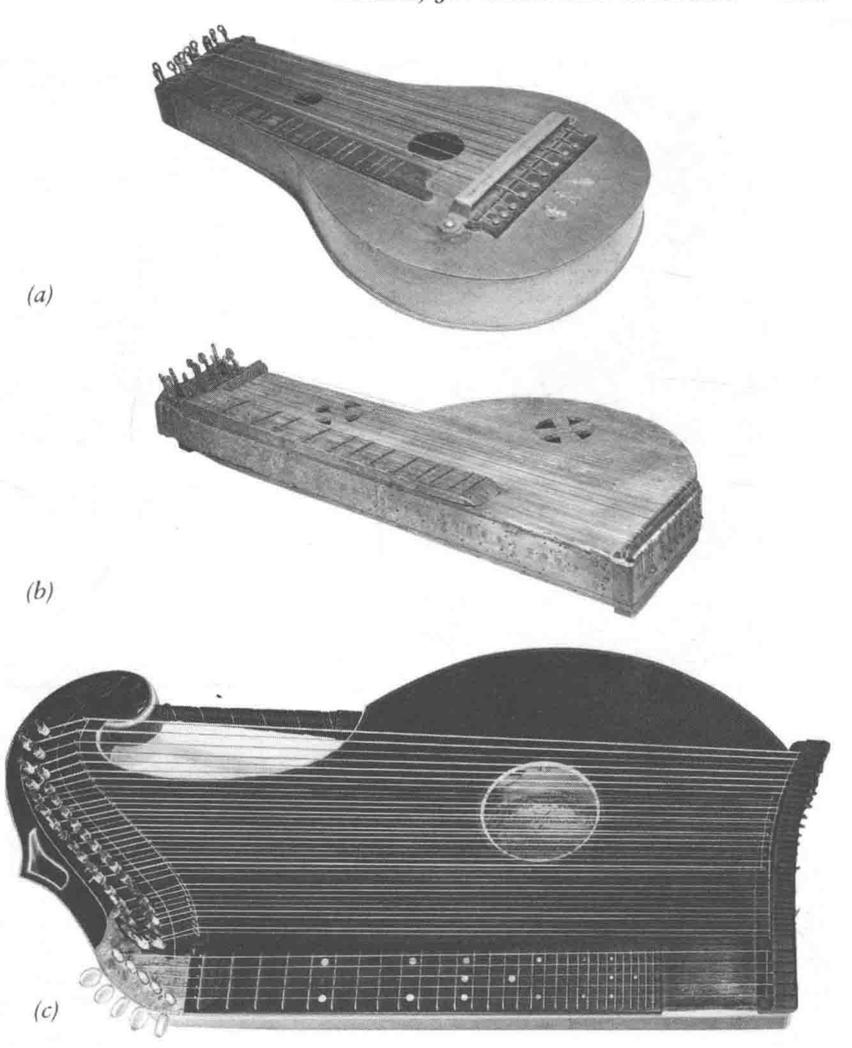
The *Schlagzither* (struck zither; fig.4) differed from the *Scheitholt* and *Kratzzither* types in the abandonment of bourdon tuning and in the technique of striking the strings separately with the fingers and a plectrum on the thumb. The fingerboards of both the *Kratzzither* and the *Schlagzither* have partly diatonic fret patterns, usually producing a major scale beginning with the lower fourth. To increase the musical possibilities open to the *Kratzzither*, some were made with two or three differently scaled fingerboards on the same body (fig.5). Sections tuned a 4th or 5th from each other allowed a change to another register. Such double zithers are still used in Switzerland, known as *Schwyzer Zither*.

The body shape of some modern zithers is analogous to that of guitars or citterns (the 'Mittenwald' form); others imitate the structure of keyboard instruments with transverse stringing (such as the spinet and clavichord), with the rounded projection on the side furthest from the player (the 'Salzburg', 'Hallein' or 'Pinzgau' form). The 'Salzburg' has become the more usual. There were many attempts to improve the zither's acoustics and structure. The *Luftresonanzzither* ('air resonance zither'), attributed to Johann Jobst of Graz around 1890, had a second soundhole located above the wrest plank; the special structure of the wrest plank and fingerboard was intended to reduce their vibration-damping effects. The *Harfenzither* ('harp zither') had a pillar (the *Baronstange*) between the wrest plank and the middle of the body.

In the modern zither the accompanying strings are tuned in 4ths and 5ths. Initially, many different tunings existed; a few standard tunings were established in the late 19th century. Various efforts were made to devise an arrangement that would be both physiologically practicable for the right hand and based on functional harmony. Nikolaus Weigel (*Theoretischpraktische Zitherschule*, 2/1844) was the first to call for a 28-string zither having a complete chromatic fingerboard, and for the accompanying strings to be tuned in 4ths and 5ths on the basis of the circle of 5ths. Different regional tunings of the melody strings subsequently came into use. 'Stuttgart tuning' (*e″–e″–a′–d′–g–c*), probably developed by the Stuttgart instrument maker Lorenze Kriner, was in use until the early 20th century. For 'Munich tuning' (*a′–a′–d′–g–c*), the accompanying strings are notated up an octave in the treble clef; both this system and 'Vienna tuning' (*a′–d′–g′–g–c*) are still used. The tuning of the 'Perfekta' zither (fig.6) superimposes the third circle of 5ths on the second, thus better accommodating the span of the hand. In the 'Reform' zither (fig.7) the first five strings of the fifth circle of 5ths are placed under the strings of the second circle, passing over a bridge about 2 to 3 mm lower. In the 'Ideal-Reform' zither there are additional strings in the first and second circle of 5ths passing over a second lower bridge. These modifications decreased the distance between the outer strings of the third circle of 5ths and the fingerboard. The transformation of the zither



1. Examples of zithers: (a) musical bow of the Dan people, Côte d'Ivoire; (b) raft zither (pandaa) of the Samo people, Burkina Faso; (c) trough zither (inanga), Burundi; (d) idiochord tube zither (kalinga), Philippines; (e) board (box) zither (qānūn), Middle East; (f) stick zither (bīn), north India; (g) half-tube zither (gakusō), Japan



2. *(a) Zither in 'Mittenwald' form by an unknown Munich maker, first half of the 19th century; (b) zither in 'Salzburg' form by Franz Kren, Munich, first half of the 19th century (both Musikinstrumenten-Museum, Berlin); (c) modern concert zither by Richard Grünwald, Munich*

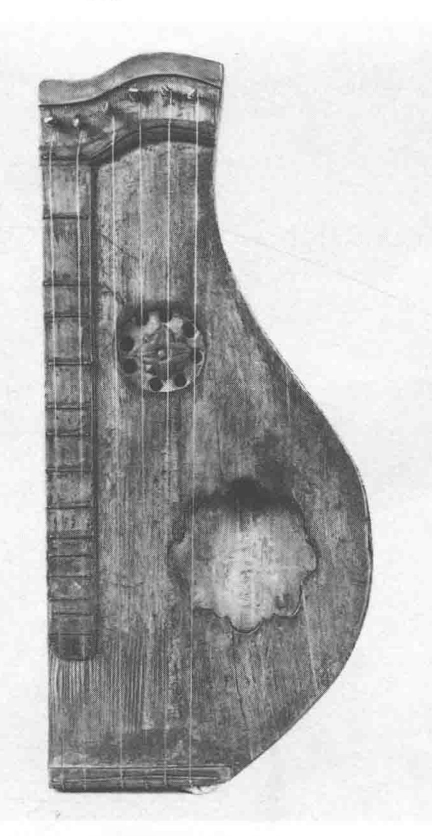
into a concert instrument and the construction of an entire zither family began in the mid-19th century, only a few years after the introduction of the new tuning system. Concert zithers differ from their predecessors in having a fully chromatic fingerboard with 29 frets, and in the enlarged scaling of the fingerboard strings (while the stringing remains unchanged). The modern zither family, whose earliest member is the *Altzither* (1851), is described in Table 1.

3. OTHER FRETTED ZITHERS. While iconographical evidence suggests that unfretted box zithers were used in Europe from at least the 12th century (*see* PSALTERY), zithers with one or more fretted strings have been used extensively in some form or other in most of Europe except the British Isles, Italy and the Iberian and Balkan peninsulas. They appear to be of north-west European development, and have not been traced back much further than the 16th century. Since zithers with one or more stopped strings and several bourdons existed previously in eastern Asia, the idea may have been brought to Europe after European merchants had visited the East in the 16th century. The large number of regional variants in Europe and the circumstances in which they have developed provide a striking example of non-evolutionary history. Although a rectangular instrument with few strings seems to have been the earliest, there has been no universal change towards larger and more complex forms. Rather, different forms seem attributable to different situations. Chronology cannot be consistently established, and terminology can be variable, even within small areas.

Among 31 angel musicians in a fresco from 1560 in the church of Rynkeby in Denmark, there is one playing a long, narrow, rectangular zither, stopping one of its strings with two left-hand fingers and striking with the right-hand fingers (fig.8). The instrument is much longer than the brass-strung *Scheitholt* ('wooden log') depicted in Praetorius's *De organographia* (1618) and called by him a disreputable (*lumpen*) instrument. This had one

TABLE 1

names		*scaling*	*tuning*
Quintzither	(Piccolozither)	380	*e″ e″ a′ d′ g*
Diskantzither	(Primzither)	430	*a′ a′ d′ g c*
Altzither	(Sekundzither, Quartzither, Elegiezither)	510/530	*e′ e′ a d* G
Basszither		570	*a a d* G C



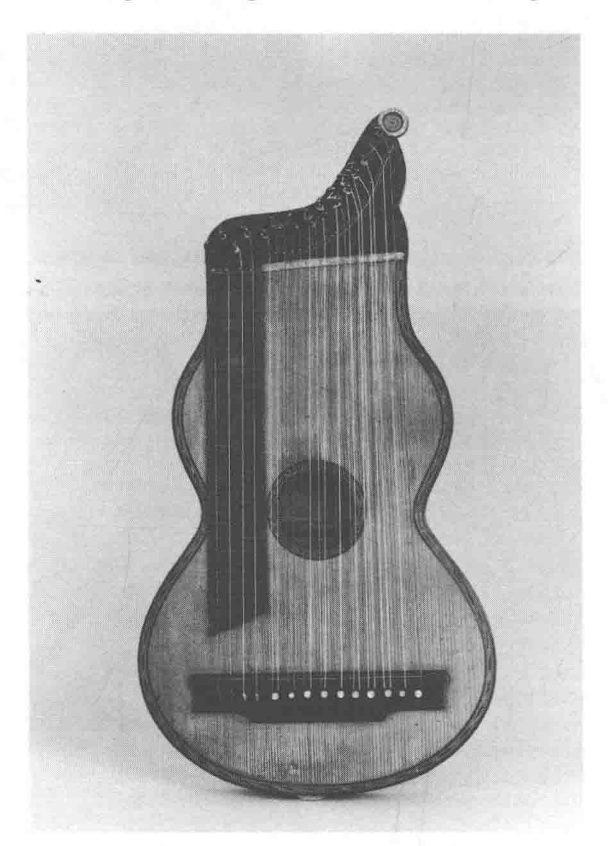
3. 'Kratzzither', Tyrol, 18th century (Musikinstrumentenmuseum, Leipzig University, inv.no.416)

melody string with 18 frets beneath it, set directly into the box, and two or three bourdon strings – one tuned to the same pitch as the melody string, another hooked down at a third of its length (thus giving a 5th higher), and an optional one an octave above the first. All were tuned by laterally set, hand-turned wooden pegs. The melody string was stopped against the frets by a small rod held in the left hand, and the right-hand thumb struck across all the strings. A Danish schoolmaster, Hans Mikkelsen Ravn, mentioned in his *Heptachordum danicum* (1646) an instrument called 'langeleg', somewhat like a monochord and played by peasants. In Norway in the 17th century, an instrument called 'langspil' was referred to by Anders Arrebo, who described it as being between a crwth and a *Hackbrett* and used for ballad tunes. In 1699 the Friesian organist-pedagogue Claas Douwes described the *noardske Balke* as an instrument of some 60 to 90 cm, with three or four strings and diatonic frets under the melody string, the rest being unison-tuned bourdons; some players used a rod for stopping and a plectrum for striking, others stopped with the left-hand thumb and sounded the strings with a bow. The earliest known use of this name is in 1660; in Reynvaan's *Muzikalwordenboek* (1795) it was synonymous with *hommel* ('drone'). In Iceland in 1772, a Swedish traveller, Uno van Trojel, noted a bowed *langspil* with six brass strings; presumably these were in three double courses. In 1809 W.J. Hooker was more specific about technique and use:

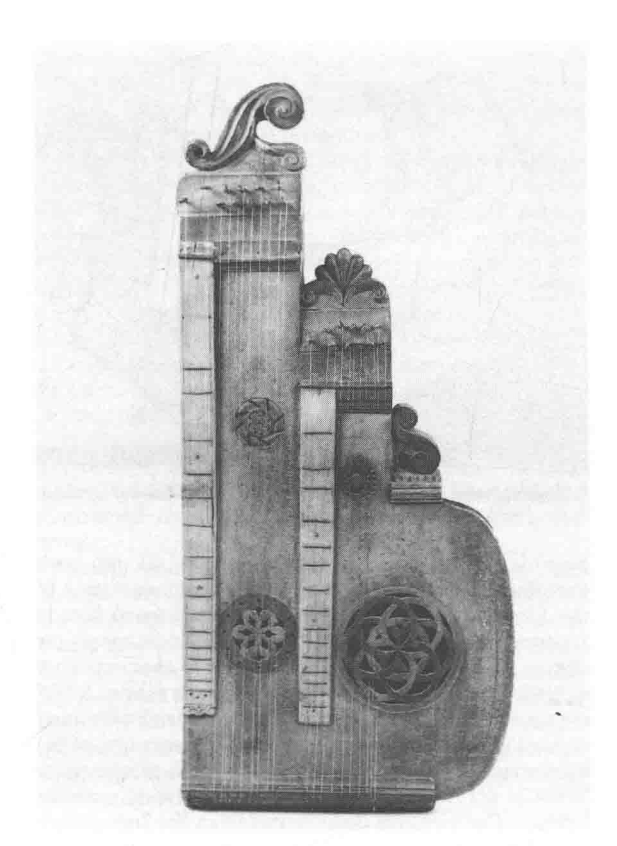
> ... Danish and Icelandic songs ... which she accompanied with tunes upon the Lang-spil ... It is usually played with a bow of horsehair ... but the Etatstroed's daughter frequently made use only of her fingers, as with a guitar ... she pressed the end of her thumb upon the wires, moving it up and down to produce the different modifications of sound.

Apart from some instruments of conservative styling, such as the EPINETTE DE VOSGES, most modern fretted zithers have elements of structure and technique derived from sources other than these three- or four-string instruments. In the Norwegian *langeleik* and the APPALACHIAN DULCIMER, strings are still generally tuned by lateral wooden pegs. The *langeleik*, however, has up to ten bourdons, three of the short ones sometimes being set in a second pegbox at the opposite end from the main one, and pyramid-shaped individual bridges (*see* NORWAY, II, 3, fig.2). Its playing technique includes the use of three fingers on the melody string, enabling the player to produce the elaborate characteristic Norwegian gracing, and stylized rhythmic striking patterns executed with a flexible plectrum. Virtually all other fretted zithers have strings fixed to sagittal iron wrest pins tuned with a key; on some instruments melody strings are tuned by machine heads.

Like the *langeleik*, the *kisfejes citera* (the characteristic Hungarian instrument) has some bourdons set in separate pegboxes, but they are always at the same end as the main pegbox; both rod and finger-stopping are used and plectra range from quills or wood to flexible plastic. Those zoomorphic- or anthropomorphic-headed instruments with many courses are the most spectacular of European zithers (fig.9). Rectangular instruments resembling the



4. Guitar-shaped struck zither (Schlagzither) by Ignaz Simon, Haidhausen, c1840 (Musikinstrumentenmuseum, Leipzig University, inv.no. 448)



5. Double zither of the Salzburg shape, Tyrol, before 1800 (Musikinstrumentenmuseum, Leipzig University, inv.no. 474)

Scheitholt are considered by some scholars to be fairly new to Hungary; it is this type that is now sometimes electronically amplified. Terminology in central Europe is shifting: in the Hungarian plains the *kisfejes citera* was often called 'tambura', a term that could also denote a small 'zitherized' lute, while in Czechoslovakia the zither name is 'kobza', which in Romania denotes a true lute.

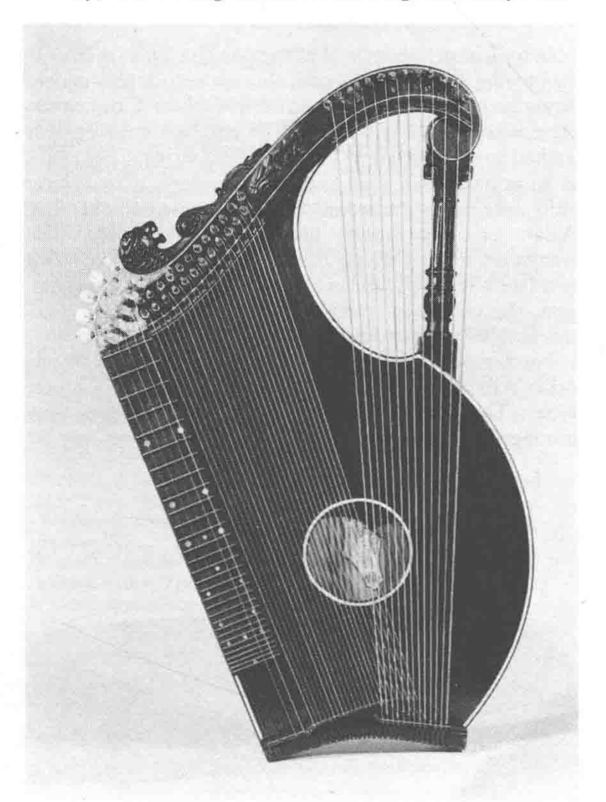
Not all zithers are plucked. Bowing has been an occasional alternative sounding method for fretted zithers that were generally plucked or struck. A few true bowed zithers have also been known in Europe. The *Streichmelodion* and *Schossgeige* were four-string instruments invented in the late 19th century in south German and Austrian regions, where they are still used to a small extent; they might well be described as zitherized fiddles and guitars. Baltic fretted monochords are also classified as a kind of zither. They consisted of a single string over a long, tapering box with 28 or 30 chromatic frets, generally with the note names painted in. Such an instrument was known as PSALMODIKON in Sweden, *versikannel* in Karel'skaya ASSR, *mollpill* in Estonia and *diga* in Latvia; it was popular in the 19th century as an aid in teaching singing and for playing regional and religious songs. Unfretted bowed zithers have included the *Trumscheit* and the Icelandic *fidhla* (*see* ICELAND, fig.1), both now extinct. A two-string bowed zither was formerly played by some of the indigenous peoples of Mexico: this may have been imported in the early Colonial period for teaching purposes.

See also NORWAY, §II, 3. For unfretted zithers, *see* HARP ZITHER.

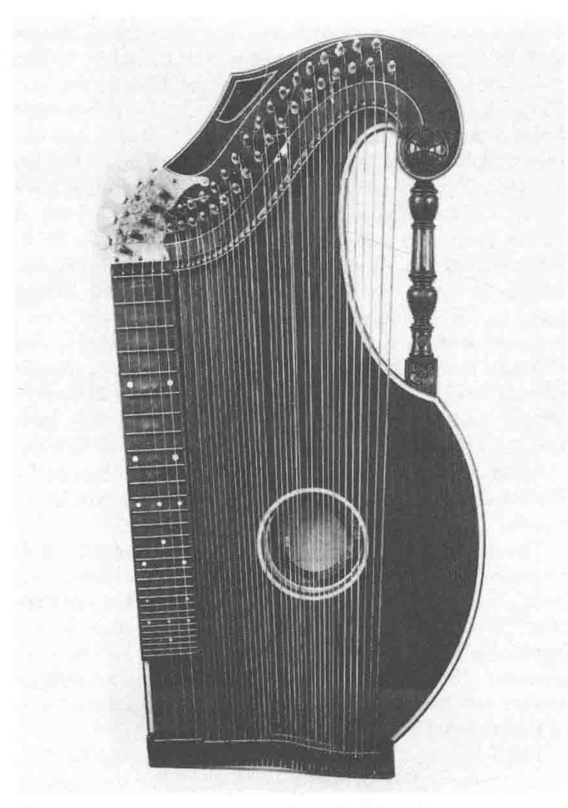
4. EAST AND SOUTH-EAST ASIA. It is clear from Chinese archaeological finds and historic citations that zithers were already major instrument types in China by the mid-Zhou dynasty (*c*7th–5th centuries BCE). That they were known many centuries earlier is apparent from the pictographic character of about the 12th century BCE for *yue* (meaning 'music'), a graph depicting silk strings over wood. Other string instrument types were not known in China until later periods. There are several early zither types still in use, all of which have been found in Zhou burial sites and cited in texts from the ancient *Shijing* onward. Of these, the bridgeless QIN (pronounced 'chin') is unquestionably the most highly venerated. Having emerged from earlier (generally smaller) models, the *qin* of today, with a soundbox of irregular shape (*c*120 cm in length) and seven silk strings, was in recognizable form by about the 3rd century CE. Perhaps because of its close association with Confucian ideology and the values of the literati class, the *qin* was not widely known outside of China.

The zither *se* is a generally larger instrument, with rectangular soundbox, 25 strings and a bridge under each string. Early *se* zithers found in Zhou and Han sites are short (*c*100–20 cm) and broad (*c*40 cm), their length increasing to nearly double this (*c*200 cm) by the 18th century. The primary function of the *se* throughout history has been mostly restricted to the ritual tradition of the imperial courts.

Third among the major Chinese zithers is the ZHENG, an instrument shorter and thinner than the present-day *se*, with variable string numbers (12 or 13 during the 8th century) and a bridge under each string. The early 20th-



6. 'Perfekta' zither by Franz Xaver Güttler, Vienna, 1902 (Musikinstrumentenmuseum, Leipzig University, inv.no.3926)



7. *'Reform' zither by Adolf Meinel, Markneukirchen, 1930 (Musikinstrumentenmuseum, Leipzig University, inv.no.4165)*

century Chaozhou style of *zheng* (south China) is close in size to the *qin* (*c*110–20 cm), though with highly arched soundboard and 16 metal strings; the late 20th-century style is considerably longer (*c*160 cm), with more gently arched soundboard and 18 or 21 metal strings. The *zheng* is a 'popular' (i.e. non-ritual) instrument, with a large solo and chamber repertory. Its influence upon other East Asian zither traditions has been considerable. Less significant of the Chinese zithers are the ancient five-string *zhu* (for which specimens have been found in Zhou sites) and the medieval multi-string bowed *yazheng* (still marginally preserved in Hebei province).

Numerous related zithers subsequently emerged among other Asian cultures, most being adaptations of Chinese types. The Japanese *koto* and Korean *kayagum* were among the earliest, both appearing by the 8th century CE,



8. *Angels playing long rectangular zither and horn: detail of a fresco in the church of Rynkeby, Denmark, c1560*

possibly earlier. The 13-string KOTO (*c*180 cm) with movable bridge under each string is a clear adaptation of the 13-string Tang-style *zheng*. While the word *koto* is Japanese, it is written with the same Chinese graph for *zheng*, and it shares significant repertory characteristics as well. The Korean 12-string KAYAGŬM is shorter (*c*145 cm for the *sanjo kayagŭm*), with tall wooden bridges and stylized carvings of 'ram's horns' at the lower end of the instrument. Distantly related to the *koto* is the Japanese WAGON (*c*190 cm), a six-string zither with movable bridges. The *wagon* is documented from the 2nd century CE onwards and is believed by scholars to be indigenous to Japan. Two other Korean zithers, the *komun'go* and *ajaeng*, are more idiosyncratic. The six-string *komun'go* (*c*150–60 cm) has 16 broad, fixed frets glued to the soundboard, and three movable bridges. Appearing in 7th-century-CE tomb paintings, it was possibly derived from the Chinese 'horizontal' *konghou* (which was a zither in appearance if not in name). The seven-string *ajaeng* (*c*160 cm) with movable bridges is unusual in that it is bowed with a rosined stick (rather than plucked). Appearing between the 10th and 14th centuries, the *ajaeng* was clearly derived from the Chinese *yazheng*.

In cultures to the north and to the south of China, other related zither traditions emerged from about the 14th century onwards. Among Mongolian people the *yatga* zither (*c*160 cm), with between ten and 13 strings, has been in use since this period. In Thailand the three-string, fretted *čhakhē* (literally 'crocodile', *c*130 cm), used in the traditional *mahōrī* ensemble, appears to reflect both



9. *Kisfejes citera (box zither) from the Great Hungarian Plain (Hungarian Ethnographic Muzeum, Budapest); see also* HUNGARY, *§II, 6(iii), fig.5*

Indian and Chinese influences. The 16-string Vietnamese DÀN TRANH (90–110 cm), however, is identical in all essential features to the Chaozhou-style *zheng* of south China, from where it was introduced.

There are yet other Asian zithers which are less clearly related to the above types. The most ancient are probably the various tube zithers marginally preserved among peoples of the Pacific islands. Constructed from tubular sections of stout bamboo, their multiple strings are usually raised up from the bamboo surface itself (i.e. idiochordal) and plucked with the fingers of both hands or struck with a stick. Examples include the *kolitong* (or *kulibit* and known by many other names) in the Philippines (*c*60 cm), the rare *celempung bambu* in West Java (*c*80 cm) and the *zharong* (Chinese: *zhuqin*, 'bamboo *qin*') among the Yao and other tribal peoples of south-west China. Zither types very possibly similar to these were reported in the 2nd-century-CE Chinese dictionary *Shuowen jiezi* as being constructed from a bamboo tube and possessing five strings.

Finally, among the tribal peoples of South-east Asia there are very unusual single-string zithers. The Thai *phīn* is a short stick zither (*c*80 cm) with one or two metal strings and an attached half-gourd resonator. It bears close similarities to Indian zithers, notably the early *bin* (or *vina*) from which its name derives. Another is the DÀN BÂU (*c*100 cm) of minority peoples of northern Vietnam and south-west China, a box zither with a single metal string attached to a flexible stem (for pitch control), and performed on the harmonic series.

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MARK LINDLEY (1), ANDREAS MICHEL (2–3), ALAN R. THRASHER (4)

Zither harp. *See* HARP ZITHER.

Zitôle (Ger.). *See* CITOLE.

Zitter (Ger.). *See* CITTERN.

Ziv, Mikhail Pavlovich (*b* Moscow, 25 May 1921; *d* Moscow, 30 May 1994). Russian composer. He graduated in 1947 from the Moscow Conservatory (where he studied composition with Kabalevsky), having taught theory at the music college attached to the conservatory since 1944. His output is chiefly associated with the stage, cinema and television. He worked for the Sovremennik, MKhAT and Chekhov theatres, and his scores were all performed in theatres in either Moscow, Leningrad, Sverdlovsk or other Russian cities. He wrote the scores for more than 40 films, including *Ballada o soldate* ('Ballad about a Soldier') and *Chistoye nebo* ('A Clear Sky') which were both directed by G. Chukhrayem and which were popular during the Krushchyov thaw. Ziv also wrote the music for more than 20 cartoons and television films. His style is oriented towards the aesthetics and vocabulary of socialist realism; his music is marked by sincerity, vivid melodic content, emotionalism and a capacity for direct communication. He wrote a number of articles about Galïnina, Kabalevsky and Shchedrin.

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Inst: Str Qt [no.1], orch, 1945; Sym. [no.1], orch, 1946; Pf Qnt, 1947; Prazdnichnaya [The Festive], suite, orch, 1949; Na slavyanskiye temï [On Slavic Themes], suite, orch, 1950; Str Qt [no.2], 1955; Sinfonietta [no.1], orch, 1958; Sym. [no.2], orch, 1960; Sinfonietta [no.2], orch, 1962; Sym. [no.3], orch, 1968
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LYUDMILA KORABEL'NIKOVA

Živković, Milenko (*b* Belgrade, 25 May 1901; *d* Belgrade, 29 June 1964). Serbian composer, musicologist, teacher and conductor. He studied at the Stanković Music School in Belgrade, where he also graduated in law in 1924; his composition studies were continued with Grabner at the Leipzig Conservatory (1925–9) and with d'Indy at the Schola Cantorum (1929–31). He directed the Stanković Music School (1937–47) and taught at the Belgrade Academy of Music (1937–64), where he was professor of composition, rector (1951–7) and dean (1957–60). At the latter institution he was responsible for the training of many who later became leading composers. In 1958 he was elected to corresponding membership of the Serbian Academy of Sciences and Arts. His compositions treat folk elements in a modern harmonic style, and his treatise on harmony is an original contribution.

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STANA DURIC-KLAJN

Živković, Mirjana (*b* Split, 3 May 1935). Serbian composer. She studied composition with Rajičić at the Belgrade Academy of Music (graduation, 1964) and later studied with Messiaen and Boulanger in Paris (1967–8). She was appointed professor of theory at Belgrade, and has published essays on harmony and counterpoint as well as analytical studies of works by 20th-century Serbian composers. Her early compositions include neo-Baroque features, though their atonal language is also to some extent Expressionist. Later works, such as *Zaboravljeni*

kontrapunkt ('Forgotten Counterpoint', 1980), show a greater economy of means and speak more directly.

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MELITA MILIN

Živný, Vojtěch [Ziwny, Wojciech; Żiwny]. *See* ŻYWNY, WOJCIECH.

Zmeskall, Nikolaus (Paul), Edler von Domanovecz (*b* Leštiny, bap. 20 Nov 1759; *d* Vienna, 23 June 1833). Hungarian composer. He arrived in Vienna in 1784 as secretary of the Hungarian Chancellery, a post he held until 1825. An amateur cellist, he became a close friend of Beethoven, who dedicated to him his String Quartet op.95; the Duet in E♭ for viola and cello WOO 32 was also probably written for him. He wrote 16 string quartets and a few other chamber works (in *A-Wgm*).

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□

Zminský, Emanuel. *See* MELIŠ, EMANUEL.

Znamenniy chant. A type of chant used in Russian church music. *See* RUSSIAN AND SLAVONIC CHURCH MUSIC, §2.

Zobl, Wilhelm (*b* Vienna, 9 Jan 1950; *d* Hanover, 21 March 1991). Austrian composer and percussionist. He studied at the Vienna Hochschule für Musik, where his teachers included Urbanner and Cerha, with Kotonski in Warsaw (1972–3), at Vienna University and at Humboldt University, Berlin (PhD musicology 1978). During this period, he worked at the Institut für Elektroakustik at the Vienna Hochschule für Musik (1969–72) and at the experimental studio of Polish Radio in Warsaw (1972–3). Active as a percussionist, he founded the improvisatory group Spiegelkabinett. In 1985 he served as visiting professor at the University of São Paolo, and from 1987 to 1991 he taught electro-acoustic music at the Vienna Hochschule für Musik. He was appointed president of the Austrian section of the ISCM in 1988.

Following an exploration of aleatory and postserial techniques, Zobl devoted himself to electro-acoustic composition. From his attempts to develop a new approach to tonality grew his work with animation and his collaboration with songwriters and amateur ensembles. Later, he became interested in ethnic music as a stimulus for integral rhythmic composition. He saw in this genre the possibility of overcoming an outmoded European conception of music on the one hand, and a chance to open music up to a variety of historical and cultural phenomena on the other. 'Rhythmic composition,' he explained, 'means the conscious transformation and transposition of the cultural experiences that are deposited in rhythms, and is in no way a superficial borrowing from a foreign culture ...'.

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Other works: Ändere die Welt, sie braucht es, teaching piece, composer, listener, 1973; Gegen den Krieg, spkr, perc, 1976; Das Lied des Skorpion (H.R. Unger), 1v, chbr ens, 1978–9; Diese Erde uns (cant., B. Rump and V. Braun), solo vv, chorus, orch, 1979–80, collab. K. Chydenius, W. Heicking, S. Ortega and M. Theodorakis; Heine Lieder, 2vv, fl, va, db, pf, 1979; Todesfuge (P. Celan), mixed chorus, 2 pf, 1980; Allerlei Rauch (Wolfkind), 1v, 7 insts, 1983; Das Lied von der Erde (Soyfer, Wolfkind), 1v, chbr ens, 1983; Abschiede und Begegnungen (E. Jandl, Heine, Wolfkind and others), 1v, pf, 1983–9; Escada da vida (Book of Daniel), chorus, wind, perc, 1990–91

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SIGRID WIESMANN

Zoeller, Carli [Karl] [Marteau, Léon] (*b* Berlin, 26 March 1840; *d* London, 13 July 1889). German player of the viola d'amore, bandmaster and composer. At the Berlin Conservatory, Hubert Ries, W. Gärich and A.E. Grell taught him the violin, harmony and counterpoint respectively. He travelled in Germany with an Italian opera company, eventually settling in London in 1873. In 1879 he became bandmaster of the 7th (Queen's Own) Hussars; in 1884 he was elected a member of the Accademia di S Cecilia, Rome, and in 1885 a similar honour was conferred on him by the Istituto Musicale of Florence.

Zoeller's compositions include a comic operetta *The Missing Heir*, a lyric drama *Mary Stuart of Fotheringay*, church music, a scena for soprano and orchestra *The Rhine King's Daughter*, four overtures and other orchestral pieces, a violin concerto, a string quartet and quintet and several songs. As a player of the viola d'amore he did much to revive interest in that instrument, to which purpose he wrote *The Viole d'Amour: its Origin and History, and Art of Playing it* (London, 1885).

E. HERON-ALLEN/JOHN MORAN

Zografski, Tomislav (*b* Veles, 29 March 1934). Macedonian composer. He studied at the Skopje Music School and graduated from Zivković's composition class at the Belgrade Academy of Music in 1961. After working as a music journalist for Radio Skopje, he became professor (1967) and then dean of the school of music at the University of Skopje. His works are mostly neo-classical in style and betray influences of Macedonian folk music, particularly in their choice of thematic material. He has also drawn on the tradition of Byzantine-Slavonic Orthodox chant.

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doždot [Essay for the Rain] (M. Matevski), 1v, pf, 1982; Symphonia concertante, orch, 1989; Sonata, 2 pf, 1990

Principal publishers: Društvo na kompozitorite na Makedonija, Savez kompozitora Jugoslavije

DIMITRIJE BUZAROVSKI

Zohrabian, Ashot Patvakani (*b* Yerevan, 29 Jan 1945). Armenian composer. He studied composition at the Melikian Music College with Bagdasarian (1963–7) and then at the Yerevan Conservatory with Eghiazarian (1967–72). In 1972 he began to teach harmony at the Babadjanian Music College and in 1981 orchestration and composition at the Yerevan Conservatory. He became a member of the Armenian Composers' Union in 1973, and of the Association of Contemporary Music in 1990. In 1993 he was awarded the Khachaturian Prize for *Parable* for chamber orchestra. Zohrabian is one of the leading figures in late 20th-century new Armenian music, and his works have been regularly performed in Moscow, St Petersburg, Kiev, Minsk, the Baltic States and Transcaucasus as well as in festivals in Bratislava, Venice, Cologne (all 1987), Glasgow, London, Paris (all 1989), Seoul (1990), Zagreb, Duisburg (1991) and Zürich (1992 and 1993). Zohrabian's stylistic formation took place under the influence of Boulez and Ligeti but also the harmonic and modal practices of Komitas. This diatonic vein and an urge to bring together new methods and choral traditions typical of early Armenian monody (with modal variation) conditioned the originality of his serial method. His interests have focused on chamber music, with and without the voice. Irrespective of the absence of broader stylistic evolution, each work follows its own compositional logic. One of the most striking of the early works – *Boomerang Games* (1973–4) – is based on variation principle. The instrumental ensemble sets up a complex game of symmetrically reflected or juxtaposed rhythms. Metro-rhythmic variation, syncopation and rests effect general stylistic mobility, disturbing the periodicity of time. The pointilliste and rhythmic mosaic of *Boomerang Games* (which was performed at the Centre Georges Pompidou by the Ensemble InterContemporain under Méfano) continues in the two cello sonatas composed in 1976 and 1980. From *Elegy* (1979) onwards, the composer developed a meditative aesthetic in which slow tempi are enhanced by glissandi and the microtonic possibilities of a two-part motif. The combination of external stasis with dynamic ornamental development is reminiscent of instrumental improvisations found in eastern music. The lyricism of the *Elegy* was further developed throughout the 1980s, especially in *An Offering to Metsarents*: Metsarents was an Armenian symbolist poet of the turn of the 19th and 20th centuries whose work is often set by Zohrabian. Having left a violin concerto uncompleted at the end of the 1980s due to the earthquake and political upheaval in Armenia, Zohrabian settled down to a productive period in the 1990s with *Parable* (1992), a work of refined introspection. Largely breaking free from his previous confessional vein, he tended towards communication of analytic reflection and spiritual illumination.

WORKS
(*selective list*)

Orch: Variations, 1971; Sym. Poem, 1975; Elegy, str orch, 1979; Prinosheniye Metsarentsu [An Offering to Metsarents], str qt, chbr orch, 1981

Chbr and solo inst: Pf Qnt, 1968; 3 Pieces, 2 fl, 2 cl, ob, pf, 1969; Septet, 2 fl, 2 ob, 2 cl, pf, 1970; Boomerang Games, bk 1, fl, ob, cl, str qt, perc, pf, 1973; Boomerang Games, bk 2, fl, ob, cl, str qt, pf, 1974; Sonata [no.1], vc, pf, 1976; Pf Sonata, 1978; Sonata [no.2], vc, pf, 1980; Serenade, 13 insts, 1982; Chant matinal, wind qnt, 1983; Parable, 13 insts, 1992; Ritual, 3 fl, 1993; Str Qt no.1 'Narcisse', 1994; Str Qt no.2 'Kronos' 1998

Vocal: Circles (song cycle, M. Metsarents, D. Varuzhan), S, a fl, ob, cl, pf, 1972; Madrigal (Metsarents), S, chbr ens, 1972; Karmin Hatser [The Red Loaves] (cant., Metsarents), S, chbr ens, 1973; 3 Poems (Metsarents), Mez, 2 vn, vc, pf, 1983; Nor Tagher [New Taghs] (Varuzhan), Mez, pf qnt, 1984; Evening Songs (Varuzhan, Metsarents), S, pf, 1985; An der Knaben Elis (G. Trakl), S, cl, vc, pf, 1993; Lux fulgebit (ps xcii.1), S, 12 insts, 1995

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A. Arevshatian: 'Muzïka dlya kamerno-orkestrovïkh sostavov. 70–80-ïye gg.' [Music for chamber orchestra of the 1970s–80s], *Armyanskoye iskusstvo na sovremennom ètape*, ed. G. Geodakian, (Yerevan, 1987), 153–5

S. Sarkisian: 'Bekenntnis zur armenischen Tradition bei A. Sograbjan', *Sowjetische Musik im Licht der Perestroika*, ed. H. Danuser (Duisburg, 1990), 215–20

SVETLANA SARKISYAN

Zoilo, Annibale (*b* Rome, *c*1537; *d* Loreto, 1592). Italian composer and singer. He spent most of his life in Rome. After singing in the Cappella Giulia from 9 August 1558 until February 1561, he was *maestro di cappella* of S Luigi dei Francesi from 1561 to 1566. From 1567 to June 1570 he held a similar position at S Giovanni in Laterano, and during this period may also have been in the service of Cardinal Guglielmo Sirleto. On 5 July 1570 he joined the choir of the Cappella Sistina as an alto but, according to an entry in the *Diario sistino* for August 1577, was obliged to resign because of ill-health in July 1577. On 25 October 1577 he and Palestrina were appointed by Pope Gregory XIII to prepare a corrected edition of the Roman *Graduale*; Zoilo worked on the *Proprium sanctorum* and the *Antiphonale*. Because of lack of funds the project was abandoned in autumn 1578. There is no record that Zoilo held a full-time appointment for the following three years, although it is known that he was in the service of Cardinal Sirleto for part of the time and from 1577 he was associated with the Oratorio di SS Trinità dei Pellegrini e Convalescenti, receiving payments from this institution in 1579, 1580 and 1582. In December 1581 he was appointed choirmaster of Todi Cathedral. While he was there he continued to compose for the Cappella Sistina and in May 1582 presented it with three masses. From 25 September 1584 until his death he was *maestro di cappella* of the Santa Casa, Loreto.

Zoilo was an important composer of the Roman school of the later 16th century. The style of his music is essentially that of Palestrina. An example of his contrapuntal skill is the Agnus Dei of his *Missa 'Maria et flumina'*, in which the four-part texture of the mass is supplemented by a two-part *canon subdiapente* based on the melody *Maria et flumina*; the canon is a play on the words 'Tu che mi segui' ('You who follow me') in the original text, which is quoted at the beginning of the movement. In his madrigal *Cosi diss'egli, e'l cielo* (1590) Zoilo commented, perhaps satirically, on the more chromatic style of some of his contemporaries by writing a striking chromatic passage at the words 'nuovi concenti' (new harmonies). His best-known madrigal was *Chi per voi non sospira*, which appeared in several printed

collections and was used by Vincenzo Galilei in his *Fronimo* (1584).

WORKS

SACRED

Missa 'In exitu Israel di Aegypto'; Missa 'Petit fleur content iolye'; Missa 'Maria et flumina', all 4vv, *I-Rvat*
18 responds, 4vv, *Rvat*; 8, ed. K. Proske, Musica divina, iv (Regensburg, 1863)
4 suffragia: Sancta Maria succurre miseris; Petrus apostolus; Da pacem, Domine; Qui vult venire post me, all 4vv, *Rvat*
6 motets, 8vv, *D-MÜp*, *I-Rvat;* inc., *Rf*, *Rsc*
1 Nunc dimittis; 1 litany BVM; 1 litania Domini; 2 motets, 8vv, *Rvat*
2 hymns, *Rsg*; 2 motets, *PL-PE*

1 motet, 4vv, 1563[3]; 2 motets, 8vv, 1614[3]; 1 litany BVM, 8vv, 1620[1]

SECULAR

Libro secondo de madrigali, 4, 5vv (Rome, 1563)
Several madrigals, 4–6vv: 1562[7], 1567[16], 1574[4], 1582[4], 1582[5], 1583[11], 1585[16], 1585[29], 1586[9], 1588[17], 1 ed. H.B. Lincoln, *L'amoroso ero* (Albany, NY, 1968), 1588[21], 1589[7], 1590[15]; 4 ed. in AMI, i (1897/*R*)

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H.B. Lincoln: *Annibale Zoilo: the Life and Works of a Sixteenth-Century Italian Composer* (diss., Northwestern U., 1951)
L. Navarrini: *Annibale Zoilo: la sua presenza nella produzione musicale sacra del Cinquecento* (diss., U. of Florence, 1985)
L. Navarrini: 'Nuovi cenni biografici su Annibale Zoilo', *AnM*, xli (1986), 105–33

HARRY B. LINCOLN

Zoilo, Cesare (*b* Rome, 1584; *d* ?Rome, after 1622). Italian composer, son of ANNIBALE ZOILO. A letter from his father in 1585 refers to him as being then one year old. As a boy he sang in the choir of S Maria Maggiore, Rome. He was *maestro* of Santo Spirito in Sassia, Rome, from 1610 to 1621; between 1619 and 1622 he also served as *maestro di cappella*, particularly for occasional special services, at the church of S Tommaso di Canterbury of the Collegio Inglese, Rome. According to the dedication of his *Madrigali*, he had also served as a musician in the household of Paolo Giordano Orsini, Duke of Bracciano. He seems to have wished to remain faithful to the tradition of vocal polyphony, for in the preface to his *Madrigali* he explained that they were intended for unaccompanied voices but that he had added a continuo part to conform to current practice in some places of performing such works with only two singers; he added that it would have been in tablature had not printing problems made this impossible.

WORKS

Madrigali, 5vv, … aggiuntovi il suo basso continuo a beneplacito (Venice, 1620)
1 motet, 8vv, 1607[2]; 1 motet, 2vv, 1616[1]; 1 motet, 2vv, 1618[3]; 1 motet, 3vv, 1621[3]; 1 motet, 3vv, 1625[1]; l secular song, 1v, bc, 1629[9]; 1 motet, 7vv, *I-Rps*

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A. Allegra: 'La cappella musicale di S. Spirito in Saxia di Roma', *NA*, xvii (1940), 26–38, esp. 28, 30
R. Casimiri: 'Annibale Zoilo (1540?–1592) e la sua famiglia: nuovi documenti biografici', *NA*, xvii (1940), 1–25

HARRY B. LINCOLN

Zöller, Karlheinz (*b* Höhr, Westerwald, 24 Aug 1928). German flautist. He trained at the Musikhochschule in Frankfurt and at the Northwest German Music Academy in Detmold. While still a student he won first prize in the 1947 competition sponsored by German radio in Frankfurt. After completing his studies in 1950, he became a much sought-after recitalist and chamber musician. From 1960 to 1969 he was solo flautist of the Berlin PO, and during this period also taught at the Hochschule für Musik in Berlin. He became a member of the Berlin Philharmonic Soloists at its inception. In 1968 the critics of Germany honoured him for his outstanding work. In 1969 he left the orchestra and became professor at the Staatliche Hochschule für Musik in Hamburg. He rejoined the Berlin PO in 1977. Zöller has continued to tour as a recitalist and soloist, and has given the first performances of concertos by Ligeti, Isang Yun and Manfred Trojahn.

GEORGE GELLES/PETER SCHMELZ

Zollikofer von Altenklingen, Caspar (*b* St Gallen, July 1707; *d* St Gallen, 12 Aug 1779). Swiss composer. He came from a St Gallen family whose history can be traced back to the 15th century. In 1728 he completed his theological education, and from that time he was active in the service of the church and school in his native city. He was often involved in disputes with the clerical authorities; in 1734 he was obliged to justify himself before the town council, and he was several times suspended from his post. In 1737 Zollikofer became deacon of St Leonhard in St Gallen, and in 1741 became Wednesday and Sunday evening preacher. After further misunderstandings he took up schoolteaching and in 1746 became Latin preceptor at the St Gallen Gymnasium. He returned to church work in 1761 and in 1773 obtained one of the five regular pastorships in St Gallen, becoming fourth city pastor in 1778.

The dedication of Zollikofer's *Gebät-Music* (St Gallen, 1738) describes the work as a domestic songbook for private meditation, comprising 1000 texts and 330 melodies for two to five voices and basso continuo. His criticism of the traditional Lobwasser Psalms leaves no doubt that he aimed at reforming sacred music through the adoption of more modern songs for congregational singing. It is doubtful whether he met with much success; no St Gallen songbook appeared until 1797. In the *Gebät-Music* itself numerous new songs are found alongside melodies from the Lobwasser Psalter, Heinrich Müller's *Geistliche Seelen-Musik*, Bachofen's *Musicalisches Hallelujah*, the Freylinghausen Songbook and other collections. Zollikofer's share of these melodies, as well as of new text settings and poems not otherwise authenticated, is presumed but not known for certain.

Zollikofer also published the *Wohlriechendes musicalisches Rauch-Werk* (St Gallen, 1740), a collection of 300 'Gebet-Liedern' with 22 melodies for single voice and continuo, and edited the last two editions of *Geistliche Seelen-Musik*, originally published in 1659. For the eighth edition, under the title *Neu vermehrte Geistliche Seelen-Music* (St Gallen, 1744), he added an appendix of 75 *Geistliche liebliche Lieder* (St Gallen, 1744) for four voices and continuo; for the ninth edition (St Gallen, 1753) he mentioned 'more than 70 completely new melodies', but reprinted the 1744 appendix.

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PETER ROSS

Zöllner, Carl Friedrich (*b* Mittelhausen, Thuringia, 17 May 1800; *d* Leipzig, 25 Sept 1860). German choral director and composer. He was first taught music by his father, a schoolteacher, and in Leipzig from 1814 he studied music at the Thomasschule with J.G. Schicht, through whose influence he was appointed singing teacher at the Ratsfreischule (1820). In 1822 with Hemleben he established a private music institute for weekly choral rehearsals, and in 1833 founded in Leipzig a Liedertafel known as the Zöllnerverein, a male choral society modelled on Zelter's Berlin organization, which became the model for many later groups. He formed new male choruses at Leipzig in 1840 and 1845, and in 1851 became director of the Künstlerverein. In 1854 he organized a weekly singing group from the Leipzig Kunst- und Gewerbeverein and in 1857 formed another male chorus, which (with those founded in 1845 and 1854) was to become the Zöllnerbund. By 1859 he was directing 20 such societies and 30 took part in the Leipzig musical festival to celebrate the Schiller centenary that year.

Zöllner's main influence was as an organizer and conductor rather than as a composer. He was the leading figure in the tremendously popular male-chorus movement in the mid-19th century, to which many composers contributed. Many of his own songs emphasize a folklike style and are characterized by youthful spirit and affectionately humorous character; they are among the best produced by the minor masters of this genre and some were issued in English editions, including Tonic Sol-fa. His settings, designed for popular appeal, include six poems from Wilhelm Müller's cycle *Die schöne Müllerin*.

WORKS
(*selective list*)

published in Leipzig unless otherwise stated

for complete catalogue see Hänsch (1927)

Male vv: Der Speisezettel: ein Scherz (1841); 10 Lieder und Gesänge, i–ii (1841–2); Des Müllers Lust und Leid (W. Müller: *Die schöne Müllerin*), 6 songs, op.6 (1844); Nachtklänge der Liebe, 5 songs, op.8 (1844); 2 Droh- und Spottlieder für Franzosenhasser (F. Rückert) (1845); Die Zigeuner, op.10 (1847); Die deutschen Bundesstaaten, op.11 (1847); 12 Lieder und Gesänge, op.13 (1848); Wanderlieder (Müller), op.14 (1853); 5 Lieder, op.19 (1855); 6 choruses in *Leichte Männerchöre*, v, ed. F. Abt (Schleusingen, 1856); Gestern, Brüder, könnt ihr's glauben (Schleusingen, 1860); 3 heitere Quartette, op.21 (n.d.); 6 leichte Quartette, op.22 (n.d.); 4 Gelegenheitsgesänge, op.23 (n.d.); 4 heitere Quartette, op.25 (n.d.); 6 heitere Quartette, op.26 (n.d.)

Mixed vv: 2 motets, pf ad lib, op.18 (1854–5); 6 Lieder, op.24 (n.d.); Trauungsgesang, op.27 (n.d.)

1v, pf: Liebesfrühling, 9 songs (Rückert and others) (1841) [no.9 for S, T, pf]

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R. Kötzschke: 'Carl Zöllner', *Sächsische Lebensbilder*, ii (Dresden, 1938), 416–23
A. Heuss: 'Franz Schuberts und Friedrich Zöllners "Das Wandern ist des Müllers Lust"', *ZfM*, Jg.96 (1929), 5–10, 65–70

DEANE L. ROOT/MICHAEL MUSGRAVE

Zöllner, Heinrich (*b* Leipzig, 4 July 1854; *d* Freiburg, 8 May 1941). German conductor and composer, son of Carl Friedrich Zöllner. He studied music at the Leipzig Conservatory (1875–7) under Reinecke, Jadassohn and E.F. Richter, and in 1878 was appointed director of music at the University of Dorpat (now Tartu, Estonia). In 1885 he became a staff member of the Cologne Conservatory, and began directing the male choral society. From 1890 to 1898 he lived in the USA, where he conducted the Deutscher Liederkranz in New York; his festival cantata *Die neue Welt* was awarded a prize at the 1892 Cleveland Sängerfest. On his return to Leipzig, he succeeded Kretzschmar as director of music at the university and conducted the Paulus male choir; in 1902 he was Reinecke's successor as professor of composition at the conservatory, and from 1903 music editor of the *Leipziger Tageblatt*. He resigned his Leipzig positions in 1906, and from 1907 to 1914 was the first Kapellmeister of the newly organized Vlaamse Opera in Antwerp. From 1914 he lived in Freiburg, in retirement except for his duties as opera critic for the *Breisgauer Zeitung*.

Zöllner's prolific output includes ten operas, several large-scale works for chorus and orchestra, symphonies, overtures, piano music and numerous smaller vocal pieces. He wrote many works for male chorus, a medium popularized by his father, but showed a preference for large forms and forces by adding a full orchestral accompaniment. His most successful opera, *Die versunkene Glocke*, was revived frequently up to 1939.

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(*selective list*)

printed works published in Leipzig unless otherwise stated

STAGE

Faust (Musik drama, prol, 4, H. Zöllner, after J.W. von Goethe), op.40, Munich, Hof, 19 Oct 1887, vs (1887)
Der Überfall (op, 2, Zöllner, after E. von Wildenbruch: *Die Danaide*), op.65, Dresden, Hof, 7 Sept 1895, vs (Berlin, 1903)
Das hölzerne Schwert (2 scenes, Zöllner), op.76, Kassel, Hof, 24 Nov 1897, vs (1897)
Die versunkene Glocke (op, 5, Zöllner, after G. Hauptmann: *Märchendichtung*), op.80, Berlin, Westens, 8 July 1899, vs (1899)

VOCAL

Male chorus with solo v and orch: Lied des Schmieds (J. Wolff), vs (1877); Die Hunnenschlacht (Zöllner), op.12 (1880), vs (1881); Das Fest der Rebenblüte (H. Krone), vs (1882); Columbus (Zöllner), op.30 (1885); Die neue Welt (Festkantate), Cleveland, 1892, vs arr. E. Ring (Milwaukee, 1892)

Male chorus unacc.: Das Krokodil zu Singapur (H. Lingg) (1876); 4 Lieder (E. Geibel, Hoffmann von Fallersleben, Wolff), op.6 (1878); 4 humoristische Männerchöre (Hafis, Hoffmann von Fallersleben, R. Baumbach, F. Rückert), op.35 (1887)

Songs: 3 Lieder (N. Lenau, E. Kauffer, Rückert), S, pf, op.2 (1872); Hunold Singuf (Wolff), 8 songs, op.16 (1882); [3] Lieder und Gesänge (Baumbach, Zöllner, R. Löwenstein), op.31 (Berlin, 1885–6); 2 Lieder (Hoffmann von Fallersleben), op.37 (Berlin, 1887); [13] Lettische Volkslieder, op.58 (?1895)

INSTRUMENTAL

Orch: 5 syms., E♭, op.20 (1883), F, op.100, d, op.130, e, 1917, d, 1928; Sommerfahrt, episode, str, op.15 (1882); Elegie, vn, chbr orch, op.46; Waldphantasie, op.83; Unter dem Sternenbanner, ov., op.88, 1906; Serenade, fl, str, op.95

Chbr: 6 kleine Stücke, vn, pf, op.3 (1877); 5 str qts, incl. opp.91, 139

Kbd: works for pf 4 hands, incl. Am Bodensee: eine ländliche Geschichte in 12 Walzern, op.27 (1886); works for pf 2 hands, incl. 4 Elegien, op.17, 2 Waltzes (Toronto, 1901)

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R. Kötzschke: *Geschichte der Universitäts-Sängerschaft zu St Pauli in Leipzig, 1822–1922* (Leipzig, 1922)
G. von Graevenitz: *Musik in Freiburg* (Freiburg, 1938)

DEANE L. ROOT

Zolotaryov, Vasily Andreyevich (*b* Taganrog, 24 Feb/7 March 1872 (?1873); *d* Moscow, 25 May 1964). Russian composer and teacher. He was the son of an employee from the Taganrog Tobacco Factory. In Rostov-on-Don in 1883 he was elected by the commission for the Court Cappella Choristers to sing in the boys' choir. He studied with Balakirev and Lyadov at the court chapel in St Petersburg, where his gifts as a composer became apparent (under the influence of Balakirev, with whom he studied composition from 1883 to 1887, he wrote a symphony, completed 70 years later in 1962; he dedicated it to the memory of Balakirev and Rimsky-Korsakov). He continued his musical education with Rimsky-Korsakov at the St Petersburg Conservatory (1898–1900), where he won the Rubinstein Prize for his cantata *Ray i Peri* ('Paradise and Peri'), which was presented as his graduation work. In 1902 he wrote his *Simfoniya gneva* ('Symphony of Anger', dedicated to Tchaikovsky), for which he received the Glinka Prize; in 1915 he also won a prize in the Taneyev Competition (organized by the Moscow Society for Chamber Music) for his Fourth Quartet; in 1916 his Fifth Quartet and his four-movement choral symphonic poem *On i Ona* ('He and She') also won the Taneyev Prize. From 1887 to 1900 he was a violin teacher at the court chapel school. His subsequent career as a theory teacher took him to various institutions in western Russia and the Ukraine, including the Moscow Conservatory (1909–18), as a professor in Krasnodar at the Conservatory of Kuban′ (1919–24), the Odessa Music Institute (1924–6) and the N. Lïsenko Institute of Music and Drama in Kiev (1926–30). He also worked in Sverdlovsk (at the music college, 1930–32) and at the National Conservatory in Minsk (1933–41), where he founded a school of composition; he also made collections and adaptations of Belarusian and Turkmenian folksongs. During the war years he lived in Moscow. His pupils include A. Bogatïryov, K. Dan′kevich, M. Kroshner, M. Paverman, L. Polovinkin, M. Weinberg and I. Zak. Among the awards he received were the titles Honoured Artist of the RSFSR (1932) and People's Artist of the Belarusian SSR (1949).

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7 syms.: no.1 'Simfoniya gneva' [Symphony of Anger], 1902 [in memory of Tchaikovsky]; no.2 '1905 god' [The year 1905], 1929, rev. 1955; no.3 'Chelyuskintsï' [The Followers of Chelyuskin], 1934; no.4 'Belarus′', 1935; no.5 '1941 god' [The year 1941], 1942; no.6 'Moya rodina' [My homeland], 1944; no.7 'Pamyati Balakireva i Rimskogo-Korsakova' [In memory of Balakirev and Rimsky-Korsakov], 1962
Other orch: Derevenskiy prazdnik (Fête villageoise), ov., 1901; Yevreyskaya rapsodiya [A Hebrew Rhapsody], 1903; Ov.-Fantasy, 1907; Moldavskaya syuita [Moldavian Suite], 1928; Uzbekskaya syuita [Uzbek suite], 1931; Tadzhikskaya syuita [Tajik Suite], 1932; Belorusskaya tantseval′naya syuita [Belarusian Dance Suite], 1936; Pf Conc., 4 hands, 1942; Vc Conc., 1943; 2 concs., emiriton, orch, 1955, 1956; works for folk orch
6 str qts: 1899, 1902, 1906, 1912, 1915, 1943
Other chbr: Pf Qnt, 1904; Str Qnt, 1904; Str Trio, 1905; Suite en forme de variations, vn, pf, 1909; Sonata, vn & pf, 1922; other vn and vc pieces
Pf: 2 Sonatas, other pieces
Vocal: Ray i peri [Paradise and Peri] (cant., after W. Samus: *Das Paradies und die Peri*), f, chorus, orch, 1900; On i ona [He and She], sym. poem, chorus; trios, duets, songs, romances, folksong arrs.
Other works: incid music, arrs. of folksongs and works by Lyadov and Vasilenko

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Vospominaniya o moikh velikikh uchitelyakh, druz′yakh i tovarishchakh: avtobiograficheskiy ocherk [Reminiscences of my great teachers, friends and comrades: an autobiographical essay] (Moscow, 1957)
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Obituary, *SovM* (1964), no.10, p.160 only
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LYUDMILA KOVNATSKAYA

Zoltai, Dénes (*b* Gyula, 6 March 1928). Hungarian philosopher and writer on the aesthetics of music. He studied under Georg Lukács at Budapest University, where he took the CSc in philosophy. He was principal research fellow at the Institute of Philosophy of the Hungarian Academy of Sciences until 1972, when he became professor of aesthetics at Budapest University. As secretary to the National Committee of Hungarian Aesthetes he coordinated Hungarian research in aesthetics. The first part of his important book on the history of music aesthetics concentrates on the concept of music in antiquity, during the Enlightenment, and in the work of Hegel; the second deals with the Romantic period. His work, characterized by the interpretative application of Marxist aesthetics and Marxist social philosophy (particularly Lukács's theory of art), also concerns modern theories of music (e.g. those of Adorno, Eisler and Asaf′yev); his essays on contemporary attitudes to music are focussed on the work of Bartók.

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trans.: G.W. Hegel: *Esztétikai előadások* [Lectures on aesthetics] (Budapest, 1952)
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Bartók nem alkuszik: avagy az úgynevezett esztétikai kompromisszumról cikkek tanulmányók [Bartók does not bargain, or studies of the so-called aesthetic compromise articles] (Budapest, 1976)
Kodály Zoltán 1882–1967 (Budapest, 1982)

PÉTER BALASSA

Zoltán, Aladár (*b* Mărtiniş, 31 May 1929; *d* Tîrgu-Mureş, 9 July 1978). Romanian composer of Hungarian descent. He studied with Gábor (composition) and Ciolan (conducting) at the Cluj Academy (1946–53), where he also served as assistant lecturer in harmony (1950–56). In Tîrgu-Mureş, he edited the journal *Művelődés* (1955–8), conducted the Song and Dance Ensemble (1958–9), worked as head of department at the radio studio (1959–65) and in 1965 became director of the Tîrgu-Mureş PO. He received the 1967 Enescu Prize. An expert in Hungarian folk music, Zoltán incorporated arrangements of folksongs and dances into pieces written for the ensembles with which he worked. Sonorities of an archaic nature inform his music for voices. The Symphony no.1 (1963) is among his most representative works.

WORKS
(*selective list*)

Stage: Búzakoszorú [Wheatsheaf] (children's scene), 1959; Biborkeáné lánya [Mrs Biborka's Daughter] (choreographic scene), 1962; Az aranykapu [The Golden Gate] (dance scene), 1963; Farsangi esték [Carnival Evening] (dance scene), 1969; Bihari kérők [The Brideseeker of Bihar] (dance scene), 1971; Tatragi Borica (dance scene), 1974
Orch: Divertimento, 2 cl, str, 1952; Ov., 1955; Korondi táncok [Dances from Corund], rhapsody, cl, cimb, str, 1957; Sym no.1, 1963; Marosmenti táncok [Dances from the Mureş Region], 1968; Sym. no.2 'Laudă plailui natal' [In Praise of the Homeland], 1972; Introduzione ed Allegro, 1974–7
Chbr and solo inst: Nonet, wind qnt, str trio, db, 1952–3; Str Qt no.1, 1953; Sonata, bn, pf, 1955; Str Qt, 1965; Suite picola, pf, 1969
Vocal: Dalok az ifjuságról es szerelemről [Songs of Youth and Love], 1953; Ének a szabadságról [Freedom Song], 1954; Rózsadalok [Rose Songs], 1957; 4 cants., choral pieces, mass songs, songs, folksong arrs.

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V. Cosma: *Muzicieni români* (Bucharest, 1970)

ISTVÁN LAKATOS/OCTAVIAN COSMA

Zonca [Zonka, Zonga], **Giovanni Battista** (*b* Brescia, 1728; *d* Gámbara, nr Brescia, 1809). Italian bass. He was a successful singer in Italian opera houses from 1757, and in London, 1761–2. In 1763 he was hired by the Mannheim court of Elector Carl Theodor, where he particularly excelled in serious roles and also sang successfully in *opera buffa*. In 1769 he played at court a glass harmonica constructed by the court astronomer Father Christian Mayr. He was a guest performer at the Teatro S Benedetto in Venice in 1771. In 1778 he moved with the court to Munich, his last role there being Jupiter in Vogler's *Castore e Polluce* (1787). He retired to his estate in Gámbara in 1788. His final documented role was as Polpetta in Farinelli's *La bandiera d'ogni vento* (in Padua, 1800). Mozart commented favourably on Zonca's expressive singing in a letter of 27 December 1780, stating that he wished he had been able to create the part of Idomeneus for him. There is no conclusive evidence that he composed, although he may have written some of the works attributed to his brother (or uncle) Giuseppe Zonca. (*EitnerQ*; *GerberL*; *GerberNL*; *LipowskyB*; *SchmidlD*; *WalterG*)

ROBERT MÜNSTER

Zonca [Zonka, Zonga], **Giuseppe** [Joseph] (*b* Brescia, 1715; *d* Munich, 4 Jan 1772). Italian bass and composer active in Germany. After philosophical and theological studies he was ordained a priest, but then dedicated himself to music. On 22 April 1752 he was hired as a bass singer in the Munich Hofkapelle. In 1754 his oratorio *La morte d'Abel* was performed at the court (also performed in Bologna, 1759, and Bonn, 1760, with Beethoven's father in the role of Adamo); his serenata *L'Angelica* and opera *Il re pastore* were presented there in 1758 and 1760 respectively. Lipowsky (1811) praised the unusually deep notes and pleasant upper register of his voice. As a composer he set many texts by Metastasio and followed the methods of Italian *opera seria* without originality. Some of the works attributed to him may have been composed by his brother (or nephew) Giovanni Battista Zonca.

WORKS

La morte d'Abel (orat, P. Metastasio), Munich, Hof, 10 March 1754, lost
L'Angelica (serenata, 2, Metastasio), Munich, Hof, 28 Aug 1758, *D-Mbs*
Il re pastore (os, 3, Metastasio), Munich, Hof, 15 June 1760, lost
La partenza (serenata, Metastasio), collab. N. Jommelli, *Dl* [? by G.B. Zonca]
Arias: Cessa o Tirsi, B, bc, 1783, *A-Wgm* [? by G.B. Zonca]; 4 in *D-Dl*; 2 in *Mbs*; 1 in *DK* (formerly *DO*); 1 in *SWl*; 1, from Ipermestra, in *EB*; aria from Artaserse, cited in *GerberNL*; 21 arias (Metastasio), 2 from Antigono, Artaserse, Catone in Utica, Demetrio, Demofoonte, Ezio, Semiramide, Siroe, cited in thematic catalogue of Electress Maria Anna Sophie's collection, *Mbs*
2 motets, cited in *GerberNL* [? by G.B. Zonca]

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ROBERT MÜNSTER

Zonta. *See* GIUNTA family.

Zopff, Hermann (*b* Glogau [now Głogów], Silesia, 1 June 1826; *d* Leipzig, 12 July 1883). German critic and composer. At his father's wish he studied agriculture in Breslau and Berlin, and only after the successful performance of an overture in 1850 did he decide to make music his career. He studied with A.B. Marx and Theodor Kullak at the Stern Conservatory in Berlin, where he later joined the staff to teach music theory. In Berlin he also founded an opera academy and an orchestra, but he moved to Leipzig in 1864, when Franz Brendel chose him to be an editor of the *Neue Zeitschrift für Musik*; four years later he succeeded Brendel as editor-in-chief and continued his advocacy of the New German School. He was also active as a writer, choral director, and teacher of

singing and music theory. His compositions include two published but unperformed operas, *Mohammed* and *Maccabäus*, numerous choral works and songs, a symphonic poem *Wilhelm Tell*, *Idyllen* for small orchestra and several chamber pieces, all written in a conservative, tasteful and rather superficial style.

WRITINGS

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Grundzüge einer Theorie der Oper (Leipzig, 1868)

Die Behandlung guter und schlechter Stimmen im gesunden und kranken Zustande (Leipzig, 1878)

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B. Vogel: 'Hermann Zopffs op.46 *Maccabäus*', *NZM*, lxxvi (1880), 53–4, 65–6

Obituary, *NZM*, lxxix (1883), 345–6

CHRISTOPHER FIFIELD

Zoppa, alla (It.: 'halting', 'limping'). A term applied to a rhythm in which the second quaver in a bar of 2/4 time is accentuated, typical of some Hungarian dances, and of American ragtime.

Zoppis, Francesco (*b* Venice, *c*1715; *d* ?Venice, after 1781). Italian musician. In 1739 his opera *Lucio Papirio dittatore* was performed in Graz by Pietro Mingotti's Italian opera company. On 21 November 1745 he was appointed deputy Kapellmeister to the Bonn court of Archbishop Clemens August of Cologne. He held this post until 1752, and then, probably working with Locatelli's touring opera company, went to Prague, where in 1753 his opera *Il Vologeso* was performed. In 1757 he arrived in St Petersburg, producing his opera *Didone abbandonata* in 1758 and *La Galatea* two years later. He was appointed deputy conductor of the Italian opera under Raupach, and was subsequently promoted to conductor. He is thought to have succeeded to the directorship of the imperial chapel choir after Galuppi left Russia in 1768. In 1781 Zoppis himself left St Petersburg and probably returned to Italy. Among his other works are a setting of Metastasio's oratorio *Isacco*, a *Te Deum* in D, cantatas and arias. (*MooserA*)

GEOFFREY NORRIS

Zoraqi, Nikolla (*b* Korça, 24 Jan 1929; *d* Tirana, 9 Nov 1991). Albanian composer and violinist. He studied theory and the violin at the Jordan Misja Art Lyceum, Tirana (1946–*c*1950) and became leader of the Albanian Philharmonia before studying composition with Shaporin at the Moscow Conservatory (1957–61). After his return he worked at Albanian Radio (1961–75) while also teaching at the Tirana Conservatory. In 1975 he acquired the status of a 'free professional composer', salaried by the state, but continued to teach harmony, analysis and composition at the Conservatory until his death.

One of the most important musical figures of socialist Albania, Zoraqi was capable of highly personal utterances, though his susceptibility to different influences, unproblematic in the Violin Concerto no.2 (1968) with its echoes of Bruch and Wieniawski, lapsed into derivativeness in works such as the First Symphony (1985–7) which is modelled closely on Shostakovich's Fifth. While a number of his instrumental works, notably the 'Festive' Overture (1968), have achieved popularity, his finest achievements are his works for the stage. He was one of the first composers in the 1970s to bring to the stage the major Albanian novelists of the day, such as Agolli and Kadare. His masterpiece is perhaps the opera *Komisari* ('The Commissar', 1974), in which harshly dissonant orchestral writing underpins a succession of hallucinatory musical images. Equally successful and particularly popular were his ballets, especially *Cuca e maleve* ('The Maiden of the Mountains', 1970), in which Zoraqi adopts the number structure and colourful orchestration of Soviet models, Prokofiev and Khachaturian especially, while making use of Albanian folk-dance rhythms.

WORKS
(*selective list*)

STAGE

dates are of first performance in Tirana unless otherwise stated

Ops: Përtacët [The Lazy Ones] (children's operetta, 1, K. Jakova), composed 1956; Fundi i Golemve [The End of the Golemi Family] (op, 3, Jakova, after D. Shuteriqi), concert perf. of excerpts, 1967; Vjollca e Skënderbeut [The Violet of Scanderbeg] (revue, Ll. Siliqi), composed *c*1966; Komisari [The Commissar] (op, 3, D. Agolli), 1975; Karikaturat [Caricatures] (children's operetta, ?3, A. Mamaqi), composed 1986–7; Paja [The Dowry] (comic op, 3, S. Mato, after G. Schiro di Maggio), 1989

Ballets: Cuca e maleve [The Maiden of the Mountains] (prologue, 2, L. Papa, choreog. A. Aliaj), 1970; Ritme e ndjenja punëtore [Workers' Rhythms and Longings] (7 scenes, epilogue, choreog. A. Aliaj), 1970; Historia e një kënge [The History of a Song] (choreographic rhapsody, text and choreog. Aliaj), 1971; Tokë e pamposhtur [Undaunted Land] (2, epilogue, I. Kadare, choreog. Aliaj), 1977; Shote e Azem Galica [Shote and Azem Galica] (1, Agolli, choreog. P. Kanaçi), 1982; Joniada [Ioniad] (2, A. Kondo, choreog. Kanaçi), 1984

VOCAL

Choral-orch: Shtëpia ku lindi partia [The House where the Party was Born], T, mixed chorus, orch, 1970; Partia ime [My Party] (cant., I. Kadare), female v, mixed chorus, orch, 1979; Flladi i lirisë ne na rrit [We Were Brought Up in the Breeze of Freedom] (Xh. Jorganxhi), mixed chorus, pf, orch, 1982; Ne që rinojmë horizontet [We that Discover New Horizons], 1v, mixed chorus, orch, 1988; Atdheu im [My Fatherland], S, mixed chorus, orch, 1989

Other choral: Kantatë partisë [Cant. to the Party], 1v, mixed chorus, ?unacc., 1966; Porsi era pranverore [Like a Spring Breeze] (Xh. Spahiu), mixed chorus, 1983

Solo vocal (1v, orch unless otherwise stated): Mall dashurie [Longing for Love], S, pf, vn, vc, 1963; Sonet pranverore [Spring Sonnet] (Migjeni), S, A, T, B, pf, 1966; Many songs incl. Këngë për Tiranën [A Song for Tirana], mid-1970s; Tufëza me karafila [A Bunch of Carnations], 1980; Maji ynë [Our May], 1982; Atdheu im [My Fatherland], 1986

ORCHESTRAL

Vn concs.: no.1, 1964; no.2, 1968; no.3, 1971; no.4, ?1978; no.5; no.6 [? = Concertino, 1989–90]

Ovs.: no.1, f, 1967; no.2 'Festive', C, 1968; no.3, 1969; no.4, 1979; no.5, 1983; no.6 'Jubileun festojmë' [We Celebrate the Jubilee], 1984

Other works: Poëme, vn, orch/pf, early 1960s; Ballet Suite, 1966; Rhapsody no.1, pf, orch, 1967; Children's Suite no.1, 1970; Cuca e maleve, suite, 1971 [from ballet]; Romanca, fl, orch, 1973; Rini heroïke [Heroic Youth], 1974; Tirana në festë [Tirana in Feast], suite, 1975; Kënga e heroit [The Song of the Hero], vn, orch, 1978; Kaba no.1, 1978; Kaba no.2, vn, orch, 1979; Përshtypje nga Festivali Folklorik i Gjirokastrës [Impressions from the Gjirokastra Festival of Folk Music], conc., pf, orch, 1979; Children's Suite no.2, 1980; Na buzëqeshin agimet [Daybreak's Smile to Us], scherzo, fl, orch, 1980; Vallja e jetës sonë [The Dance of Our Life], 1980; Vizitë në Muzeun e Armëve [A Visit to the Museum of Arms], sym. suite, 1981; Kaba no.3, vn, orch, 1982; Vallë festive [Festive Dance], 1982; Rhapsody no.2, pf, orch, 1984; Sym. no.1 'Kur lindi partia' [When the Party was Born], 1985–7; Suites from ballets

CHAMBER

Rondo, str qt, 1960; Suita Shqiptare [Albanian Suite], fl, pf, 1960; Theme and Variations, str qt, 1960; Theme and Variations, 1961; Sonatina, vn, pf, after 1961; Album pjesësh [Album of Pieces], vn, pf, after 1961; Nokturn ?no.1, vn/vc, pf, 1967; Nokturn ?no.2, vn, pf, 1968; Ballade, pf

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Sh. Vani: *Kur dëgjomë operën* [When we listen to opera] (Tirana, 1979), 222–31

S. Kalemi: *Arritjet e artit tonë muzikor: vepra dhe krijues të muzikës Shqiptare* [Achievements of our musical art: creations and creators of Albanian music] (Tirana, 1982), 119–36

R.H. Bogdani: *Koreografi & art i kultivuar* [Choreography and cultivated art] (Tirana, 1998)

G. Leotsakos: *Entechni Alvaniki moussiki* [Albanian art music] (forthcoming)

GEORGE LEOTSAKOS

Zoras, Leonidas (*b* Sparta, 23 Feb 1905; *d* Athens, 22 Dec 1987). Greek composer and conductor. He studied the violin at the Athens and Hellenic conservatories (1919–24), conducting with Boutnikoff and Mitropoulos and composition with Lavrangas and Riadis. His studies were continued with Kalomiris at the National Conservatory (1926–38) and at the Berlin Hochschule für Musik, where his teachers in conducting were Gmeindl, Schmalstich and F. Stein, and in composition, Blacher, Grabner and Höffer. Zoras was conductor of the Greek National State Opera (1948–58) and at the Deutsche Oper and RIAS radio in Berlin (1958–68). He was appointed director of the Athens National Conservatory in 1968. Although a composer of Kalomiris's circle, Zoras had little in common with his teacher stylistically. His earlier compositions, such as *Thrylos* ('Legend', 1936), show an almost Ravelian treatment of folk material, with spare harmonies. Later works, including the Symphony (1972), are more dense and atonal, with wide-leaping melodies and simple rhythms.

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(*selective list*)

Orch: Nychtiatiko tragoudi [Nightsong], vc, pf/small orch, 1927; Greek Dance, pf/orch, 1931; Violando, 1931–2; Klephtikos horos [Cleftic Dance], 1934; Thrylos [Legend], 1936; Stous agrous [In the Fields], 1947; Sym., 1947, rev. 1950; Ta paediastika [Children's Pieces], 1947; Concertino, vn, 11 ww, 1950; Sym., 1972 [arr. of Str Qt, 1966]

Other inst: Nanourisma [Lullaby], vn/vc, pf, 1927; Capriccio, tpt, pf, 1928; Fantasy on a Folktune, 2 vn, pf, 1928; Ta paediastika [Children's Pieces], pf, 1936, orchd 1947; 2 sonatas, vn, pf, 1950, pf, 1956; Sonatina, hpd/pf, 1961; Str Qt, 1966, orchd 1972; Diigima [Narration], tuba, 1972, tuba, pf, 1973

Vocal: Apokria tis palias Athinas [Carnival in Old Athens], 1v/chorus, pf, 1930; Skitsa [Sketches], 1v, orch, 1925–36; Katochi [Occupation], nar, pf, 1945; 3 Short Melodies, S/Bar, pf, 1948; Nostalgica, S/T, pf, 1948; Sti gis afti [On this Earth] (K. Varnalis), nar, pf, 1939–48; Akariaea (Seferis), S, pf, 1950; To koufari tou Daliki [Dalikis's Corpse], nar, pf, 1950; Hymnos ton hamenon patridon [Hymn for the Lost Homes], Bar, pf/chorus, orch, 1951; I prosfora [The Offering], Bar, pf, 1952–6; Nipenthi ke satires (K. Karyotakis), Bar, pf, 1952–6; Aeonia i mnimi [Eternal be the Memory], male chorus, 1953; Tichi, keria [Walls, Candles] (Cavafy), Bar, pf, 1956; I psichi mas avrio kani pania [Tomorrow our Soul sets Sail] (Seferis), Bar, pf, 1951–6; Ta dora tis agapis [The Gifts of Love], female chorus, 1957; 14 Cavafy Poems, Bar, pf, 1956–60; Ta tragoudia tis mikris Elenis, S, pf, 1961

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G. Leotsakos: 'Zoras, Leonidas', *Pangosmio viografiko Lexiko* [Universal biographical dictionary], iv (Athens, 1985), 32 only

GEORGE LEOTSAKOS

Zorin, Dementy Alekseyevich (*b c*1755; *fl* 1777). Russian composer. He wrote the earliest Russian opera (i.e. Singspiel) to survive in its entirety. *Pererozhdeniye* ('The Rebirth'), concerning an old woman who is magically transformed into a young beauty, was given for the first time in Moscow (Theatre on the Znamenka) on 8/19 January 1777. The St Petersburg première took place in 1779, and it is to this production, for which the music may have been revised, that the extant score pertains (in *RUS-SPtob*; chorus and aria in Ginzburg, other excerpts in Rabinovich). The author of the libretto, translated by Zakhar Krïzhanovsky (from a language unspecified but almost certainly French), is unknown. For the most part the music is written *na golosï*, that is, to the tunes of existing folksongs and popular songs.

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IRMO; MooserA

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A.A. Gozenpud: *Muzïkal'nïy teatr v Rossii ot istokov do Glinki: ocherk* [The musical theatre in Russia from its origins to Glinka: a study] (Leningrad, 1959)

Yu.V. Keldïsh: *Russkaya muzïka XVIII veka* [Russian music of the 18th century] (Moscow, 1965)

RICHARD TARUSKIN

Zorita [Çorita], **Nicasio** (*b* ?Aragon, *c*1545; *d* ?Tarragona, after 1592). Spanish composer. It seems (according to *StevensonSCM*) that he lived in Valencia until 1578, when he was appointed *maestro de capilla* of Tarragona Cathedral, a post in which he remained until at least 1589. He was offered a higher salary than was normal, having promised to bring to Tarragona – after a brief return to Valencia – a talented choirboy, a male alto and a castrato.

His remarkable *Liber primus … motectorum* (Barcelona, 1584), which has not been preserved complete, contained 30 four-voice motets, two of them in two parts, and 19 five-voice motets, one – for St Thecla, patron saint of Tarragona – in two parts. It was published by Hubert Gotard, who only a year later brought out the famous collection of madrigals by Joan Brudieu. Zorita's prestige was attested by contemporaries such as the poet and Greek scholar Juan Felipe Mey, whose sonnet in the composer's honour was included in the motet volume, and in particular Pietro Cerone, who praised him highly in *El melopeo y maestro* (Naples, 1613/*R*, p.109); the relevant passage of Cerone's treatise was misinterpreted by Pedrell and others as an accusation of plagiarism.

A copy of the bass part of the *Liber primus* survives in a South American archive (*CO-B*), and the motets in *E-Bc* were copied alongside works by Palestrina, Guerrero and others. In the motet *Pueri hebraeorum* and in his less well-known works Zorita shows technical mastery and artistic expressiveness which bear comparison with the greatest composers of Renaissance Spain.

WORKS
(*selective list*)

Credo, 4vv, *E-Boc*; Ave Maria, 4vv, *Boc*; Salve regina, 5vv, *VAcp*

Liber primus … motectorum (Barcelona, 1584), inc.: 19 motets, 5vv, 30 motets, 4vv

9 motets, 4vv, *Bc* 608 (olim 382), incl. Pueri hebraeorum, edn in *Antología polifónia sacra*, ed. S. Rubio (Madrid, 1954–6), i

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ALVARO ZALDÍVAR

Zorn, John (*b* New York, 2 Sept 1953). American composer and saxophonist. As a child he attended the United Nations School, where he had composition lessons with Leonardo Balada and Charles Turner. Later, as a student at Webster College (St Louis), he came into contact with members of the Black Artist Group (BAG) and the Association for the Advancement of Creative Musicians (AACM) and began to play the saxophone. After a stay on the West Coast, he returned to New York in 1974, making his mark as a virtuoso saxophonist on the lively Lower East Side improvisation scene that grew up around such musicians as Eugene Chadbourne, Tom Cora, Fred Frith, Arto Lindsay, Christian Marclay and Elliott Sharp. In an effort to introduce structure into free improvisation, Zorn developed so-called 'game pieces', such as *School*, *Pool*, *Archery* and *Cobra*, that steer musicians' interaction without specifying either the material or syntax of individual parts. His commercial breakthrough came with the release of the Morricone arrangements on the LP *The Big Gundown* (1986). Here, and in succeeding works, he employed abrupt, block-like alternations of contrasting styles and sound-types noted on index cards (hence the name 'file card pieces') to structure the music. His liking for extremes of tempo and dynamics led to the founding (around 1990) of groups such as Naked City and Painkiller, in which he engaged with Pop-Underground genres such as Trash and Speed Metal.

In 1992 Zorn and Marc Ribot formulated the manifesto of what they called a 'radical Jewish culture', the intention of which was to bring out and make visible the Jewish components of American culture. Zorn's Holocaust work *Kristallnacht* (1992) was the first to document his engagement with his Jewish roots. Later, with ensembles such as Masada and Bar Kokhba, he used melodies inflected by Middle Eastern modality as the basis for jazz-inspired improvisation. Fully notated works such as *Redbird* (1995), a piece for chamber ensemble influenced by Morton Feldman, attested to a move away from the primacy of stark contrasts and rapid alternations.

The most charismatic figure in New York's Lower East Side music scene, Zorn has been an archetypal example of the composer in the media age; he ignores the boundaries that have evolved between genres and takes inspiration from every kind of music available. His widely varied influences have included the music of Ives, Partch, Cage and Kagel, as well as Carl W. Stalling, a composer of animated cartoon scores, the hard-core band Napalm Death and improvisers such as Derek Bailey, Ornette Coleman and Anthony Braxton. Rejecting the Western concept of the autonomous genius-composer, he has created an aesthetic of productive collaboration and radical eclecticism. As well as composing and playing the saxophone, he has managed the avant-garde record label Tzadik.

RECORDINGS
(*selective list*)

School (1979, Parachute P004/006) [game pieces]
Archery (1981, Parachute P017/018) [game pieces]
The Classic Guide to Strategy, Vols. 1–2 (1983–5, Lumina L004/010) [sax solos]
Locus Solus (1983, Rift 007) [game pieces]
The Big Gundown (1986, Nonesuch/Icon 9 79139) [file card pieces]
Cobra (1986, Hat ART 2034) [game pieces]
Spillane (1987, Elektra Nonesuch 9 79172–1) [file card pieces]
News for Lulu (1988, Hat ART 6005) [jazz works]
Spy vs Spy: the Music of Ornette Coleman (1988, Elektra/Musician 9 60844) [jazz works]
Filmworks (1986–90) (1990, Eva 2024)
Naked City (1990, Elektra Nonesuch 9 79238)
Guts of a Virgin (1991, Earache Mosh 45)
Grand Guignol (1992, Avant Avan 002)
Kristallnacht (1993, Eva WWCX 2050)
Absinthe (1994, Avant Avan 004)
Masada: Alef (1994, DIW–888)
Filmworks II–VI (1995–7, Tzadik TZ 7306–7310)
First Recordings 1973 (1995, Tzadik TZ 7304)
Redbird (1995, Tzadik TZ 7008)
Bar Kokhba (1996, Tzadik TZ 7108–2)

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E. Strickland: 'Spillane, the Works . . . Looking for Zorn', *Fanfare*, xi/5 (1987–8), 344–55
A. Lange: 'Der Architekt der Spiele', *NZM*, Jg.152, no.2 (1991), 33–7 [interview]
P.N. Wilson: 'Früchte des (John) Zorn', *NZM*, Jg.152, no.2 (1991), 40–43
G. Huesmann: 'John Zorn: von der Verfügbarkeit der Töne', *Die Befreiung der Musik*, ed. F.X. Ohnesorg (Cologne, 1994), 319–37
A. Jones: *Plunderphonics, 'Pataphysics & Pop Mechanics* (Wembley, 1995), 143–54
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PETER NIKLAS WILSON

Zoroastrian [Zarathustran] **music.** *See* IRAN, §I, 5.

Zorzi, Juan Carlos (*b* Buenos Aires, 11 Nov 1935; *d* Buenos Aires, 25 Aug 1999). Argentine and Italian composer and conductor. He studied in Buenos Aires at the Municipal Conservatory (1947–51), composition with Gilardi at the National Conservatory (1952–7) and conducting with Mariano Drago at the National University of La Plata (1957–65). From 1965–7 he studied in Italy, at the Accademia di S Cecilia, Rome (composition with Petrassi) and at the Accademia Musicale Chigiana, Siena (conducting with Franco Ferrara). His career as a conductor began in Buenos Aires in 1955. He conducted all the leading Argentine orchestras and toured the American continent and occasionally Europe. He was principal conductor of the National SO (1968–9; 1979–83; 1992) and of the Rosario SO (1977–90) and has appeared frequently at the Teatro Colón, Buenos Aires, conducting both operas and concerts.

He composed music in many genres, including film music. His opera *El timbre* uses a technique invented by him, *espejos intervalicos* (intervallic mirrors). His other two operas, *Antigona Velez* and *Don Juan*, use Argentine subject matter and refer to Argentine folk and popular music. Both combine tonal with atonal passages, in accordance with the requirements of the libretto, and they are related to Argentine national opera and zarzuela. All three operas were conducted by the composer and gained quick public acceptance.

WORKS
(*selective list*)

Stage: Danza para ahuyentar la pena (ballet), 1956; El timbre (tragedia lírica, 1, 6 scenes, J. Collazo, after Zorzi), 1970–3, La Plata, Argentina, 17 June 1975; Antigona Velez (tragedia lírica, 3, 4 scenes, J. Collazo, after L. Marechal), 1987–90, Buenos Aires,

Colón, 17 Dec 1991; Don Juan (tragedia lírica, prologue, 3, J. Collazo, after L. Marechal), 1993–6, Buenos Aires, Colón, 30 Oct 1998

Vocal: Requiem and Kyrie, solo vv, chorus, orch, 1956; 2 coros (S. Quasimodo, E. Jebeleanu), 8-pt chorus, 1967; A ti (C. Marun), 1v, pf, 1971; Zamba para la libertad (Zorzi), 2 solo vv, orch, 1983 [choral version, 1986]; Que zapatitos me pongo (C. Nale Roxlo), 1v, pf, 1988; Tu c'est ma terre (Zorzi), 1v, pf, 1998; Despedida (Zorzi), 1v, pf, 1991; Plegaria (Zorzi), 1v, pf, 1991

Orch: Adagio elegíaco (in memoriam Gilardo Gilardi), str, 1963; Variaciones enigmáticas, 1964–5; Ludus, 6 inst groups, 1966; Fantasia, vc, orch, 1976; Fantasia, pf, orch, 1977; Conc. for Orch. no.1, 1978; Gui Conc., 1978; Adagio, va, str, 1979; Suite adolescente, chbr orch, 1980; Tanguango, 1980 [choral version, 1986]; Requiem para Camila, 1983; Epopeya, 1986; Tu c'est ma terre (Zorzi), 1v, pf, 1988; 3 piezas, 1991; Soldiana (Homenaje al pintor Raul Soldi), 1991; La tierra prometida, str, 1991

Chbr: Sonata, vn, pf, 1954; Pf Qnt, 1955; 3 piezas, str qt, 1959–60; Música para Calesita, chbr ens, 1966; Espejos, chbr ens, 1967; 5 canciones sin palabras, 2 gui, 1971; Tanguango, 2 gui, 1971

Solo inst: Danza orgiastica, pf, 1980

Principal publishers: Barry (Buenos Aires), Editoria Argentina de Compositores, Universal

JUAN MARÍA VENIARD

Zorzor, Stefan (*b* Oradea, 4 April 1932). Romanian composer, active in Germany. He began to learn the piano at the age of seven. The imprisonment of his father by the communist regime in 1950 meant that he was intimidated and deliberately marginalised for many years. After working in a factory Zorzor enrolled at the Bucharest Academy in 1951 but was expelled after a year; he worked to support his family, was drafted into the army (1953–6), then battled to gain re-admission to the Academy. He studied composition there with Andricu, then with Olah after Andricu's removal. Olah followed Andricu's lead in imbuing Zorzor with a keen interest in new musical techniques. On graduation in 1961 he worked as a proofreader for the Composers' Union until 1965 and taught the piano at the Arts Lyceum no.1. Having developed a highly successful career writing music for film and theatre, he emigrated to West Germany in 1983, where he found cataloguing work with Bayerischer Rundfunk, Henle and Ricordi. Zorzor employs a descriptive compositional style ranging in harmonic language from modality to chromaticism and involving such techniques as heterophony; he excels in writing music for small ensembles.

WORKS
(*selective list*)

Orch: Pf Conc., 1960; Conc. no.1, orch, 1965; Nocturnă, 1966; Musica festiva, 3 groups of brass, str, perc, 1967; Deformanţi, concertino, 1978; Aarhus Sym., 1990; Pf Conc. no.2, 1991

Chbr and solo inst: Pf Qnt no.1, 1960; Pf Qnt no.2, 1962; Sonata, vn, pf, 1963; Wind Qnt, 1967; Pf Qnt no.3 'Il ritorno', 1968; Circulara, any 5 insts, 1969; Reprise, vc, pf, 1973; Minimal-Sm-ART (5 + 1), fl, str trio, pf, hpd, 1986; Sonatina, 3 fl, 1988; 33 bagatele, 3 fl, 1989–90; Qt, 4 fl, 1994; 9 mişcări [9 Movts], ww inst, kbd inst, 1997

Vocal: Ţara mea [My Country] (cant., T. Arghezi), 1956; Bestiarium (C. Morgenstern), 7 lieder, Mez, gui, 1986; Die Begrüssungskantate, chorus, orch, 1992

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W.G. Berger: *Ghid pentru muzica instrumentală de cameră* [Guide to instrumental chamber music] (Bucharest, 1965)

V. Cosma: *Muzicieni români* (Bucharest, 1970)

OCTAVIAN COSMA

Zosimus [Zosimos] **of Panopolis** (*b* Panopolis [now Ahmīm], Egypt; *fl* Alexandria, 3rd or 4th century CE). Greco-Egyptian alchemist and philosopher. He composed allegories, and 28 books, in the form of letters, on alchemy; only fragments survive. A musical treatise has been attributed to him, but should be considered anonymous and of the 8th or 9th century, although it represents a compilation of the ideas of alchemists of the 3rd and 4th centuries, among whom Zosimus was the most prominent figure.

Two chapters on music occur in the writings of the Greek alchemists, one in the treatise attributed to Zosimus and the other in an anonymous work, wrongly assumed by Berthelot and Ruelle to be a commentary on it. According to Gombosi, these two chapters together form a single treatise and the attribution to Zosimus is incorrect. It survives complete in *I-Vnm* 299 and uses a rare technical term, *stochos*, which in two other manuscripts is replaced by *stoichos* and in a later one by *ēchos*. Ruelle emended *stochos* to *stoichos* and translated it 'ligne musicale' ('church mode'), which prompted Høeg, Gastoué and Auda to form questionable hypotheses about the modal system of early Christian music. Wachsmann, however, suggested that *stochos* was a synonym for *stoicheion* ('element'), which Lagercrantz confirmed.

In the treatise Pseudo-Zosimus draws an analogy between the four elements of the alchemists' mystical egg and the four elements of music: for each element (*stochos, stocheion*) there are six further types (*kentroi, isoi, plagioi, katharoi, aēchoi* and *paraēchoi*), so that music consists of 24 elements. By combining them, an infinite number of melodies for hymns, blessings and revelations may be constructed, as well as all music played on wind instruments or plucked strings. The various possible combinations of elements must follow in correct sequence without any resulting disorder of pitch or disturbance of function.

According to Gombosi, the four elements of music should be equated with the four notes of the 'perfect tetrachord', which 'in six different forms produces a total of 24 note degrees'. These in turn correspond to six tetrachords, three ascending and three descending. In that the three ascending tetrachords are combined disjunctly by *diazeuxis*, anologies may be drawn with the neo-Byzantine system of the 'wheel' as well as the ordering of notes in the *Musica enchiriadis*. Although a twofold nomenclature for ascending and descending tetrachords is hardly attested elsewhere, the terminological connections between Pseudo-Zosimus's treatise and Byzantine music theory may point to an interpretation of the 24 elements as modes (*ēchoi*). However, the language is too inconsistent and ambiguous to shed light on the genesis of the Byzantine eight-mode system (*oktōēchos*).

The treatise also lists musical instruments; some are well-known classical instruments, but others, with names probably borrowed from Arabic, are difficult to identify.

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C. Høeg: 'La théorie de la musique byzantine', *Revue des études grecques*, xxxv (1922), 321–34, esp. 331ff

O. Lagercrantz: *Catalogue des manuscrits alchimistes grecs* (Brussels, 1924–32), esp. ii, 341ff; iv, 399ff

A. Auda: *Les modes et les tons de la musique et spécialement de la musique médiévale* (Brussels, 1930/*R*), 150–61

A. Gastoué: 'Über die acht "Töne", die authentischen und die plagalen', *KJb*, xxv (1930), 25–30

K. Wachsmann: *Untersuchungen zum vorgregorianischen Gesang* (Regensburg, 1935), 59–77

O. Gombosi: 'Studien zur Tonartenlehre des frühen Mittelalters, III', *AcM*, xii (1940), 29–52
A. Auda: *Les gammes musicales: essai historique sur les modes et sur les tons de la musique depuis l'antiquité jusqu'à l'époque moderne* (Woluwé-St Pierre, 1947), 162ff
E. Wellesz: *A History of Byzantine Music and Hymnography* (Oxford, 1949, enlarged 2/1961), 72–7
C. Floros: *Universale Neumenkunde* (Kassel, 1970), i, 301–2

LUKAS RICHTER

Zottmayr, Georg (*b* Munich, 24 Jan 1869; *d* Dresden, 11 Dec 1941). German bass. The son of the bass-baritone Ludwig Zottmayr, he studied in Munich and began his career as a concert singer. After stage appearances in Vienna (1906) and in Prague (1908, Neues Deutsches Theater), he was engaged at Dresden from 1910 to 1927. A true *basso profondo*, he sang several Wagner roles (Gurnemanz, Daland, Pogner, King Mark and Hunding), Mozart's Commendatore and Sarastro, Weber's the Hermit (*Der Freischütz*) and Lortzing's Stadinger (*Der Waffenschmied*).

ELIZABETH FORBES

Zouhar, Zdeněk (*b* Kotvrdovice, 8 Feb 1927). Czech composer. He studied at Brno University (PhD 1962) and was a composition pupil of Theodor Schaefer at the Brno Academy, where he later taught as a professor of composition (1962–95). He was head of the music section of the Brno University Library (1953–61), then an editor for Czech Radio until 1970. In 1997 he became head of composition at the academy in Banská Bystrica (Slovakia) and university professor at Brno. His early works show the influence of Janáček and Martinů; he corresponded with the latter, conducted the world première of his *Otvírání studánek* ('The Opening of the Wells') and in 1966 organized the International Martinů Festival at Brno. Later Zouhar made greater use of modality in his music, with loose rhythm and an emphasis on horizontal relationships, eventually becoming more markedly up to date in his resources. He is the author of *Skladatel Jan Kunc* (Prague, 1960) and editor of Martinů miscellany *Sborník vzpomínek a studií* (Brno, 1957).

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(*selective list*)

Dramatic: Proměna [Transformation] (radio op, 1, K. Tachovský, after Ovid: *Metamorphoses*), 1971; Velká láska [Great Love] (comic op, 1, Tachovský, after H. Sachs), 1986; Plameny kostnické [The Flames of Constance] (orat), 1988
Orch: Triple Conc., cl, tpt, trbn, inst ens, 1970; Variations on a Theme by B. Martinů, 1979; other works
Vocal: Rozmarné ukolébavky [Whimsical Lullabies] (after Czech folk poetry), female/children's chorus, 1955; Spanilé z nebe pacholátko [Graceful Heavenly Child] (Czech Christmas carols), chorus, org, 1990; Žarošická mše pastýřská [Žarošice Shepherds' Mass], solo vv, chorus, org, 1996 [realization]; songs
Chbr: '151', wind qnt, 1958; Str Qt no.1, 1966; Str Qt no.2, 1983; Brass Qnt, 2 tpt, 2 hn, bn, 1984; Duo per due boemi, b cl, pf, 1989
Other: P. Haas: Sym., 1941, completed by Zouhar, 1994

Principal publishers: Panton, Supraphon-Praha

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J. Stehlík: *Ze sborové tvorby Zdeňka Zouhara* (Brno, 1970)
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JAN TROJAN

Zouk. A popular music genre of the Creole-speaking Caribbean, particularly Guadeloupe, Martinique, St Lucia and Dominica, but also Haiti and French Guiana. These regions share a similar French and British colonial past and are populated mainly by the descendants of African slaves. The term '*zouk*' originated in Martinique where it was the common expression initially for a party, and later for dance parties. In the 1980s it became associated with the music of the group Kassav, whose members, from Guadeloupe and Martinique, now mostly live in Paris.

In *zouk*, musical influences can be so intermingled and disguised in complex arrangements that they are difficult to isolate. A music in perpetual transformation, it is a product of what Guilbault has described as the inter-island cross-fertilization of popular and traditional musics over a long period, part of a network of traditions (including African) with the imprint of many foreign influences. It has absorbed elements from Haitian *cadence-rampa* and *compas direct*; Martinican and Guadeloupan *biguine* (*classique*, *vidé* and *kombass*) and *cadence*; Dominican *merengue*, *cadence* and *cadence-lypso*; Trinidadian calypso and soca rock, North American big band jazz, soul and funk; and Latin American *salsa*. It is played by groups incorporating rhythm and brass sections, synthesizers, guitar and bass. Lyrics (which can follow a verse and refrain pattern) are characteristically about love and romantic relationships.

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J. Guilbault: *Zouk: World Music in the West Indies* (Chicago, 1993)
Un toque latino, perf. Kassav, Columbia, 491500-2 (1999)

JAN FAIRLEY

Zsasskovszky. Hungarian family of church musicians.

(1) **András** [Endre] **Zsasskovszky** (*b* Zsasskó, County Árva [now Žaškov, Slovakia], 22 Oct 1794; *d* Eger, 18 April 1866). Schoolmaster and cantor. His musicality greatly influenced the careers of his children. Following his retirement from teaching, he was a violinist in the orchestra of Eger Cathedral.

(2) **Ferenc Zsasskovszky** (*b* Alsó-Kubin [now Dolný Kubin, Slovakia], 3 April 1819; *d* Eger, 2 Dec 1887). Conductor and composer, son of (1) András Zsasskovszky. He entered the teacher-training college in Kassa (now Košice) in 1837 and completed his musical studies at the Prague Organ School (1841–2). From 1845 until his death he was the conductor at Eger Cathedral and a music teacher at the local teacher-training college. In 1864 he reorganized the boys' choir of the cathedral in the spirit of the Cecilian movement. His compositions include vespers, responsories and hymns; his *Manuale musico-liturgicum* (1853, 2/1876), written with the assistance of his brother (3) Endre Zsasskovsky, helped to bring uniformity to the chants of the various liturgies of the Roman Catholic churches in Hungary, and was an indispensable handbook for hundreds of church choirs until Kersch's *Sursum corda* superseded it in 1902. With his brother he also published collections of secular choral works.

(3) **Endre** [András] **Zsasskovszky** (*b* Alsó-Kubin [now Dolný Kubin, Slovakia], 21 Jan 1824; *d* Eger, 15 May 1882). Composer and organist, son of (1) András Zsasskovszky. He studied law at Eger before he was appointed organist at Eger Cathedral (1849). Like his brother, he completed his studies at the Prague Organ School (1851–2) and later taught at the teacher-training college in Eger. His sacred compositions include five masses, graduals, offertories, hymns and other choral music; many of these became known abroad as well as at home. A distinguished organist, he wrote the first

Hungarian organ tutor, *A gyakorlati orgonász* ('Practical organist'; Eger, 1880), which he dedicated to Liszt. With his brother he published a number of church music books, secular music for choruses and pedagogical works that greatly enriched musical life in Hungary in the late 19th century.

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M. Eckhardt, ed.: *Liszt Ferenc hagyateka a budapesti Zenemuveszeti Foiskolan* [Franz Liszt's estate at the Budapest Academy of Music], ii (Budapest, 1993)

MÁRIA ECKHARDT

Zsolt [Zsakovecz], **Nándor** (*b* Esztergom, 12 May 1887; *d* Budapest, 24 June 1936). Hungarian violinist, composer and conductor. He studied the violin with Hubay and composition with Koessler at the Budapest Academy of Music (1901–6). In 1907 he qualified as a teacher, and soon after he changed his name to the more Hungarian-sounding Zsolt. As a composer, he made a highly successful début in 1908 with the première of his Piano Quintet, which was awarded the Erkel Prize. Also in 1908 he accepted the position of leader of the Queen's Hall Orchestra, London. He returned to Hungary two years later, eventually obtaining a teaching post alongside Hubay at the Budapest Academy, but then returned to the London orchestra in 1913. Interned in England at the beginning of World War I, he was repatriated in 1919, and subsequently served as professor of violin at the Budapest Academy. His students included Sándor Végh. Zsolt frequently played viola in the Hubay String Quartet, and in 1926–7 he made a concert tour of Spain as a violin virtuoso.

Apart from his early works, Zsolt composed primarily character pieces for violin with piano accompaniment. He intended his major work to be the symphony, which was largely finished in London in the summer of 1913 and which Sir Henry Wood was planning to conduct. Frustrated by the war, the première finally took place in Budapest in 1925, most likely after numerous revisions. Zsolt's most important achievement, however, was in training orchestras. He proved a highly successful leader of the academy's student orchestra, and in 1930 he formed, from young unemployed musicians, the Budapest Concert Orchestra, the most significant ensemble of its time next to the Philharmonic Society.

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(selective list)

Orch: Vn Conc., 1905–6, unpubd; Sym., 1910–18, rev. 1921–2, unpubd

Chbr, solo pf: Sonata, vn, pf, 1905; Pf Qnt, 1907–8; Toccata, pf (1915)

Pieces for vn, pf: Romance, op.1, 1902; Berceuse, 1909; Elégie, 1909; Valse caprice, 1909; Air (1912); Dragon Flies (Libellules) (1912); Sérénade triste, 1914; In Chains (Enchaîné), 1915; Autumn Leaves (Feuilles d'automne), (1918); Satyr and Dryads, 1917 [transcr. of Scherzo from Sym.]

Songs: Es ragt ins Meer (H. Heine), 1904; Der erste verlust (J.W. von Goethe), 1905; Der schwere Abend, 1905

Principal publisher: Augener

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K. Isoz: 'Zsolt Nándor emlékezete' [Remembrance of Zsolt], *A Zene*, xviii/15–16 (1937), 281–3

LÁSZLÓ GOMBOS

Zubeldia, Emiliana de [Bydwealth, Emily] (*b* Salinas de Oro, nr Pamplona, 6 Dec 1888; *d* Hermosillo, Sonora, 26 May 1987). Mexican composer and pianist of Spanish birth. At the age of eight she entered the Pamplona Academia Municipal de Música, studying the piano with Joaquín Maya, and at 15 the Madrid Real Conservatorio, completing her course there in 1906. After her father's death in 1909, she returned to Pamplona; there she was appointed *profesor auxiliar de piano* at the institution from which she had graduated. Her brother, Nestor, canon archivist of Pamplona Cathedral, officiated at her marriage in 1919 to Dr Joaquin Fuentes Pascal (1887–1976), from whom she separated three years later. She then moved to Paris, studying at the Schola Cantorum with the Bach specialist Blanche Selva, for piano, and composition with Vincent d'Indy. She undertook many concert tours in the following years; in 1931 she played at Town Hall, New York, being billed as a Basque composer. She gave a further concert at the Roerich Museum, New York, later in the same year, which culminated with her eight Basque Folk Dances for two pianos, choreographed by dancers from the Centro Basco Americano of New York City. In New York she met the prominent Mexican acoustician, Augusto Novaro (1893–1960), inventor of a keyboard instrument with changeable tone-colour. Already a composer of symphonies, piano music and songs, she was profoundly affected by his harmonic theories and her musical language evolved accordingly. Just over a year later Zubeldia moved to Mexico City, continuing her studies with Novaro and giving her first recital at the Teatro Hidalgo on 18 August 1933. Shortly thereafter she undertook a concert tour of Central America. She took Mexican citizenship in 1942. In 1947, after a decade of teaching in Mexico City, she accepted an invitation to spend a year developing choruses at the University of Hermosillo, but this one year stretched into 40. In August 1956 José Vásquez conducted the orchestra of the Universidad Nacional Autónoma de México in the première of her *Sinfonía elegíaca*, composed in 1940 in memory of her sister Eladia (1887–1939). According to Varela, she wrote 116 works, 42 for voice and piano, 31 for piano, 19 choral, 14 orchestral and 10 chamber. She donated many of her compositions (some published at Pamplona under the name of Emily Bydwealth) to the University of Sonora at Hermosillo.

WORKS
(selective list)

unless otherwise stated, dates other than those of publication are of first performance

Orch: Euzkadi, sym. poem, 1932; Sinfonía elegíaca, comp. 1940; El desierto de los Leones, sym. poem

Chbr and solo inst (except kbd): Trio España, pf trio (Paris, 1927); Capricho basko, gui, 1929; Paisaje basko, gui, ?1931; Paisaje desde el Pirineo, hp, 1934; Vn Sonata, 1957; Vn Sonata, F♯; Va Sonata

Kbd (solo pf unless otherwise stated): La petite fleur solitaire (Paris, 1928); 8 danzas vascas, 2 pf, 1931; Sonata en 3 movimientos, 1932; Sonata, 2 pf (Mexico City, 1933); Suite vasca, 2 pf (Mexico City, 1933); Sonata, 1956; Ritmo vasco, 2 pf; 3 pieces: Souvenir de Biarritz, Dans la terrasse, Le printemps retourne [pubd, n.d., under the pseud. E. Bydwealth]

Choral (all for mixed vv): Canciones populares vascas, 1929; Himno al sul (Quechua text), 1932; Misa de la Asuncíon, 1968; Nuestras vìdas son péndulos (R. López Velarde), 1971; Huérfano (López Velarde), 1972; Liñuaren penak (Basque text); Zortiko (Zubeldia)

Songs (1v, pf): Asturiana, pubd in *ReM*, vii/11 (1925–6), suppl.; 6 melodías populares españolas (Zubeldia) (Paris, 1929); 28 other songs, 3 (A. Mairena) pubd (Mexico City, 1952); When the orange blossom time comes back again (E. McGrath de Galván)

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ROBERT STEVENSON

Zubiaurre (y Urionabarrenechea), Valentín María de (*b* Garay, Vizcaya, 13 Feb 1837; *d* Madrid, 13 Jan 1914). Spanish composer of Basque descent. He was a choirboy in the basilica of Santiago, Bilbao. In 1852 he was appointed organist in the parish church of Santurce, and the following year left Spain for South America, where he was widely acclaimed. He returned in 1866 and began studies in harmony and composition with Hilarión Eslava at the conservatory in Madrid, where he won first prize in both subjects. In 1873 he was the first recipient of a scholarship for the newly created Spanish Academy of Fine Arts in Rome. After his stay in Rome, he returned to Spain through Germany and France, his travels increasing his awareness of European musical trends. In 1875 he was appointed second *maestro* to the royal chapel in Madrid; three years later he succeeded Eslava as first *maestro*, and also began teaching at the conservatory. He became a full professor in 1891, and continued to teach and compose until his death.

Zubiaurre was a prolific composer of religious music, and wrote several mass settings and motets, a Requiem, and settings for Vespers as well as a *Stabat mater*, *Salve regina*, *Te Deum* and a *St Matthew Passion*. He also composed instrumental music, including character pieces and two sonatas for piano, and a Symphony in E (1870). He is, however, best known for his operas. The first, *Luois Camoens*, a student work, was never produced. *Don Fernando el emplazado*, composed in 1869, shared first prize in a national competition to promote Spanish opera and was first performed on 12 May 1871 at the Teatro Alhambra in Madrid. A third opera, *Ledia* (or *Leda*), was staged at the Teatro Real on 22 April 1877. Set in Basque country, it features a charming *zortzico* (a lively Basque folk dance in 5/8) and is an important precursor of Basque opera. Sometimes criticized in Spain for the predominance of italianate melody in his stage works, Zubiaurre nevertheless made an important contribution to the move towards national opera in that country in the latter half of the 19th century.

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WALTER AARON CLARK

Zubyts'ky, Volodymyr (Danilovych) (*b* Goloskovo, Nikolayev province, 2 March 1953). Ukrainian composer. He studied at the Gnesin Music College in Moscow (1969–71), then at Kiev Conservatory (the bayan with V.V. Besfail'ny, composition with Skoryk and conducting with Viktor Gnedash, graduating 1976–9). From 1976 he appeared in various countries as a bayan soloist, and later was president of the Ukrainian Association of Accordion Players (1988–95). He has also taught in the faculty of composition at the Kiev Conservatory (1990–94) of Kiev. He has won prizes in the Helsinki bayan and accordion competition (1975, first prize), the UNESCO composing competition 'Young people for peace' (Bydgoszcz, 1985, special prize and second prize), the Ivanna and Mar'yan Kots' Competition (1991, third prize) and has been awarded the N. Ostrovsky Prize (1986), the N.V. Lysenko Prize (1994), and the title Honoured Representative of the Arts of Ukraine (1993). Vivid national colouring, uninhibited emotions and an easy-going temperament are characteristic of Zubyts'ky's style. His musical language synthesizes folklore sources, jazz and classical traditions. Although he is drawn towards monumental symphonic forms, he writes a great deal for the bayan, and has played an important part in renewing the repertory for folk instruments and employs contemporary techniques when composing for them.

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(*selective list*)

Stage: Do tret'ikh petukhov [Before the Third Cock Crows] (op. V. Dovzhik, after V. Shukshin), 1981; Palata no.6 [Ward No.6] (op. Dovzhik, after A. Chekhov), 1982; Chumats'kyy shlyakh [The Oxcart Drivers' High Road] (op, Dovzhik, after folk poems), 1983; Zaporiz'ki zharty [Zaporozhian Jokes] (ballet, after Gulak-Artemosvky: *Zaporozhets za Dunayem* [The Zaporozhian Cossack Beyond the Danube], 1985; Gey, muzyky! [Hey, Musicians!] (ballet, after Ukr. fairy tales), 1987

Orch: Sym. no.1, 1977; Conc. no.1 'Rustico', 1978; Sym. no.2 'Sinfonia Concertante', 1979; Sym. no.3 'Drammatica', 1980; Conc. no.3 'Concerto festivo', Ukr. folk orch, 1982, rev. 1988; Chbr Sym. no.1 'Lugubre', 1983; Chbr Sym. no.2 'O, ètot mir' [O, This World] (A. Rimbaud), 1984; Chbr Sym. no.3 'In memory of B. Lyatoshynsvky', 1985; Chbr Sym. no.4 'Sinfonia robusta', 1987; Conc. no.2 'Zaporozhets i sultan' [The Zaporozhian Cossack and the Sultan], 1987; Sym. no.4 'Lacrimosa', 1989; Vn Conc., 1989; Conc. 'Rossiniana', bayan, strs, 1992

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Film scores, str qts, organ works, many accdn pieces

MSS in *UA-Km*

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V. Zubytsky: 'Narod vïstradal svobodu' [The people have achieved freedom through suffering], *MAk* (1992), no.2 [whole issue]

YELENA ZIN'KEVICH

Zuccalmaglio, Anton Wilhelm Florentin von (*b* Waldbröl, 12 April 1803; *d* Nachrodt, 23 March 1869). German music scholar, critic and poet of Italian and Dutch extraction. He was educated in Mülheim am Rhein and at the Carmelite Gymnasium in Cologne. After three years' military service he entered the University of Heidelberg in 1826 to study civics and law. There he joined a circle around Thibaut which concerned itself with early church music and the preservation of folksong repertories, and with friends he founded a literary student club. He also interested himself at this time with the German language and its dialects, mythology, archaeology, history, astronomy and natural science. In 1829 he published with E. Baumstark his first folksong collection, *Bardale*, and in the same year ceased studying for financial reasons. After living in Cologne, Mülheim and Bouzonville, he became tutor to the only son of Prince Gorchakov of Warsaw in 1833. In Warsaw he met Ernemann, Elsner, Vieuxtemps and Henselt and wrote for periodicals, among them Schumann's *Neue Zeitschrift für Musik*. The Persian Mirza Muharem interested him in oriental poetry and introduced him to oriental mercenaries in the Russian army, whose songs he transcribed. He received honorary doctorates from the universities of Dorpat and Moscow and the title of Regius Professor from the tsar. On returning to Germany in 1840, he issued the second volume of his *Deutsche Volkslieder mit ihren Original-Weisen*, which he had begun with A. Kretzschmer in 1838. He worked in Schlebusch until 1847, then in Frankfurt, Freiburg, Oberlahnstein, Elberfeld, Wehringhausen and finally in Nachrodt. A reworking and expansion of the great folksong collection was completed in 1856 but never published.

Zuccalmaglio was a polymath, his main contributions in the musical field being his articles for the *Neue Zeitschrift für Musik* and, more important, his editions of folksongs. The latter were controversial, and Zuccalmaglio was accused of composing many of the songs. Wiora has shown that he did not do so, but that he made alterations to them which Wiora called 'Romantic coloration'; such alterations may largely be understood as extensions of the normal processes of folksong evolution. Zuccalmaglio's invigoration of folksong in Germany was of great importance and his editions figured significantly in Brahms's work as a folksong arranger.

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Auserlesene ächte Volksgesänge (Darmstadt, 1835–6)
with A. Kretzschmer: *Deutsche Volkslieder mit ihren Original-Weisen* (Berlin, 1838–40/R1969)
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R.J. PASCALL

Zuccari, Carlo (*b* Casalmaggiore, nr Cremona, 10 Nov 1704; *d* Casalmaggiore, 3 May 1792). Italian violinist and composer. He studied the violin first in his home town, later in Parma, Guastalla and Bologna, and finally in Cremona with Gasparo Visconti. Giuseppe Gonelli taught him counterpoint. In 1723 Zuccari arrived at Vienna in the suite of Count Pertusati. Having won favour at the imperial court, he travelled on to Olomouc, where he stayed for four years, and visited various German towns. In 1733 he married and in 1736 settled in Milan, where he founded a school. In 1741 he participated in the famous academy held at the Collegio dei Nobili under the direction of G.B. Sammartini, who was to call on his services as a violinist on several future occasions. During this period he acquired the nickname Zuccherino quoted in some contemporary sources. Around 1760 he was living in London, where he became a member of the Italian opera orchestra and had some violin compositions published, including his celebrated set of 12 adagios in dual plain and ornamented versions (*The True Method of Playing an Adagio*). He had returned to Italy by 1765, when he led an orchestra under Sammartini in an academy held at Cremona to mark the passage of the Archduke Leopold. Burney reports having heard him in Milan in 1770, noting that Zuccari was considered 'a good musician'. In 1778 he retired to Casalmaggiore.

In the sonatas for one or two violins – the bulk of his surviving output – Zuccari's conservative inclinations are evident. One may point to his regular adoption of a three-movement cycle (the tempo sequence slow–fast–fast being preferred in the solo sonatas as opposed to fast–slow–fast in the trio sonatas), the complexity of melodic elaboration and the exclusion of the bass from the thematic discourse; but despite these 'modern' features his basic harmonic and contrapuntal language departs little from that of Corelli's disciples. In fact, the easy mastery of conventional forms possessed by his contemporaries is supplemented by a similar mastery of contrapuntal procedures associated with earlier generations. A movement such as the fugue in the second solo sonata, where two (occasionally even three) instruments are simulated by means of multiple stopping on the single violin, is a remarkable demonstration of the improvements which a more methodical approach could bring to a well-established species of composition cultivated in Italy from Corelli's time.

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6 sonatas, 2 vn, bc (hpd) (London, *c*1760)
The True Method of Playing an Adagio Made Easy by 12 Examples, vn, b (London, *c*1760)
1 movement in Corrette's L'art de se perfectionner dans le violon (Paris, 1782)
Vn concs., *D-Dl*, *F-Pc*; vn sonatas, *B-Bc*, *D-Dl*; fl sonata, *KA*; vc sonatas, *F-Pn*
4 Adoramus, *D-Bsb*

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MICHAEL TALBOT

Zucchini [Zucchino, Zuchino], **Gregorio** (*b* Brescia, ?*c*1540 or ?*c*1560; *d* after 1615). Italian composer. He was a Benedictine monk; the dedication of his *Promptuarium harmonicum* (1616) establishes that he took holy orders in the monastery of S Giorgio Maggiore at Venice at the earliest possible age, probably when he was about 15. He may have been the 'D.nus Gregorius de Brixia' who professed on 29 June 1556, but it is possible, though less likely, that instead a similar entry (with the name 'Georgius') in the monastery's records for 15 August 1575 refers to him. In 1600 he sought the permission of Pope Clement VIII to spend some time in the Roman monastery of S Paolo fuori le Mura, where he composed the masses and motets of his *Harmonia sacra*. He seems also to have stayed for a while at Praglia Abbey, near Padua.

Zucchini's surviving music is exclusively sacred, and much of it is in the traditional style of functional church music for four to seven voices. His first publication, however, contains rich polychoral works for three and four choirs which indicate that he was one of the most important composers who emulated Giovanni Gabrieli. The four-choir mass, the 16-voice *Laudate Dominum* and the 20-voice motet *Sanctificati sunt* from *Harmonia sacra* represent his polychoral technique at its best. He made greater use than many of Gabrieli's followers of imitative part-writing, often beginning a section with an imitative point and broadening the final cadence with polyphonic elaboration. In the four-choir mass, flowing polyphony for all 16 voices together alternates with short concerted phrases in which the choirs are clearly differentiated in antiphonal exchanges. Occasionally, as in the second Kyrie, the choirs join in a solid block of homophonic sound. Zucchini's skilful manipulation of contrasting textures is matched by a strong sense of formal clarity. The works for two choirs are harmonically richer than those for larger forces, and here and in his later, still smaller-scale works Zucchini sometimes interpreted the text closely in his music. In the book of four- and five-part masses and motets of 1609 he abandoned polychoral writing (to which he apparently never returned) in favour of imitative polyphony. The masses contain much note-against-note writing, and some of the longer movements include sections in *falsobordone*. The seven-voice mass of the 1610 book contains no such sections and is an altogether more expansive work. In 1615 and 1616 Zucchini published music for the canonical hours, and he included in the 1616 book a number of instrumental canzonas for church use.

During his lifetime Zucchini remained almost unknown in Italy, but his *Harmonia sacra* won him renown north of the Alps. His masses were performed at the court of Archduke Ferdinand at Graz, and a manuscript collection compiled for the Hofkapelle there in 1610 includes his mass for four choirs from *Harmonia sacra*; the Pelplin Tablature contains three eight-voice motets from the same volume. It is interesting that, except for a few eight-voice motets, it was the modest four-voice motets and masses that were most often included in Netherlandish and German anthologies; over 30 of his works were printed in collections dating from 1604 to 1628.

WORKS

all printed works published in Venice

Harmonia sacra in qua motecta, missae autem continentur, 8, 10, 12, 16, 20vv (1602); 3 motets, 8vv, copied in *PL-PE* (org tablature), facs. in AMP, ii (1965), incipit in AMP, i (1963)
Motectorum et missarum … liber primus, 4, 5vv (1609)
Motectorum et missarum … liber secundus, 6, 7vv (1610)
Missa … cum nonnullis psalmis integris, divisis, falsibordonibus, Magnificat, et litaniis beatae virginis, 4vv (1615)
Promptuarium harmonicum in quo haec nempe missa pro vivis, missa pro defunctis, vespertini psalmi … Magnificat cum omnitonis falsis bordonis, motecta, litaniae Beatae Mariae Virginis, litaniae sanctorum et cantiones pro instrumentis, 4vv (1616)

9 masses, 4vv; 23 motets, 4, 6–8vv; 2 sacred madrigals, 5vv: 1604^{8}, 1613^{2}, 1617^{1}, 1618^{2}, 1621^{2}, 1622^{2}, 1623^{2}, 1625^{1a}, 1626^{2}, 1626^{4}, 1627^{2}, 1628^{2}, L. Erhard, Harmonisches Chor- und Figural Gesang-Buch (Frankfurt, 1659) [probably incl. many repr. from prints listed above]

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Mass, 8vv, motets, *Rtt* (org tablature; according to Schmidl), *PL-WRu* (according to *EitnerQ*)
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WOLFGANG WITZENMANN

Zuckerkandl, Viktor (*b* Vienna, 2 July 1896; *d* Locarno, Switzerland, 24 April 1965). Austrian musicologist and conductor, active in the USA. Possibly a member of the Schenker's circle of students in Vienna as early as 1912, Zuckerkandl studied the piano with Richard Robert and after army service during World War I, was a freelance conductor in Vienna, 1920–29. In 1927 he took the doctorate in musicology, with a dissertation on the methods of instrumentation in Mozart's works. (He also took art history and philosophy as secondary subjects.) He was a music critic for the *Ullstein-Blätter*, an editor for the publisher Bermann-Fischer (1927–33) and taught music theory at the Vienna Music Academy until 1938. After fleeing Austria, he taught at Wellesley College (1942) and then worked as a machinist in an arms factory in Boston. In 1946 he became a music theory teacher at the New School of Social Research, New York and in 1948 began his major study on 'the nature, structure and significance of the tonal language which had been used by great composers of the past', supported by a grant from the American Philosophical Society. That same year he joined the faculty of St John's College, Maryland and thereafter received two three-year Bollingen fellowships. In 1960 he chaired for the first time an Eranos Conference held at the Casa Eranos in Ascona, Switzerland, an institute closely associated with C.G. Jung. Zuckerkandl found many like-minded scholars in Ascona and elected to move there after retiring in 1964.

Until the 1990s Zuckerkandl remained an obscure scholar. This was partly due to the curious combination of disciplines his work represents: an advocate of

Schenker, Zuckerkandl combined his teacher's theories with observations on language by various German-speaking philosophers (Wittgenstein, Heidegger, Husserl) and theories on folk music by German comparative musicologists (Hornbostel, Stumpf, Helmholtz) to explain the 'true nature' of music. According to Zuckerkandl, music relates directly to the mystical aspects of human existence; based on this theory, he described in phenomenological terms how music could function in all cultures. Although Zuckerkandl's work is grounded in the universalism inherent in 19th-century writings, it serves as an early example of a cross-disciplinary approach to musicology and the provocative insights such a perspective can yield.

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WOLFGANG SUPPAN

Zuckermann [Tsukkerman], **Viktor Abramovich** (*b* Brailov, Ukraine, 6 Oct 1903; *d* Moscow, 30 Sept 1988). Russian musicologist and teacher. He graduated from the Kiev Conservatory, having studied the piano with Boleslav Yavorsky, Felix Blumenfeld and Grigory Kogan, and music theory with Yavorsky and A.A Al'shvang. From 1923 to 1926 he lectured on musicology at the Kiev Conservatory after which he taught at the Moscow Conservatory, where he was head of one of its music theory departments (1936–42) and professor from 1939. While teaching at the conservatory he obtained the *Kandidat* degree (1931) and the doctorate (1958). He was also active in the Union of Soviet Composers and was awarded the Order of the Red Labour Banner (1947), the Order of Lenin (1953) and the title of Honoured Worker of Art of the RSFSR (1966). He trained many prominent Russian musicologists, including I.A. Barsova and Grigor'yeva, and composers, such as Denisov, Eshpay and Peyko.

Zuckermann was one of the founders of the modern Russian musicology during the Soviet era. The main focus of his work was on the theory and the methodology of music analysis. Together with Mazel' and others, he developed a method of 'integral analysis', which sought to interpret a work through the detailed analysis of melodies, harmonies, rhythm and syntactic structures and forms. One of the results of this method was to clarify the basis for a semantics of musical and expressive devices.

Zuckermann's contribution to the history of musical form was significant: his *Variatsionnaya forma* (1974) covers music from Palestrina and Byrd to Stravinsky and Bartók; similarly his *Rondo v yego istoricheskom razvitii* ('The Rondo in its Historical Development', 1988–90) includes music from Caccini and Lully to Skryabin and Stravinsky. His studies of individual composers' styles are also of great scholarly value. Characteristically, he was able to make profound general observations based on a comprehensive analysis of one work in which the qualities typical of a given style were revealed (see his monographs on works by Glinka, 1957, Liszt, 1984, and his article on Mozart, 1988). In his book on Tchaikovsky (1971), which he worked on for 30 years, Zuckermann succeeded in describing the distinctive qualities of Tchaikovsky's lyrical melodies; his discussion includes an analysis of the relationship between the composer's general mental processes and his melodies, and a systematization of characteristic turns of phrase and methods of melodic development. Zuckermann also contributed towards the theory of large-scale development, establishing the rules governing the logic in the structural division of a musical thought (1970). He proposed dividing forms that employ a recapitulation of the musical material into two categories: dynamic forms which heighten the intensity of the recapitulation, and static which do not produce this result. The concepts of 'dynamic recapitulation' and 'giving dynamism to the recapitulation' introduced by Zuckermann are now firmly established in Russian scholarly and educational literature on music theory.

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GRIGORY L'VOVICH GOLOVINSKY

Zuckermann, Wolfgang Joachim (*b* Berlin, 11 Oct 1922). American harpsichord maker of German origin. He began studying the cello at the age of ten. After moving to the USA in 1938, he read psychology at Queens College, New York (BA 1949), and continued with postgraduate work. His musical interests, however, led him to study piano technology. He was never apprenticed to a harpsichord builder, but having had to deal with harpsichords in the course of his work as a piano technician, he determined in 1954 to build one for his own use in amateur chamber music playing. It was a somewhat simplified one-manual model with little claim to historical authenticity. He continued to produce similar harpsichords which found a ready market. In 1960 he introduced a kit version in response to the evident demand for a basic inexpensive harpsichord. The kit was designed for production on a small industrial scale and by the end of 1969 almost 8000 instruments had been sold. A clavichord in kit form was also developed and marketed.

In 1969 he sold his New York enterprise to D.J. Way of Stonington, Connecticut, but Zuckermann continued to act as consultant to his former company until the late 1970s. The instruments introduced after 1970 were modelled more closely on historical instruments than the earlier ones and production was expanded to include a full range of harpsichords, clavichords and a fortepiano after Johann Walter, marketed both as kits and in finished form. After Way's death in 1994 the firm continued under the direction of Marc Ducornet whose Paris workshop had already been associated with Zuckermann Harpsichords for several years. Zuckermann wrote *The Modern Harpsichord* (New York, 1969).

HOWARD SCHOTT

Zuffolo [chiufolo, ciufolo] (It.). In Italy a name for any small duct flute or whistle. It was first described in the 14th century (Marcuse, 1964) as having two front finger-holes and a rear thumb-hole (it thus falls into the normal pattern for three-hole pipes; *see* PIPE AND TABOR). It was traditionally carved from boxwood and had a conical bore. The narrow compass obtainable from the three finger-holes could be extended to over two octaves by stopping and half-stopping the bell with the palm of the hand, and by overblowing. In Sicily the term applies to a larger duct flute with a wide-beak mouthpiece and six finger-holes.

A larger, much improved *zuffolo* (lowest note *c''*) appeared during the early 17th century. According to Van der Meer this 'was also called *flautino* and *flauto piccolo* in works by Monteverdi, Praetorius, Schütz, Schein and Telemann; Keiser alone maintains the original name'. The Germanisches Nationalmuseum, Nuremberg, houses a few three-hole duct flutes, some with *f''* as the lowest note; instruments such as these were also referred to as *flautino, flauto piccolo*, and even *flautino piccolo* by Schein, Telemann and Schürmann, although Keiser again retained the term *zuffolo* (see Van der Meer). The existence of similarly constructed instruments at different pitches might explain the varied ranges which are found in Keiser's opera scores: *Croesus* (1711 and 1730) and *Jodelet* (1726) both have solo passages for *zuffolo* (both occurring in pastoral scenes) with parts extending from *a'* to *d'''*; *Tomyris* (1717), however, calls for *traverso* [flute] *o zuffolo*, and the part has a range of *g'* to *e'''*.

A *zuffolo* of about 8 cm in length was mentioned by Grassineau (*A Musical Dictionary*, 1740) as being used to teach birds to sing. This instrument was popularized in London by the blind musician Picco in 1856 and, having become known as the PICCO PIPE, was manufactured as a toy into the 20th century.

There has been much confusion about the 18th-century *zuffolo*. Bonanni (*Gabinetto armonico*, 1722) described the *ciufolo del villano* as that small shawm (*ciaramella*) which is used in conjunction with the bagpipe (*zampognari*) in the Abruzzi for dancing. This is no reason for concluding, as some have done, that Keiser's *zuffolo* was a small shawm; indeed he actually imitated the *zampognari* in *Croesus*, using oboes and bassoons. Kleefeld claimed that this *zuffolo* was neither flageolet nor shawm, but panpipes, basing his view on another item in Bonanni's list (*ciufolo*: panpipes), on Walther's conjecture that *ciufolo pastorale* meant panpipes and on V.-C. Mahillon's observation that panpipes were sometimes called *zoffolo pastorale* in Lombardy.

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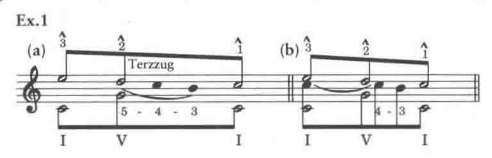
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J.A. FULLER MAITLAND/ANTHONY C. BAINES/MARY TÉREY-SMITH

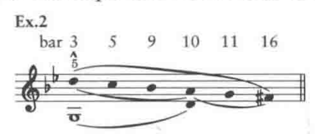
Zug (i) (Ger.: 'pull', 'draught', 'stress', 'procession', 'progression'). In Schenkerian analysis (*see* ANALYSIS, §II, 4), a conjunct diatonic succession of notes, encompassing a certain interval, by which movement from one pitch, register or part to another is established; hence one of the chief methods of PROLONGATION of a basic musical structure. As a technical term, *Zug* is usually translated as 'progression' or, more precisely, as 'linear progression'. In identifying these progressions in Schenkerian analyses, the interval forms part of the name, thus *Terzzug*, *Quartzug*, *Quintzug*, *Sextzug*, *Septzug*, *Oktavzug* ('3rd-progression', '4th-progression', '5th-progression' etc.).

At the most basic level of an analysis, the background LAYER, the function of a *Zug* is to connect the fundamental upper voice (URLINIE) with an inner voice. In ex.1, for



instance, the *Terzzug d″–c″–b′* delays the completion of the *Urlinie* movement to *c″*. Because this progression prolongs a note in the *Urlinie* itself, it is called a *Terzzug erster Ordnung* ('3rd-progression of the highest order').

At subsequent structural levels, a linear progression tracks movement in one direction between two voices; in some instances it may be extended to embrace a third voice. In Schenker's analysis of the first movement of Mozart's G minor Symphony, for instance, the initial *Quartzug* d″–a′ in bars 3–10 is extended downwards by a third, to *f*♯′. This is explained in *Das Meisterwerk in der Musik*, ii (1926), p.113 and fig.1*c–d*, and summarized in Schenker's *Der freie Satz* (1935), fig.89/3, on which ex.2 is based; the example also shows how the *Quartzug*



and the *Terzzug* combine to form a *Sextzug*.

Schenker occasionally used the term *Zug* with a secondary meaning of 'trait' or 'feature', on which he often punned. Thus *Stimmführungszüge* may be taken to mean the various linear progressions that make up a contrapuntal design or simply 'the characteristics of the part-writing'.

WILLIAM DRABKIN

Zug (ii) (Ger). (1) Slide, as in *Zugposaune* (slide TROMBONE) and *Zugtrompete* (SLIDE TRUMPET).

(2) A draw-stop on an organ or harpsichord. A *Zugärmchen* is a roller arm; and a *Zugdraht* or *Zugrute* is a pull-down.

Zügler, Joseph Paul. *See* ZIEGLER, JOSEPH PAUL.

Zugposaune (Ger.). Slide TROMBONE.

Zugtrompete (Ger.). *See* SLIDE TRUMPET.

Zuidam, Robert (*b* Gouda, 23 Sept 1964). Dutch composer. He studied at the Rotterdam Conservatory with Philippe Boesmans and Klaas de Vries, and in Tanglewood with Knussen and Foss. In 1989 he won the Koussevitzky Composition Prize with *Fishbone*, which launched his international career. While being trained as a classical pianist, he played the guitar in punk bands, and his chameleon-like musical output reflects a natural affinity with the complex compositional procedures of serious music and the simple directness of rock music. Though Zuidam uses a multiplicity of genres and styles, both Western and non-Western, he alludes to his models rather than borrowing from them literally. In his music, which is vigorous and entertaining, rhythm plays a paramount role because 'it forges the link between reason and emotion'. The communicative simplicity and formal transparency of his music stems from a desire for clear musical argument but involves elaborate transformational techniques. These facilitate the music's change of perspective by shifting quickly but smoothly between disparate elements and emotions. Zuidam's talents for twisting the obvious and predictable are considerable. In a way, his music reflects on ordinary perceptions. It is a critique in disguise, seriously humorous and biting, even as it pretends to be sentimental or downright vulgar. His opera *Freeze* turns the modern-day myth of Patricia Hearst into a reflection on the manipulative violence of our high-speed mass media in conflict with human freedom of expression.

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FRANS VAN ROSSUM

Zukerman, Pinchas (*b* Tel-Aviv, 16 July 1948). Israeli violinist of Polish descent. His father, also a violinist, encouraged a childhood instinct for music, and at eight he entered the Tel-Aviv Academy of Music, where he studied with Ilona Feher, a pupil of Hubay. In 1961 he was heard by Isaac Stern and Pablo Casals, on whose recommendations he received scholarships enabling him

to enter the Juilliard School of Music, New York, with Stern as his legal guardian. There Zukerman studied with Ivan Galamian and extended his interest to the viola, the better to participate in chamber ensembles. He appeared at the 1966 Spoleto Festival in Italy, and the next year was joint winner of the Leventritt Memorial Competition. The resulting solo engagements throughout North America were supplemented by deputizing for an indisposed Stern, and since Zukerman's New York début at Lincoln Center in 1969 he has toured frequently in Europe. His British concert début was at the 1969 Brighton Festival and afterwards in London.

As well as benefiting from the guidance of Stern, Zukerman was much encouraged by Casals at the latter's festival in Prades. He has often appeared as a viola soloist (to which his strong physique more naturally accommodates him), and in this capacity he recorded Mozart's Sinfonia concertante K364, with Stern and the English Chamber Orchestra, and such works as Bartók's Viola Concerto and Berlioz's *Harold en Italie*. Zukerman is chiefly admired for the richness of melodic line he draws from his Guarneri 'del Gesù' violin, his daring spontaneity of expressive phrasing, and his brilliance of technique, including a special delicacy of spiccato effect. His approach to the same concerto may vary in detail according to mood, surroundings, and the orchestra he is appearing with; in Baroque music he plays period-style ornamentation only if it is written out for him. He has continued to enjoy chamber ensemble performance, making distinctive recordings of the complete Mozart violin sonatas, the complete Beethoven violin sonatas (with Daniel Barenboim) and piano trios (with Barenboim and Jacqueline du Pré) and the complete Brahms sonatas, in addition to sonatas by Schumann, Franck, Fauré and Debussy. He has also recorded all the standard Classical and Romantic violin concertos, as well as concertos by Bartók and Berg. In 1971 he first directed performances of Bach and Vivaldi concertos with himself as soloist, and later some Mozart concertos, and in June 1974 he made a successful conducting début with the (then New) Philharmonia Orchestra at the Royal Festival Hall, London.

Zukerman was artistic director of London's South Bank Summer Music Series (1978–80), and music director of the St Paul Chamber Orchestra, Minnesota (1980–87), which he conducted in the US première of Knussen's *Where the Wild Things Are* (1985). He has also conducted or played in the premières of works by Boulez, Lutosławski, Neikrug (Violin Concerto, 1989) and Takemitsu. He has appeared frequently as a guest conductor, notably with the Dallas SO, and in 1993 was appointed to teach at the Manhattan School of Music, New York.

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NOËL GOODWIN

Zukofsky, Paul (*b* Brooklyn, NY, 22 Oct 1943). American violinist and conductor. He started music lessons when he was three and the violin at four. Two years later he first played in public, and at seven became a student of Galamian. He made his first orchestral appearance in 1953 with the New Haven SO, and a formal début recital at Carnegie Hall in 1956. He specializes in 20th-century music and has complete command of new and traditional virtuoso techniques. He has given the premières of concertos by Sessions (for violin, cello and orchestra), Wuorinen (for amplified violin and orchestra) and the Scottish composer Iain Hamilton, and of works by Babbitt, Carter, Crumb, Wuorinen and others. From 1963 to 1976 he performed frequently with the pianist Gilbert Kalish, with whom he was associated in a repertory of over 300 works. One of the original Creative Associates at the Center for Creative and Performing Arts, SUNY, Buffalo, in 1964, Zukofsky taught at the New England Conservatory and Berkshire Music Center, and joined the faculty of SUNY, Stony Brook, in 1969.

Zukofsky has an extensive list of recordings, which include more than 60 first releases, among them Penderecki's *Capriccio* and concertos by Sessions and William Schuman. In 1974 he recorded an anthology of American violin music written between 1940 and 1970; he has also recorded the Bach solo sonatas and partitas. He has edited works for violin by Cage and Steuermann, composed music himself, and written several books, including one on 20th-century violin techniques, *All-Interval Scale Book* (1977). In 1978–9 he was conductor of the Colonial SO (Madison, New Jersey), and in 1984 was appointed conductor of the Contemporary Chamber Ensemble at the Juilliard School. In addition, he is president of Musical Observations, Inc., and programme coordinator of the American Composers Series at the Kennedy Center.

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Zulu music. *See* SOUTH AFRICA, §I, 1.

Zulzul. *See* ZALZAL.

Zumaqué, Francisco (*b* Cereté, 18 July 1945). Colombian composer. He completed his undergraduate studies in composition at the National University of Colombia (1970) and was granted a scholarship to study in Paris with Nadia Boulanger, where he twice won the Grand Prix de Composition (1971, 1973) and experimented with electronic techniques under the supervision of Pierre Schaeffer. He returned to Colombia (1973), then lived in New York (1978–80), working as a composer and arranger for Eddie Palmieri and his Fania All Stars Orchestra. After working from 1982–6 with the Bogotá PO, he was cultural attaché of the Colombian Embassy in Bonn (1986–90); during this period he travelled extensively in Europe, Asia, Africa and the Americas, lecturing about his music and giving concerts. He returned to the USA in 1991.

As a composer Zumaqué was committed to bridging the gap between erudite music and urban and traditional music. His first CD, *Baila, Caribe, baila* (1991), produced in Germany, reflects an experimental fusion of the *mapalé* and *cumbia* rhythms called 'macumbia'. For the quincentenary of Columbus's voyage to America he was commissioned to compose *1492: Genesis*, which was included in a set of three CDs of classical 20th-century Colombian composers. His CD *Voces caribes* (1993) contains arrangements of popular music and compositions in a popular style, including lyrics that border on the *canción*

protesta, blended with a touch of black humour. By the time of *Rituales: an Afroamerindian Suite* (1994) he had evolved into a composer able to combine advanced techniques with the rhythms and motifs of popular and traditional music.

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SUSANA FRIEDMANN

Zumaya [Sumaya], **Manuel de** (*b* *c*1678; *d* Antequerra, Valle de Oaxaca, 21 Dec 1755). Mexican composer and organist. He probably entered the service of Mexico City Cathedral in about 1690, and quickly established a reputation as a prodigy. His name first appears in a document dated 25 May 1694, when the cathedral chapter granted him financial assistance after his father's untimely death and arranged for him to study the organ with the cathedral's principal organist, José de Ydiáquez, and composition with the *maestro de capilla*, Antonio de Salazar.

In honour of the birth of Prince Luis, Zumaya wrote a play, *Rodrigo*, which was staged on 25 August 1707, possibly with music also by Zumaya. The following year he became second organist at the cathedral, and in 1710, despite protestations from the older and more experienced Francisco de Atienza, he was appointed interim *maestro de capilla* and took on some of the ailing Salazar's teaching duties at the *escoleta*. According to a petition made to the chapter on 19 May 1711, Salazar was still teaching composition to 'bachiller Manuel de Zumaya' (the title 'bachiller' indicates that he had already passed examinations in several subjects, including theology). The Duke of Linares, who arrived as viceroy in 1711, soon recognized Zumaya's talents and employed him as a translator of Italian librettos into Spanish and as a writer of new ones. He commissioned from him an opera, *Partenope*, which had its première in 1711, making it the first opera anywhere in the Western hemisphere by an American-born composer. Zumaya's familiarity with Stampiglia's libretto has led some writers to suggest a possible Italian journey during the early 1700s, and this is supported by the ease with which Zumaya captured up-to-date styles, even in his early compositions. If the journey occurred about 1703, this would explain why the mediocre Atienza, rather than Zumaya, had been chosen to serve as Salazar's assistant at that time.

On 20 June 1714 Zumaya was promoted principal organist of the cathedral. The tense competition with Atienza was revived the following year when both men competed for the post of *maestro de capilla* to succeed Salazar, who had retired. Zumaya's outstanding test villancico, *Sol-fa de Pedro*, won him the post, and he immediately set about commissioning copies of several major choral collections and choirbooks for the cathedral (now in the Museo Virreinal, Mexico City). Between 1734 and 1736 he also expanded the cathedral's orchestral resources, recruiting extra strings, horns and trumpets, and a more complete woodwind section.

In 1738 Zumaya suddenly left Mexico City for Oaxaca with Dean Tomás Montaño, who had been made archbishop there. The cathedral chapter urged Zumaya to return, but to no avail, and in November 1740 they advertised for a replacement. Zumaya, for his part, could not immediately assume the post of *maestro de capilla* at Oaxaca Cathedral, which was held by Tomás Salgado. Instead he became Montaño's personal chaplain, and on 16 November 1742 he was appointed interim curate of the cathedral parish, despite having neither a theological degree nor a command of the various languages of the region. When Montaño died, on 24 October 1742, Zumaya remained in Oaxaca, and on 11 January 1745 finally became *maestro de capilla* there; Salgado was demoted. Zumaya expanded the resources of his new *capilla*, as he had done in Mexico City, and he taught a number of talented young musicians, notably the harpist Juan Mathías de los Reyes. After his death the cathedral chapter purchased his music from a certain Señor Miranda.

Zumaya was one of the most remarkable New World composers of the 18th century, equally at home in pseudo-Renaissance vocal polyphony and in the concerted style of the Baroque. In his Latin motets or *himnos* he most often wrote free imitative counterpoint, but his *Alma Redemptoris mater* paraphrases the plainchant and his Lamentations for the Holy Saturday quote the Spanish Lamentation tone. His harmonic daring, especially with regard to augmented and diminished chords and secondary dominants, sets him apart from other Mexican polyphonists. His Baroque settings are characterized by vigorous motivic activity, instrumental figuration and brisk harmonic motion. In the villancico *Celebren, publiquen* seemingly insignificant motifs appear in the accompaniment, and are then combined in increasingly complex ways to create a sense of forward motion. Similar motivic bonds mould together his villancico *Al prodigio mayor*, the earliest known piece written specifically to honour the Virgin of Guadalupe.

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Il Partenope (op, 3, S. Stampiglia), viceregal palace, Mexico City, 1 May 1711 (in Sp.; music lost)

SACRED LATIN

Edition: *Two Mexico City Choirbooks of 1717: an Anthology of Sacred Polyphony from the Cathedral of Mexico*, ed. S. Barwick (Carbondale and Edwardsville, IL, 1982) [B]

Misa, 5vv, obs, str; Misa de tercer tono, 8vv, insts; Misa Te Joseph, 6vv: all Oaxaca, Cathedral, ed. in Tesoro de la música polifónica en México, viii (Mexico City, 1996)

Bonitatem fecisti cum servo tuo Dominum, SATB, SATB, 2 vn, bc, collab. J.M. de Los Reyes

Clausulas de la Passion, 4vv, Oaxaca, Cathedral

De lamentatione Jeremiae, Sabbato Sancto, 4vv, *MEX-Mc*, ed. in B

Mag primi toni, 4vv; Mag secundi toni, 4vv; Mag tertii toni, 4vv: all Mexico City, Tepotzotlán Monastery, ed. in B

Motets etc., with insts: Laetatus sum (i), 11vv; Laetatus sum (ii), 11 vv; Lauda Jerusalem, 8vv; Lauda Jerusalem Dominum, 6vv; Lauda

Sion Salvatore, 7vv; Victimae paschali laudes (inc.): all Oaxaca, Cathedral

Motets etc., unacc.: Adjuva nos Deus, 5vv, *Mc*, ed. in B; Aeterna Christi munera, 4vv, *Mc*; Alma Redemptoris mater, 4vv, *Mc*; Ave regina caelorum (inc.), 4vv, *Mc*; Christe sanctorum decus, 4vv, *Mc*; Christum regem, 4vv, *Mc*, ed. in B; Christus factus est, 4vv, *Mc*, ed. in B; Confitebor tibi Domine, 4vv, Mexico City, Tepotzotlán Monastery, ed. in B; Credidi propter quod locutus sum, 4vv, Tepotzotlán, ed. in B; Dixit Dominus, 8vv, Oaxaca, Cathedral; Lauda Jerusalem, 8vv, Oaxaca, Cathedral; Lauda Sion Salvatore, 7vv, Oaxaca, Cathedral; Laudate Dominum, 8vv, Oaxaca, Cathedral; Laudemus Deum nostrum, 4vv, *Mc*; Maximus Redemptor, 4vv, *Mc*; Miserere mei, 4vv, *Mc*, 1717, ed. in B: Miserere mei, 4vv, *Mc*, ed. in B; Nobis summa Tiras, 4vv: 2p. of Miris modis repente liber by A. de Salazar, *Mc*; Sacris solemnis, 4vv, *Mc*, ed. in B; Sis Jesu nostrum gaudium, 4vv (doubtful): 2p. of Jesu dulcis memoria by Salazar, *Mc*; Sit Trinitati sempiterna gloria, a4: 2p. of Egregie Doctor Paule by Salazar, *Mc*; Victimae paschali laudes, 7vv, Oaxaca, Cathedral

VILLANCICOS

all with instruments; MSS in Oaxaca Cathedral unless otherwise stated

Edition: *Manuel de Sumaya: Cantadas y villancicos*, ed. A. Tello, Tesoro de la música polifónica en México, vii (Mexico City, 1994) [T]

Acudíd, acudíd, for S Ildefonso, 1719, 6vv, *MEX-Mc*; A la asunción de Nuestra Señora, for the Assumption, *Mc*; Al alva, que brilla, con puros reflexos, for the Virgin of Guadalupe, 4vv; A la puríssima Concepción, for the Conception, *Mc*; A las dos serafines, *Mc*; Albricias mortales que viene la aurora, 7vv, ed. in T; Al desnudo infante que hoy nace, for Christmas, 2vv, *GCA-Gc*; Alégrense los astros, *MEX-Mc* (inc.); Alegres luces del dia, for Christmas, 1v, ed. in T; Al empeño, a la lucha, for St Peter, 4vv, ed. in T; Al prodigio mayor, for the Virgin of Guadalupe, 4vv, *GCA-Gc*; Al sol en mejor oriente, for Christmas, 2vv; Al solio que por eguido, 4vv, 1717, for the Assumtion, *MEX-Mc*; Al ver que las ondas, for St Peter, 6vv, ed. in T; Angélicas milicias, for the Assumption, 8vv, ed. in T; Aplauda la tierra, for St Peter, 12vv, 1718, *Mc*; Aprended Rossa, for the Conception, *Mc*; Aunque al sueño, for St Peter, 3vv, ed. in T; Ay como gime en el viento, for Christmas, 2vv, 1717, *Mc*

Celebren, publiquen, 7vv, ed. in Tesoro de la música polifónica en México, iii (Mexico City, 1983), ed. in T; Cielo animada en Guadalupe, for the Apparition of Guadalupe, 2vv, *Mc*; Como aunque culpa, for Christmas, 1v, ed. in T; Como glorias el fuego de Pedro canta, for St Peter, 1v, ed. in T; Corred, corred zagales, for Christmas, 4vv, ed. in T; Corrientes que el mar, 4vv, ed. in T; Dejó Pedro la primera, for St Peter, 1720, *Mc*; De la celeste esfera que portento, for Christmas, 1v; De las flores y las estrellas, for the Assumption, 11vv, 1729, *Mc*; Del vago eminente, for St Peter, 6vv, ed. in T; Diga que no ay dichas calladas, 3vv, *Mc*; Dios sembrando flores, for S María Rosa de Lima, 2vv, 1729, *Mc*; El arca de Dios vivi, 1v (inc.); Él de Pedro solamente, for St Peter, 1v, ed. in T; En María la gracia, for the Conception, 6vv, 1728, *Mc*; Fuego, fuego que se abrassa, for St Peter Nolasco, 8vv, 1719, *Mc*; Hoy ha nacido Dios, 1v (inc.); Hoy sube arrebatada, 1v, private collection, Mexico City; Jesús Dios humanado, 1v (inc.)

La bella incorrupta, for the Apparition of Guadalupe, 8vv, 1725, *Mc*; Los niños de aquesta iglesia, 7vv; Lucientes antorchas, for S Ildefonso, 8vv, 1726, *Mc*; Moradores del orbe, for the Conception, 8vv, 1719, *Mc*; Oíd moradores del orbe escuchad, 5vv, *Mc*; Ola, ha del mar pescadores, 3vv, *Mc*; O muro más que humano, for St Peter, 1v, ed. in T; O Pedro quien pudiera llegar a penetrar, for St Peter, 1v, *GCA-Gc*; O que amargos dolores, 3vv, Morelia, Conservatorio de la Rosas; O que milagro, for S Ildefonso, 6vv, 1718, *Mc*; Oy sube arrebatada, for the Assumption, 6vv, 1719, *Mc*; Pares sean echo, for Christmas, 1710, *Mc*; Pedro es el maestro que se sabe, for St Peter, 4vv, ed. in T; Pescador soberano, for St Peter, 1v, ed. in T; Pregón oíd moradores, for St Peter, 1710, *Mc*; Prevenga amor (doubtful), *GCA-Gc*; Primer villancico de Navidad, *MEX-Mc*; Pues que nace (inc.), for Our Lady, 7vv

Que brava idea, for Christmas, 8vv; Que dice así pajarillos sonoros, 4vv, *GCA-Gc*; Que os llama el sol potencias, for the Holy Sacrament, 1711, *MEX-Mc*; Que por tento escuchen, 2vv, *Mc*; Que se anega de Pedro la nave, for St Peter, 11vv, 1726, *Mc*; ¿Quién es aquella?, for the Apparition of Guadalupe, 6vv, 1725, *Mc*; ¿Quién es esta?, for the Assumption, 6vv, 1724; Resuenen los clarines, 8vv, 1738, *GCA-Gc*; Sabio y amante fue Pedro, for St Peter, 4vv, 1719, *MEX-Mc*, S Eligio (inc.), *Mc*; Sapientísmo le adore (inc.), 1v; Sedeientos que en este mundo, *Mc*; Si duerme el amor, for Christmas, 2vv, *GCA-Gc*; Silencio, silencio, *MEX-Mc*; Si son los elementos, for St Joseph, *Mc*; Si ya a aquella nave, for St Peter, 1v, ed. in T; Sol-fa de Pedro es el llanto, 4vv, *GCA-Gc*; Suspéndanse las vozes, for the Conception, 2vv, *Gc*; Toque, toque repique, for the Holy Eucharist, 8vv, *Gc*; Un ciego vx [?viexo], for St Peter, 6vv, 1716, *MEX-Mc*; Villancico a duo, for the Apparition of Guadalupe, 2vv, 1721, *Mc*; Ya la naturaleza redimida, for Christmas, 1v, ed. in T; Y pues que ya las perlas, 1v; Ya se herizael copete, for the Apparition of Guadalupe, 6vv, 1728, *Mc*

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CRAIG H. RUSSELL

Zumpe, Herman (*b* Oppach, 9 April 1850; *d* Munich, 4 Sept 1903). German conductor and composer. Trained at the teachers' seminary at Bautzen (where he also received a thorough musical education), Zumpe taught in the local school at Weigsdorf in 1870–71, then went as a teacher to Leipzig, where he furthered his musical studies with Tottmann. He turned to music completely when Wagner called him to Bayreuth in 1872 (an association which became the main influence in his development) to assist in the completion of the *Ring* score. As a conductor he travelled widely throughout Germany and held important positions in Stuttgart (1891), Schwerin (1897) and Munich (1895 and 1900). He also visited London (conducting Wagner at Covent Garden in 1898), Odessa, Madrid and St Petersburg. An energetic and intelligent conductor, he was regarded in his day, especially in Wagner's music, as comparable to Richter, Mottl and Levi. As a composer he was strongly influenced by Wagner; his operas and operettas enjoyed a certain

measure of success during his lifetime. At his death he left an unfinished opera, *Sâwitri* (based on the episode of the Mahābhārata which also inspired Holst), which was expected to be his masterpiece.

WORKS

STAGE

Die verwünschte Prinzess (op, 3, F. Hoffmann), 1871–8, not perf.
Fontana (op), inc.
Anahna (fantastic op, Witte), Berlin, Residenz, 1881
Farinelli (operetta, 3, F.W. Wulff, C. Cassmann), Hamburg, Carl-Schultze, 1886, vs (Hamburg, *c*1886)
Karin (operetta, Wulff, E. Pochmann), Hamburg, Carl-Schultze, 1888, vs (Hamburg, *c*1888)
Polnische Wirtschaft (operetta, F. Zell, R. Genée), Hamburg, Carl-Schultze, 1889, vs (Hamburg, 1890)
Sâwitri (op, 3, F. Sporck), 1896–1903, Schwerin, 8 Nov 1907, completed by G. Rössler, vs (Leipzig, *c*1908)
Das Gespenst von Herodin, perf. Hamburg, 1910

OTHER WORKS

Orch: Sym., 1868; Humoreske; Deutscher Marsch, 1870; Ov. to Max Piccolini, 1872
Chbr and inst: 2 str qts, 1871, 1891; pf pieces
Vocal: Pss xxiii and xci, 4vv (Leipzig, 1892); many songs

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HANS-HUBERT SCHÖNZELER

Zumpe, Johannes [Johann Christoph] (*b* Fürth, nr Nuremburg, 14 June 1726; bur. London, 5 Dec 1790). English harpsichord and piano maker of German origin. He may have worked for the Silbermanns and was the most famous of the German keyboard instrument makers known as the '12 Apostles', who emigrated to London about the time of the Seven Years War. Zumpe worked briefly for Burkat Shudi, and married Elizabeth Beeston on 3 December, 1760 before setting up his own shop 'at the sign of the Golden Guittar' in Princes Street, Hanover Square, in 1761. There he probably made a few harpsichords, before commencing his successful square piano business. Fétis (1851) wrote that his first lessons were on a Zumpe piano dated 1762. J.C. Bach probably acted as an agent for Zumpe pianos, which in 1771 cost 18 guineas each.

An early Zumpe square, dated 1766, is preserved in the Württembergisches Landesmuseum, Stuttgart. It has a compass *G'* to *f'''* with some divided accidentals for fine tuning. Its action is a simplified version of Cristofori's, and came to be called the 'English single action' because it was principally used in England (*see* PIANOFORTE, fig.9). There was no escapement in this first action, but in the 1780s Zumpe developed his 'double action' which included Cristofori's intermediate lever, but still no escapement; this second action was never widely adopted like the first. The 1766 instrument resembles a clavichord, with the wrestpins, for example, located at the right-hand side of the soundboard. On a typical Zumpe square (*see* PIANOFORTE, figs.8 and 10), the soundboard is small, the scaling of the tenor and bass strings restricted, and the bottom G♯ a dummy key. The hammers are light and small, and the dynamic range not great; tonally also it rather resembles the large 18th-century clavichord, with the same rich harmonic development. Two hand stops inside the case at the left-hand side of the keyboard raised the dampers in the treble and the bass. Sometimes a third operated the 'lute'; a strip of wood covered with soft leather or cloth was raised to press on the strings from below, at a point immediately in front of the nut, damping the upper partials of the vibrating string. Thomas Gray, writing to William Mason in 1767, observed that 'the base is not quite of a piece with the treble, and the higher notes are somewhat dry and sticky: the rest discourse very eloquent musick'. (*See* PIANOFORTE, §I, 4, for details of Zumpe's action and a fuller discussion of his place among English piano makers.)

From 1769 to 24 September 1778 Zumpe was in partnership with Gabriel Buntebart. In 1778 Meincke Meyer joined Zumpe and a square of this year by them is now at the Museo degli Strumenti Musicali, Castello Sforzesco, Milan. In 1783 Frederick Schoene, who advertised his piano-making firm as 'Successors to Johannes Zumpe', took over the business. Zumpe's will, dated 1784, states that his address was in Queen Charlotte Row in the parish of St Mary-le-Bow. Although Zumpe is famous for his square pianos, other instruments survive including an English guitar (1762) at the Historisches Museum, Frankfurt, and a mandora (1764) at Glasgow Art Gallery and Museum.

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MARGARET CRANMER

Zumsteeg, Emilie (*b* Stuttgart, 9 Dec 1796; *d* Stuttgart, 1 Aug 1857). German composer, pianist, singer and teacher. The youngest of seven children born to the composer Johann Rudolf Zumsteeg, she studied the piano with Schlick and theory with Wilhelm Sutor. Gifted with a fine alto voice, she was soon singing and performing on the piano (e.g. at the Stuttgart Museumskonzerte). As an adult Zumsteeg mixed with leading musicians and poets. The literary ties reflected her interest in the lied, which formed the basis of her creative reputation. She also wrote several piano works, such as the early *Trois polonaises*, published in 1821 and favourably reviewed in the *Allgemeine musikalische Zeitung*, and sacred choral music. She occupied a central position in the musical life of Stuttgart as a teacher of voice and piano and as a leading member of the Verein für Klassische Kirchenmusik.

Zumsteeg's lieder were still known in the late 19th century (Michaelis) but have not remained in the repertory. She composed about 60 songs. The six lieder of her op.6 received a brief but laudatory notice in the *Allgemeine musikalische Zeitung* in 1842. An earlier collection, *Sechs Lieder* op.4 (Mainz, n.d.), includes mainly simple, strophic songs, but occasionally reveals an italianate flair, as in the second song, *Morgenständchen* (in Citron). Zumsteeg's originality further surfaces in *Neun Lieder* (Bonn, n.d.): for example, the hint of fantasy in *Ich denke Dein* and the chamber-like setting of *Des Freundes Wunsch*. Two of her lieder appear in the series *Frauen komponieren* (ed. E. Rieger and K. Walter, Mainz, 1992). A full evaluation

of her compositions must await further research into her life and the republication of more of her music.

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MARCIA J. CITRON

Zumsteeg [Zum Steeg], **Johann Rudolf** (*b* Sachsenflur, nr Mergentheim, 10 Jan 1760; *d* Stuttgart, 27 Jan 1802). German composer and conductor. His father was in military service before becoming a personal servant of Duke Carl Eugen of Württemberg. After the early death of his mother, Zumsteeg received a good general education at the Carlsschule in Stuttgart, the military academy founded by the duke, where he became friendly with Schiller and the sculptor Johann Heinrich Dannecker (who made a bust of him). Zumsteeg was originally intended for a career as a sculptor, but his musical talent showed itself early. He studied the cello with the chamber virtuoso Eberhard Malterre and from 1775 with the cello soloist and court Kapellmeister, Agostino Poli, who also taught him composition. Zumsteeg's first works, among them most of the ten surviving cello concertos, were composed during his student days. The most significant works of this period are the melodramatic setting of Klopstock's ode *Die Frühlingsfeier* (1777) and his first stage work, *Das tartarische Gesetz* (1780). The songs for Schiller's *Die Räuber*, which were published anonymously in 1782, are clear evidence of his close friendship with the dramatist.

From 1781 Zumsteeg held the post of solo cellist in the court orchestra, and wrote mostly operas, incidental music and cantatas for festival occasions in the ducal family. These years also saw the composition of numerous songs which appeared in various printed collections, some of them edited by Zumsteeg himself, to help his difficult financial circumstances. Only after the duke had doubled his salary in 1783 could he marry Luise Andreae (who bore him seven children and founded a music shop shortly after his death). From 1785 to 1794 Zumsteeg worked as music master at the Carlsschule, and in 1791, after the death of C.F.D. Schubart, he took over the direction of German music at the court theatre. Finally, in 1793, on Poli's retirement, he was promoted to the post of court Konzertmeister. In contrast to Poli, who in the spirit of Jommelli had maintained the Italian tradition in Stuttgart, Zumsteeg came out unreservedly for the hitherto neglected works of Mozart, and gave the first Stuttgart performances of *Die Zauberflöte*, *Don Giovanni* and *Così fan tutte*. His own greatest success as opera composer came with *Die Geisterinsel* to Gotter's adaptation of Shakespeare's *The Tempest*. His name became widely known through the numerous ballads and lieder published from 1791 onwards, mostly by Breitkopf & Härtel in Leipzig. Zumsteeg himself was able to publish only part of the seven volumes of *Kleine Balladen und Lieder*, comprising 170 settings in all, before his death of a heart attack.

Although Zumsteeg composed a number of instrumental works, vocal music occupies the dominant position in his output. In particular the lieder and ballads, about 300 altogether, are historically significant for their midway position between the Berlin song school and Schubert. Some early songs, such as *Die Entzückung: an Laura* (Schiller) and *Colma* (Goethe), show their dependence on the cantata-like song by their frequent alternation between arioso and recitative sections and their lengthy descriptive interludes. These and other monodies like *Die Erwartung* (Schiller) and *Hagars Klage* (Schücking) are predominantly lyrical; but the large-scale ballads mirror the words in a combination of lyrical, epic and dramatic elements. Zumsteeg tried to do justice to the changing moods of the often unusually long poems by through-composed settings. The longer ballads reveal a striving for an organized design, mainly involving two principles: the open form that is characteristic of *Die Entführung* (Bürger) and the more dramatic *Lenore* (Bürger); and the cyclic form reflected in the ballads *Des Pfarrers Tochter von Taubenhain* (Bürger), *Die Büssende* (F.L. von Stolberg) and *Elwine* (Ulmenstein). Here the individual sections are set apart from each other by key or tempo, but inwardly held together by means of rhythmic or melodic motifs. But these means were altogether too weak to fuse into one organic whole the various different images, however telling they may be individually. The short ballads contrast with the longer ones generally in their clear formal structure; in *Ritter Toggenburg* (Schiller) and *Robert und Käthe* (Werthes) he used elements of both strophic form and through-composed setting.

Zumsteeg's contemporaries regarded his works as models of interpretative word-setting. His aim was to reflect in the melodic line both the overall mood and the individual words, without thereby neglecting a true cantabile. Recitative is employed circumspectly in the ballads; Zumsteeg was one of the first to use it with any frequency in lyric song. His use of mediant key relations and enharmonic progressions, for example, show his willingness to explore unconventional areas of harmony. The piano accompaniment of many lieder is often simple and betrays its derivation from continuo practice. The ballads, on the other hand, make extensive use of descriptive figurations, and their detailed description of mood reveals their dependence on melodrama.

Zumsteeg's lieder and ballads had a particular influence on the young Schubert, who, according to his friend Josef von Spaun, could 'revel in these songs for days on end'. Schubert's ballad settings from the years 1811–16 reveal striking similarities to those of Zumsteeg: the rhapsodic form, the vivid depiction of mood and the use of recitative are characteristic. Several lieder show close affinities even in melodic structure or other matters of detail. In particular six of Schubert's songs are directly modelled on Zumsteeg's settings of the same texts, namely *Hagars Klage* (D5), *Lied der Liebe* (D109), *Nachtgesang* (D314), *Ritter Toggenburg* (D397), *Die Erwartung* (D159) and *Skolie* (D507). Besides some instances of melodic

correspondence, the close connection is traceable in their formal similarities and the choice of key and metre.

Initially Zumsteeg's operas were still clearly under the influence of Jommelli, but the technique of melodrama, after the style of Benda's *Ariadne*, became increasingly important and found its purest expression in the duodrama *Tamira* (1788), Zumsteeg's only dramatic work in this genre. His last three operas, composed ten years later, actually abandon the dependence on melodrama, but reveal how his art was enriched by his close preoccupation with this form. The subject matter of these operas was taken from the world of magic (*Die Geisterinsel*), medieval chivalry (*Das Pfauenfest*) and oriental fairy tale (*Elbondocani*). His knowledge of Mozart's operas reveals itself in his characterization, his ensemble technique and instrumentation, and, not least, in his melodic style.

Zumsteeg also composed instrumental music, most of which remained unprinted, and 14 sacred cantatas (1795) in simple style, which were all published posthumously and became widely known. The music from his estate is in the Württembergische Landesbibliothek, Stuttgart (cod.mus.II, ff. 9–20 and 50–52).

Two of Zumsteeg's children, Gustav Adolf and Emilie, also had careers in music. Gustav Adolf Zumsteeg (*b* Stuttgart, 22 Nov 1794; *d* Stuttgart, 24 Dec 1859), after taking over his mother's music shop (1821), helped to found the Stuttgart male choir Liederkranz (1824) and later established a music publishing house for choral works (1825), which remained active until it was purchased by Sikorski in 1940.

WORKS

all printed works published in Leipzig unless otherwise stated; MSS in D-Sl

STAGE

all first performed in Stuttgart

Das tartarische Gesetz (Spl, 2, F.W. Gotter), 28 March 1780

Der Schuss von Gänzewiz, oder Der Betrug aus Liebe (Spl, 3), 2 Feb 1781

Le feste della Tessaglia (allegorische Oper, M. Verazi), 17 Sept 1782, collab. A. Poli, C.L. Dieter, J.F. Gauss

Le delizie campestri, o Ippolito e Aricia (op, Verazi), 22 Sept 1782

Armide (op, 3, J.C. Bock, after G. Bertati), 24 May 1785

Zalaor (op, 3, de la Veaux), 2 March 1787; ov., songs, vs (Leipzig, 1806)

Tamira (Melodram, J.L. Huber), 13 June 1788

Airs du divertissement (Operette, Wargemont), 1796; vs (Stuttgart, 1796)

Le chant des parens éloignés de leurs enfans (Operette, Wargemont), 1796

Die Geisterinsel (Spl, 3, Gotter, after W. Shakespeare: *The Tempest*), 7 Nov 1798; *B-Br* (facs. in GOB, xii, 1986); vs (Leipzig, 1799)

Das Pfauenfest (Spl, 2, F.A.C. Werthes), 24 Feb 1801; vs (Leipzig, 1801)

Elbondocani (Spl, 1, J.C.F. Haug), 8 Dec 1803; vs (Leipzig, 1803)

Incidental music: funeral music to Lanassa (K.M. Plümicke), 1784; music to Hamlet (Shakespeare), ?1785, Macbeth (Shakespeare), ?1785; ov. to Der Mönch von Carmel (W.H. Dalberg), 1787; others, see Landshoff, 67

BALLADS AND SONGS

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J.R. Zumsteeg: [21] *Kleine Balladen und Lieder*, ed. F. Jöde, NM, lxxxii (1932)

Collections: Die Gesänge aus dem Schauspiel Die Räuber (F. von Schiller) (Mannheim, 1782) [suppl. to Schiller: *Die Raüber* (Frankfurt and Leipzig, 2/1782)]; [7] Gesänge der Wehmut (J.G. von Salis, F. Matthisson) (1797); 12 Lieder (1797); [17] Kleine Balladen und Lieder, i (1800); [12] Kleine Balladen und Lieder, ii (1800); [19] Kleine Balladen und Lieder, iii (1801); [25] Kleine Balladen und Lieder, iv (1802); [43] Kleine Balladen und Lieder, v (1803); [26] Kleine Balladen und Lieder, vi (1803); [28] Kleine Balladen und Lieder, vii (1805)

Single songs: Des Pfarrers Tochter von Taubenhain (G.A. Bürger), ballad (1791); Colma (Ossian, trans. J.W. von Goethe) (1793); Die Entführung (Bürger), ballad (1794); Die Büssende (F.L. von Stolberg), ballad (1797); Hagars Klage in der Wüste Bersaba (Schücking) (1797); Lenore (Bürger), ballad (1798); Iglou's der Mohrin Klaggesang (Lafontaine) (1799); Elwine (Ulmenstein), ballad (1801); 3 Gesänge (?K.F. Elsässer) (1801); Das Lied von Treue (Bürger), ballad, completed by G.B. Bierey (1803); Misero genitor, aria, 1785

18 further songs, 2 arias, 1v, kbd, with/without insts, in *Musikalische Monatschrift* (Stuttgart, 1784–5); others, mainly 1782–91, in contemporary almanachs, periodicals etc, complete list in Maier

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Choral: 2 Missae solennes, D, 1789, 1792, movts arr. as 3 sacred cants (J.F. Schwegler) (1805); 14 sacred cants, 4vv, orch, 1795 (1803–5); Die Frühlingsfeier (ode, F.G. Klopstock), reciter, orch, 1777 (1804); 16 occasional cants, 1782–1801, incl. 9 for Württemberg ducal family, some to texts by C.F.D. Schubart

Inst: Sinfonie, D; 2 ovs.; 5 pieces for wind insts; 10 vc concs., 1777–92, incl. 1 (Augsburg, 1800); 2 fl concs.; Conc., 2 fl, orch; variations, ww insts; Terzetto, 3 vc, 1785; 3 vc duos, incl. Duo concertante (Augsburg, 1800), Duo (1804); 3 duos, fl, vc (Augsburg, 1800); 2 sonatas, vc, b, incl. 1 (1804)

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F. Schlichtegroll: *Nekrolog der Teutschen*, i (Gotha, 1802), 201–10; ed. R. Schaal in *Musiker-Nekrologe* (Kassel, 1954), 108–13

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GUNTER MAIER

Zunge (i) (Ger.). Tongue, as in *Zungenstoss* or *Zungenschlag*; that is, an attack or stroke of the tongue (for further information *see* TONGUING).

Zunge (ii) (Ger.). A REED, as in *Zungenpfeife* (reedpipe), and *Zungenstimmen* or *Zungenwerk* (reed stop or REEDWORK).

Zupan [Suppan], **Jakob** (*b* Schrötten, nr Hengsberg, 27 July 1734; *d* Kamnik, 11 April 1810). Slovenian composer. In 1749 he was mentioned in the register of the Jesuit University in Graz. In 1757 he went to Kamnik near Ljubljana as a music teacher and by 1773 he was referred to as *Civis chori regens*. He is likely to have taken part in the activities of the Accademische Confoederation Sanctae Caeciliae, a church music society which existed at Kamnik between 1731 and 1784. Some time during the 1780s he wrote the opera *Belin*, which would make it the first opera of its kind in Slovene, and among the first to be written in any Slavonic language. Zupan's surviving works show that he was close to the style of the mid-18th-century South German School of church music.

WORKS

all extant works pubd in MAMS, xxxvi–xxxviii (Ljubljana, 2000)

Lat. sacred: Missa, C, S, B, 2 vn, 2 clarinos, bc, *SI-Nk*; Missa, B♭, 2 S, org, *HR-KIf*; lit, G, S, A, T, B, 2 vn, 2 hn, bc, *SI-Nk*; TeD, S, A, T, B, 2 vn, 2 clarinos, timp, bc, *Ls*; 2 Regina coeli, Salve regina, Stabat mater, Hymnus, 2–4vv, insts, bc; 6 Arias (motets), 2 solo vv, insts, bc, *Nf*

Ger. sacred: 4 Arias (motets), S, A, insts, bc; 2 Arias (motets), 2 S, 2 A, insts, bc: all *Nf*

Instrumental: Allegro (sonata), org, *HR-KIf*

Berlin (op, J.D. Dev), after 1780, lost

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BOJAN BUJIĆ

Županović, Lovro (*b* Šibenik, 21 July 1925). Croatian musicologist and composer. He studied Romance and Slavonic languages at the University of Zagreb, graduating in 1950, and musicology at the Academy of Music in Zagreb, where he graduated in 1953. In 1965 he was awarded the doctorate at the University of Ljubljana with a dissertation on Vatroslav Lisinski. He also studied composition in Ljubljana under L.M. Škerjanc. He taught in schools in Zagreb (1950–61) and at the Zagreb Pedagogic Academy (1961–78); from 1978 until his retirement in 1990, he taught in the department of musicology at the Zagreb Academy of Music. In his early career his main interest was Croatian Romantic music, and later he concentrated on Croatian music of the 16th and 17th centuries. He has been awarded the Prize of the City of Zagreb for his extensive study of the life and works of Lisinski. A dedicated and prolific editor, he has also published a series of monuments of Croatian music of the 16th to 19th centuries. His compositions include an opera, a sinfonietta, two string quartets, several cantatas and music for piano and organ.

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'Novi podaci za biografiju V. Lisinskoga' [New data for the biography of Lisinski], *Zvuk*, nos.96–7 (1969), 251–9

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'Glazbena komponenta u opusu i iz opusa Dživa Frana Gundulića' [Musical elements in the work of Gundulić], *Marulić*, xxv (1992), 59–76

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BOJAN BUJIC

Zur, Menachem (*b* Tel-Aviv, 6 March 1942). Israeli composer. After graduating from the College of Music Teachers in Tel-Aviv (1964), he studied theory at the Rubin Academy of Music and Dance, Jerusalem (until 1967). He continued his studies in the USA at the Mannes College of Music (BM 1971), Sarah Lawrence College (MFA 1972) and Columbia University (DMA 1976).

During his years in New York he taught at Queens College, CUNY and New York University. In addition to his role as professor of composition and theory at the Rubin Academy of Music and Dance in Jerusalem, he has served as chair of the Israel League of Composers (1992–4) and the Israeli delegate to the ISCM (1992–6). His numerous honours include an award from the ISCM Electronic Music Competition (1975), a Guggenheim Fellowship (1981), two ACUM awards, the Joel Engel Prize (Tel-Aviv, 1991), the Mark Lavri Prize (Haifa) and the ACUM Judges' Prize (1992).

Zur regards his compositional style as a late 20th-century extension of the style of Alban Berg. Although Jewish ideas and sentiments hold particular significance for him, he does not see his music as a direct descendent of styles created by Israeli composers. His main output is chamber music. Within this context he has developed a genre of works entitled *Discussions*, based on dialogue between various instruments. These works explore various technical and artistic parameters employed in later works. The title thus also refers to a dialogue between the composer and his materials.

Zur has also written a substantial amount of large-scale instrumental music. The three movements of the Symphony no.2 'Letters' (1988–94) take the form of 'letters' to three of the founding fathers of modern music: Schoenberg, Stravinsky and Berg. The 'letters' contain no musical quotations, but are written according to the compositional procedures of the composer to whom they are addressed. Thus, they both acknowledge Zur's musical debt to his predecessors and form a musical dialogue with them.

Most of Zur's short vocal compositions are related to Jewish liturgical or sacred texts and are conservative in style. His longer vocal works are dramatic pieces on subjects taken from the Bible (*Lamentations*, 1982; *'Aqedat Yiṣḥaq* [The Binding of Isaac], 1989) or from Jewish legend and prayer (*The Golem*, 1988). These compositions are daring and experimental. His setting of Psalm cl in five languages is scored for vocal ensemble and computerized magnetic tape, an addition that sharpens the phonemic structure of each text.

WORKS
(*selective list*)

for fuller list see Tischler (1988)

Stage: Pygmalion (op scene), 1v, pf, 1981; Neighbors (op, 3, H. Mason), 1986

Orch: Double Conc., bn, hn, chbr orch, 1978; Vn Conc., 1978; Short Sym. (Sym. no.1), 1981; Pf Conc., 1983; Sym. no.2 'Letters', 1988–1994; Concerto grosso, str trio, chbr orch, 1992; Tuba Conc., 1992; Sym. no.3, 1994; Conc., pf 4 hands, str orch, 1997

Vocal: And There Arose a Mist (cant.), chorus, brass qt, perc, tape, 1972; Lamentations (cant., Bible), A, chbr orch, 1982; Qedushah, Bar, 4vv, org, 1983; Hallelujah (Ps cl), mixed chorus, 1984; Shiluvim [Combinations], children's chorus, tape, 1986; The Golem (J. Loew), Bar, ens, 1988; 'Aqedat Yiṣḥaq [The Binding of Isaac] (Bible), children's/women's chorus, 1989; Gesang eines Hundes (after F. Kafka), S, pf, 1994; Hallelujah (Ps cl), vv, tape, 1999

Chbr and solo inst: Discussions no.1, vn, cl, 1972; Concertino, wind qnt, 1973; Sonata no.1, vc, pf, 1973; Trio, hn, vn, pf, 1976; Cl Qnt, 1978; Discussions no.2, va, bn, 1979; Qt, fl, str, 1979; Four for Four, wind qt, 1980; Trio, cl, vn, pf, 1981; Aria da capo, bn, 1983; Sonata, vn, pf, 1984; Str Qt, 1985; Pf Trio, 1987; Fantasy, brass qnt, 1988; Sonata, hn, pf, 1988; Sonata, ob/eng hn, pf, 1988; Sonata no.2, vc, pf, 1991; Discussions no.3, fl, pf, 1994; Discussions no.4, tpt/trbn, pf, 1994; Sonata, 2 pf, 1994; Syncopa, wind octet, 1995; Discussions no.5, cl, pf, 1996; Cadenza, vn, 1997; Discussions no.6, sax qt, tape, 1998; Str Sextet, 1998

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ELIYAHU SCHLEIFER

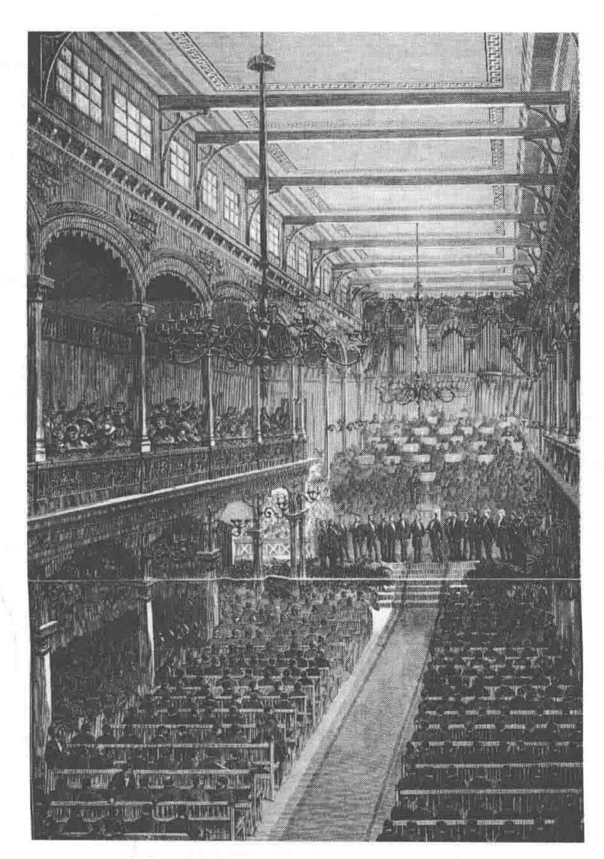
Zürich. The largest city in Switzerland and the cultural centre of the German-speaking population. Intensive musical activity in Zürich can be traced back to the Middle Ages. The most important source of German Minnesang, the Heidelberg ('Manesse') Manuscript, originated in Zürich, and the services in the cathedral and the numerous monastic churches rivalled the most splendid in southern Germany. Ulrich Zwingli was pastor at the Grossmünster from 1519 until his death in 1531, and although he was musical, and competent on several instruments, he was firmly opposed to the use of music in divine service. Church music in Zürich ceased in 1525, and the organs were removed from the churches in 1527. Singing was reintroduced by order of the council in 1598, but it was not until the 19th century that the organ gradually resumed its place in the service.

1. Concert life. 2. Opera. 3. Other institutions.

1. CONCERT LIFE. In the 17th century music in Zürich was dominated by three collegia musica: the first was 'zum Chorherrensaal', followed by the 'ab dem Musiksaal' (from 1613) and 'zur deutschen Schule' (from 1679). Initially they were concerned only with sacred music, but later also performed contemporary German and Italian secular music. The three societies merged in 1812 to form the Allgemeine Musikgesellschaft Zürich (AMGZ), which since 1813 has produced books on musical subjects in a series of 'Neujahrsblättern', the successors to a series of New Year collections of polyphonic pieces, which were published by two of the collegia musica from 1685 and 1713 respectively.

In the 19th century the AMGZ organized regular subscription concerts with its amateur orchestra, occasionally augmented by professional musicians. Wagner, during his stay in Zürich (1849–58), was conductor of this orchestra from 1850 to 1855. In 1862 the conductorship was taken over by Theodor Kirchner, who exerted a powerful influence on the musical life of Zürich and Winterthur between 1843 and 1872. He was responsible for the appointment in 1862 of Friedrich Hegar as director of the orchestral society founded in 1861 and was himself succeeded by Hegar in 1865. In 1868 Hegar became conductor of the new Tonhalle-Gesellschaft, which promoted public concerts with a professional orchestra. For many years concerts had been held in the Casino, but the need for permanent premises expressed by Wagner in the 1850s continued to be felt, and between 1868 and 1895 the Kornhaus (1840, specially altered 1867–8; fig.1) was used by the Tonhalle-Gesellschaft. In 1895 a new hall with two auditoriums was built (fig.2) and has been used ever since.

Under Hegar, Zürich became an important musical centre. He was succeeded in 1906 by Volkmar Andreae, who helped to develop Zürich's international reputation and made the Tonhalle Orchestra into a first-class ensemble. When Andreae retired in 1949 the growing demand for concerts led the Tonhalle-Gesellschaft to appoint two successors, Erich Schmid (1949–57) and



1. Interior of the Old Tonhalle, Zürich, converted from the former Kornhaus, 1867–8, demolished 1898

Hans Rosbaud (1950–62), who were followed by Rudolf Kempe (1965–72) and Charles Dutoit (1967–71). Subsequently the orchestra reverted to having one principal conductor: Gerd Albrecht (1975–80), Christoph Eschenbach (1982–6) and Hiroshi Wakasugi (1987–91). Claus Peter Flor was artistic adviser from 1991 to 1995, when David Zinman was appointed to the post of principal conductor and artistic director, thereby assuming many of the responsibilities previously invested in various committees. The Tonhalle-Gesellschaft has endeavoured to appeal to a broad sector of the public and promotes a wide range of concerts; although it concentrates on the Classical and Romantic repertories, contemporary music is also included in its programmes.

The Tonhalle Orchestra is the mainstay of Zürich's musical life, but many other instrumental and vocal ensembles, both amateur and professional, are also active. In 1941 Paul Sacher founded the Collegium Musicum, a chamber orchestra, giving a few concerts each season. In 1946 Edmond de Stoutz founded the Zürich Chamber Orchestra, which specializes in Baroque, Classical and contemporary music. After 50 years as music director, de Stoutz was succeeded by Howard Griffiths in 1996. The Camerata Zürich, founded in 1956 by Räto Tschupp, performs contemporary Swiss music. Since 1986 various chamber and symphonic ensembles have taken part in an annual festival of contemporary music, the Tage für Neue Musik.

Radio Zürich, founded in 1924, supported various ensembles until the mid-1970s. The Swiss RO, conducted by Hermann Hofmann (1930–38) and Hans Haug (1938–43), was absorbed into the Tonhalle Orchestra in 1944. The Beromünster RO, whose conductors included Scherchen, Paul Burkhard, Schmid and Jean-Marie Auberson, was founded in 1945 as the Beromünster Studio Orchestra, and was renamed in 1958. In 1970 it was transferred to Basle and renamed the Basle RSO. There was a radio choir in Zürich from 1944 to 1972.

H.G. Nägeli, an important supporter of choral music in Germany and Switzerland, founded the Zürich Singinstitut, a mixed chorus, in 1805; it was combined in 1810 with Zürich's first male-voice chorus, which was apparently the earliest of all such bodies. In 1826 Nägeli founded the Sängerverein der Stadt Zürich, which survives as the Zürich Männerchor; its conductors in the 20th century have been Andreae, Hermann Hofmann, Schmid, Jakob Kobelt and Josef Holtz. The Gemischter Chor was founded in 1865, and has worked closely with the Tonhalle Orchestra. Its first conductor was Hegar, followed by Andreae from 1902, Schmid from 1950 and Räto Tschupp from 1975. Other choirs include the Sängerverein Harmonie, founded in 1841, and the Lehrergesangverein, founded by Hegar in 1891. Choirs established in the postwar era include the Kobelt Chamber Choir (1950), the Zürich Oratorio Choir (1950) and the Zürcher Singkreis (1954).

Among prominent composers who visited Zürich were Mozart (1766), Brahms (between 1865 and 1895) and Busoni (1915–20). Notable events have included the Tagung der Deutschen Tonkünstlerversammlung in 1882, at which Liszt was a guest; the opening of the new Tonhalle in 1895, at which Brahms conducted; the foundation of the Schweizerischer Tonkünstlerverein in



2. Interior of the large auditorium of the Tonhalle, Zürich, c1896

1900; festivals of the ISCM in 1926, 1957 and 1991; and a Schütz festival in 1963.

2. OPERA. Performances were given at the Aktientheater from 1834 until it burnt down in 1889. Wagner conducted there from 1850 to 1855, and his music dramas have since played an important part in the Zürich repertory. A new building, the Stadttheater, was opened in 1891; it was known from 1964 as the Opernhaus, and extensively renovated in the early 1980s. Zürich held its first international opera festival in 1909. In 1913 the first authorized stage performance of *Parsifal* outside Bayreuth was mounted under the direction of Ernst Reucker. Busoni's *Turandot* received its première in 1917, the composer conducting. Other notable premières were Berg's *Lulu* (1937), Hindemith's *Mathis der Maler* (1938) and *Cardillac* (new version, 1952) and Honegger's *Jeanne d'Arc au bûcher* (1942). Gershwin's *Porgy and Bess* received its European première there in 1945, and the first staged production of Schoenberg's *Moses und Aron* was given in 1957. Works by Paul and Willy Burkhard, Kelterborn, Schoeck, Sutermeister and Zemlinsky have also been performed. Important productions in the 1960s included Martinů's *The Greek Passion*, Sutermeister's *Raskolnikoff*, Schibler's *Blackwood and Co.* and Musorgsky's *Boris Godunov*; Klebe's *Ein wahrer Held* was given its première there in 1975. Music directors have included Rosbaud (1955–8), Christian Vöchting (1958–64) and Ferdinand Leitner (1969–86). Under Claus Helmut Drese, director from 1976 to 1986, the Opernhaus enjoyed a new era of international prominence, with cycles of Monteverdi and Mozart operas staged and designed by Jean-Pierre Ponnelle and conducted by Nikolaus Harnoncourt. The Tonhalle Orchestra played for productions in the Opernhaus until 1984, when a permanent opera orchestra was formed. The International Opera Studio, founded in 1961, has been the training ground for several notable singers, including Gwyneth Jones, Edith Mathis and Francisco Araiza.

Zürich hosted its first Italienische Gastspiele in 1916. This was followed by the Internationale Festspiele (1921–6), the Jahrhundert-Festspiele (1934) and the Junifestspiele, which developed into an annual festival of high artistic standard under Karl Schmid-Bloss (1931–47). Known in the postwar era as the Junifestwochen, the festival suffered a hiatus from 1993 to 1997, but was revived by the Opernhaus director, Alexander Pereira, as an event embracing concerts, opera and spoken theatre.

3. OTHER INSTITUTIONS. The Zürich Konservatorium und Musikhochschule was founded on the initiative of Hegar, who was director from 1876 to 1914. Subsequent directors have included Andreae, Carl Vogler, Rudolf Wittelsbach, Sava Savoff and Hans Ulrich Lehmann. The Musikakademie was directed from 1923 to 1959 by Hans Lavater, who developed it into a nationally acknowledged training centre for professional musicians. He was succeeded by Walter Bertschinger and Markus Müller; both the academy and the conservatory came under the general direction of Savoff from 1972 and of Lehmann from 1976. In 1991 it merged with the Konservatorium.

The musicology department of Zürich University, directed from 1927 to 1957 by Antoine-Elisée Cherbuliez, flourished through its association with Hindemith (1951–6). After 1957 the department became internationally renowned as a teaching and research centre under Kurt von Fischer.

The music section of the Zentralbibliothek, directed for many years by Paul Sieber, expanded greatly from 1971 under Günter Birkner and his successor, in 1990, Christopher Walton. It has acquired the musical estate of Furtwängler and the largest collection of manuscripts by 20th-century Swiss composers, as well as a notable group of documents relating to Wagner's stay in Zürich in the 1850s. It also houses the old library of the Stadttheater, discovered in 1974, including valuable 19th-century scores and orchestral parts. The city is also the home of the Schweizerischer Musikpädagogischer Verband (founded 1893) and its Zürich branch (1932); a branch of the Schweizerische Musikforschende Gesellschaft (1920); Pro Musica (1934), a branch of the ISCM; the Schweizerische Gesellschaft der Urheber und Verleger (SUISA, 1924); and a branch of the Schweizerische Musikerverband (1971).

The leading musical businesses in Zürich are those of Musik Hug (established in 1807 and the largest music publishing firm in Switzerland) and Jecklin (1895). The *Schweizerische Musikzeitung/Revue musicale suisse* was published in Zürich from its foundation in 1861 until 1983. Its successor is *Dissonanz* (1984). The main outlet for music criticism is in the *Neue Zürcher Zeitung*, the oldest surviving Zürich newspaper, dating from the mid-19th century; regular weekly reviews appeared as early as 1858. Important critics have included Theodor Billroth, Gustav Weber, Adolf Steiner, Ernst Isler, Willi Schuh, Willi Reich, Andres Briner, Rolf Urs Ringger, Peter Hagmann, Marianne Zelger-Vogt and Thomas Meyer.

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HANS CONRADIN/ANDREW CLARK

Zur Mühlen, Raimund von (*b* Livonia, 10 Nov 1854; *d* Steyning, Sussex, 9 Dec 1931). German tenor and teacher. He studied at the Berlin Hochschule, then with Julius Stockhausen in Frankfurt and with Romain Bussine in Paris. This was followed by a special course of study of Schumann's and Schubert's songs with Clara Schumann. He first sang in London in 1882, later settling in England and becoming a very successful teacher, in London from 1905 and in Sussex from 1925. He was responsible for introducing the Liederabend, bringing the idea to England and giving Schubert a prominent place in the programmes. 'His voice is peculiar and sympathetic', wrote Grove, 'but what gives Zur Mühlen's singing its chief charm is the remarkable clearness of his pronunciation, and the way in which he contrives to identify the feeling of the words with the music, to an extent which the writer has never heard equalled'.

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JOHN WARRACK

Zurnā. Shawm of Turkey, Syria, Iraq, Armenia, Dagestan, Azerbaijan and Georgia. *See* SURNĀY.

Zusammenklang (Ger.). *See under* KLANG (ii).

Zusammenschlag (Ger.). Term first used by F.W. Marpurg (1755) for an ACCIACCATURA.

Zuylen, Belle van. *See* BELLE VAN ZUYLEN.

Zvonař, Josef Leopold (*b* Kublov, nr Beroun, Bohemia, 22 Jan 1824; *d* Prague, 23 Nov 1865). Czech writer on music, teacher and composer. He completed his early schooling through the help of a priest, who also instructed him in music theory. Having concluded his studies with Pitsch at the organ school in Prague, he became an assistant there, teaching plainsong as well as the organ, and later served briefly as the school's director. In 1860 he accepted the post of director at the Žofín Academy, where he founded courses for training women as singers and piano teachers. He also taught at various girls' high schools and ran courses for young working people.

After composing some music to German texts, in 1848 Zvonař associated himself with the Czech national movement. He wrote reviews for a Prague newspaper and later in the journals *Dalibor* and *Slavoj*. One of the founders and leading members of the choral society Hlahol and the artists' society Umělecká Beseda, he also gave private composition lessons, with Bendl and probably Dvořák among his pupils.

Zvonař is chiefly remembered as one of the founders of Czech music pedagogy. His work comprises articles on theory, education and music history, including the first survey of Czech music history and arrangements of traditional Czech melodies. His *Navedení* was the first treatise on harmony written in Czech, and brought together for the first time Czech terminology of music theory. He also wrote very valuable studies of folk music, which analyse the relationship of rhythm, words and pitch. A composer of natural though modest talent, he wrote in nearly all genres but provided mostly vocal music. His masses and other sacred works, choruses, cantatas and an unperformed three-act opera *Záboj* are conventional in style, although he achieved considerable popularity in his day as a song composer. His manuscripts are held in the National Museum, Prague.

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'Dějiny české hudby' [History of Czech music], *Riegrův slovník naučný* [Rieger's encyclopedia], ii (Prague, 1860); extract, *Dalibor*, v (1862)
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Theoreticko-praktická škola piana s národními písněmi pro útlou mládež [Theoretical-practical piano school with folksongs for young people] (Prague, 1863)
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MIROSLAV K. ČERNÝ/JITKA LUDVOVA

Zwaap, Alexander. *See* DELDEN, LEX VAN.

Zwart, Jan (*b* Rotterdam, 20 Aug 1877; *d* Zaandam, 13 July 1937). Dutch organist, composer and organologist. He studied with, among others, Hendrik de Vries, a composer and organist at the Laurenskerk in Rotterdam. From 1893 he worked as an organist in Rotterdam, and from 1898 until his death was organist of the Hersteld Evangelical Lutheran church in Amsterdam, where he gave many recitals on the famous Strumphler organ (now in St Eusebius in Arnhem). There he opposed the practice of playing organ transcriptions and promoted original organ music. He had an extensive repertory, including many then unknown French and German works. From 1929 he gave weekly organ recitals on the radio. He also made a study of historical Dutch organs and organ music, especially the works of Sweelinck, Hendrick Spuy and Anthoni van Noordt. Zwart composed many organ works based on Reformed church songs and in a romantic style, which he published himself along with various articles. The series Nederlandsche Orgelmuziek, published in Koog aan den Zaan from 1917, contained over 20 volumes of organ music written by Zwart and other

Dutch organists of the time. After his death his sons published many of his choral improvisations. His championing of Reformed church music led to the Dutch premières of Schütz's *St Matthew Passion* (1918) and *St John Passion* (1919).

GERT OOST

Zweers, Bernard (*b* Amsterdam, 18 May 1854; *d* Amsterdam, 9 Dec 1924). Dutch composer. Together with Alphons Diepenbrock and Johan Wagenaar he was one of the principal figures in Dutch music at the turn of the century. His father, a well-known amateur singer, owned a book and music shop in Amsterdam where Bernard worked and consequently came to know many notable musicians. In 1881 he attended a performance of the *Ring* in Berlin. Wagner's music proved to be a major influence, shaping Zweers's musical idiom and the style of his future works. He was essentially self-taught but, with the support of his piano duet partner, a businessman, he studied with Jadassohn in Leipzig for eight months in 1881–2. By that time he had already had works performed in Amsterdam, including the *Missa quatuor vocibus* (1877) and his First Symphony (1881). On his return from Leipzig Zweers began to take an active part in Dutch musical life. For several years, until his hearing deteriorated, he conducted three prominent choirs (the Amsterdam Male-Voice choir, Liedertafel Apollo and the choir of the Mozes- en Aaronkerk). From 1895 to 1922 he was head of theory and composition at the Amsterdam Conservatory, and also gave courses in analysis at the Concertgebouw in which works from all periods, including those of his contemporaries, were studied. Although he taught many well-known composers, including Hendrik and Willem Andriessen, Sem Dresden and Daniël Ruyneman, he did not create a school of followers, preferring to encourage his pupils to develop their own individual style. Diepenbrock studied privately with him for a short time.

As a composer Zweers sought to create a truly Dutch music, free from foreign influences, German in particular. To that end he chose to set Dutch texts, finding his main inspiration in the poetry of P.C. Boutens. His vocal works were performed mostly by his wife and former pupil, the soprano Dora de Louw. Although he was twice honoured by the Queen of the Netherlands, and highly regarded in musical circles, his ideas on Dutch music never took root. His best-known work is the Third Symphony, *Aan mijn vaderland* (1887–90), first performed in its entirety in April 1890. A large-scale work lasting over an hour, it makes extensive use of melodic and motivic transformation and requires an enlarged brass section (including saxhorns in the fourth movement). The style is distinctive but conservative; here as in other mature works there are reminiscences of Tchaikovsky, Brahms and especially Wagner. Other important works include the Preludes and Choruses for Joost van den Vondel's *Gijsbrecht van Aemstel* (1892–4), commissioned for the reopening of the City Theatre in Amsterdam; the *Saskia Overture* (1906), for the Rembrandt tercentenary; *Aan de schoonheid* (1909); and two Tagore settings, *Wijzangen* (1914–15).

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for further list see von Gleich

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ANA RYKER

Zweig, Stefan (*b* Vienna, 28 Nov 1881; *d* Petrópolis, Brazil, 22 Feb 1942). Austrian writer. In his day a leading European literary figure, he was exceptionally cultivated and had deep humanistic sympathies. His active pacifism dates from his exile in Zürich (1917–18), during which time he met several noteworthy musical figures. After the war he became one of the more highly regarded, widely read and translated Austrian writers of his generation. In 1934 he emigrated to England, and in 1941 settled in Brazil. Distraught at the persecution of the Jews, Zweig committed suicide, together with his wife, in 1942.

His writings include several on musicians – Busoni, Toscanini and Bruno Walter, who were his close friends (Berg was another), as well as Handel, Mahler and Richard Strauss. His significance for music history lies largely in his collaboration with Strauss, which began in 1932. Only one work was produced, the comic opera *Die schweigsame Frau*, after Ben Jonson's *Epicoene, or The Silent Woman*, although 18 different subjects were discussed, most of them proposed by the writer to the musician. Strauss considered that in Zweig he had found a partner equal to Hofmannsthal: 'None of my earlier operas was so easy to compose or gave me such light-hearted pleasure'. Zweig was less satisfied: 'a terribly difficult work and thus the very opposite of my original conception of it'.

As Zweig was Jewish, the opera's première at Dresden in 1935 was attended by a political scandal, which led to its cancellation after the fourth performance. Eventually, he chose to end the working relationship, wishing neither to be made a privileged exception by the Nazi regime nor to see Strauss compromised by their association, which the writer refused to continue even secretly. At Zweig's suggestion, Strauss had the far less gifted Joseph Gregor make a sketch by Zweig into the libretto of *Friedenstag*. Another Zweig idea became the basis of *Capriccio*.

Settings of Zweig's poems were made by Reger, Loeffler, Röntgen and Joseph Marx, among other composers. Seiber wrote incidental music to his adaptation of *Volpone*. An oratorio entitled *Virata* was composed by István Szelényi (1935) after Zweig's *Die Augen des ewigen Bruders*. His autobiography, *Die Welt von Gestern* (1942), is also a lively social and cultural portrait of

Vienna during his youth and the early part of the 20th century and a moving account of the fate of his beloved Europe in and between the two world wars.

Zweig's large collection of musical and other autograph manuscripts included Mozart's *Das Veilchen*, Beethoven's *Der Kuss*, Schubert's *An die Musik*, Brahms's *Zigeunerlieder*, arias by Handel, Gluck and Mozart, the Chopin Barcarolle, a Bach cantata and works by Richard Strauss and Stravinsky, as well as writings by Goethe, Hölderlin, Mörike, Nietzsche, Rilke and Hofmannsthal. A large portion of this collection was donated to the British Library in 1986.

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RICHARD EVIDON/TAMARA LEVITZ

Zweiller, Andreas (*b* Judenburg, Styria, *c*1545–50; *d* ?Graz, Styria, May 1582). Austrian singer and composer. He was chorister in the Stephansdom, Vienna, and in 1559 was admitted to the university there. In 1572 his name appears last in a list of five basses employed at the Graz court household of Archduke Karl II of Inner Austria. At the express wish of the archduke he took holy orders and in 1579, when he accompanied his master to Munich, he was nominated first court chaplain. He himself used the title 'Elimosinarius' (almoner) in 1581. All that has survived of his work is a *Magnificat à 6, A la fontaine du pris* (in *A-Gu*, *D-Kl* and *SI-Lng*, ed. in DTÖ, cxxxiii, 1981), based on the chanson with the same title by Willaert. This work shows Zweiller to have been among the earliest composers to write parody *Magnificat* settings, a style with which he had presumably become familiar through contact with Lassus at Munich.

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HELLMUT FEDERHOFER

Zweiunddreissigstel-Note (Ger.). *See* DEMISEMIQUAVER (32nd-note). *See also* NOTE VALUES.

Zwelinck, Jan Pieterszoon. *See* SWEELINCK, JAN PIETERSZOON.

Zwerchpfeiff (Ger.). *See* FLUTE or FIFE. The term has also been used for a small RECORDER and for the pipe of the PIPE AND TABOR.

Zweter, Reinmar von. *See* REINMAR VON ZWETER.

Zwetler [Zwettler], **Theodor** [Johann Nepomuk Felix] (*b* Weitra, Lower Austria, bap. 5 June 1759; *d* Vienna, 30 Aug 1826). Austrian composer. He was a choirboy at the Schottenkloster in Vienna, studied humanities at Krems an der Donau and completed a philosophy course in Vienna. In 1778 he entered the Schottenkloster and in 1783 became a Benedictine priest; he was a priest (1786–1802) at the Laurenzkirche in the parish of Schottenfeld, Vienna, and parish administrator (1802–7) at the Ägydkirche in the Viennese suburb of Gumpendorf, where Haydn was also living. From 18 July 1807 until his death Zwetler was a prior and parish administrator at the Schottenkloster. He did much to improve its music, particularly during the period of peace (1815–48) that followed the Vienna Congress. Under him J.L. Eybler was the choir director, followed in 1824 by Ignaz Assmayr (1790–1862), and Franz Volkert (1778–1845) was the organist. During his administration the abbey's archive and repertory were enriched by many works of the Classical masters, and Joseph Frühwald (1783–1856), Joseph Perschl (1784–1856) and Haydn's former factotum J.F. Elssler were employed as music copyists. Eybler composed his *Missa Sancti Theodori* in honour of Zwetler's patron saint; the work had its première at High Mass on Easter Monday 1821 in the Schotten church. In his last years Zwetler was blind.

Zwetler's works are mostly Latin arrangements, suitable for liturgical use, of oratorios, cantatas, hymns, motets and choruses by Handel, C.H. Graun, Haydn, Antonio Sacchini and J.A.P. Schulz. Of his own compositions only

two *Tantum ergo* settings for soprano, alto and organ continuo (published in Vienna, *c*1835) are extant; because he based the second of these on a motif from Peter Winter's Requiem in C minor the manuscripts bear Winter's name and the piece has been attributed to many other composers.

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KARL PFANNHAUSER

Zwick, Johannes (*b* Konstanz, *c*1496; *d* Bischofszell, 23 Oct 1542). Swiss reformer, poet and hymnographer. In 1509 he entered Freiburg University to study law, where he met and became a friend of the humanist Bonifacius Amerbach. In 1518 he was ordained and, with his brother, matriculated at Bologna University, later going to study law at Siena University. In 1521 he became instructor in jurisprudence at Basle University and continued his studies in theology. At about this time he became a follower of Luther and eschewed humanism. In 1522 he married and took a parish at Riedlingen. Because of his Reformation activities he was ordered to appear in Rome in September 1524, but when he ignored this it was not pursued. However, because the peasants considered him a member of their party in the Peasants' War of 1525, he was expelled from Riedlingen. Later in the same year he assumed a pastorate in Konstanz where, with his brother Konrad and the brothers Ambrosius and Thomas Blarer, he was to become a leader of the reform movement.

Zwick's most important contributions to the Swiss reform movement were concerned with the Eucharist and the use of hymns. Contrary to the attitudes of Zwingli, Zwick stated that scriptures neither command nor forbid hymn singing in church and that although psalm singing was important, other hymns should also be encouraged. He did not, however, approve of Latin hymns or polyphony. Together with Ambrosius Blarer he edited the third edition of the Konstanz hymnal (1540, 4/1548); his preface, 'Vorred zu Beschirm und Erhaltung des ordentlichen Kirchengesangs', was widely quoted and stands alongside Luther's hymnbook prefaces in importance.

23 hymn texts by Zwick are extant. The 1540 hymnal contains 151 hymns of which 19 are by Luther, 16 by Zwick and nine by the Blarer brothers. He wrote largely festival hymns with didactic messages including two for Ascension in the 1540 edition and one each for Christmas, New Year and the Passion. Zwick also provided a variety of hymns for children – for catechism and hymns of prayer; the 1540 hymnal contains six, which reappear in his *Gebaett für jung Lüt* (Zürich, *c*1540) with seven additional texts.

Zwick's hymns are usually brief, and, though mostly in local dialect, are notable for the quality of their texts. Melodies were often provided in the hymnal, most of which were well-known tunes, but Zahn listed seven melodies which may have been composed by Zwick. Zwick's hymn writing exercised significant influence on other composers, including Benedictus Ducis and Sixt Dietrich.

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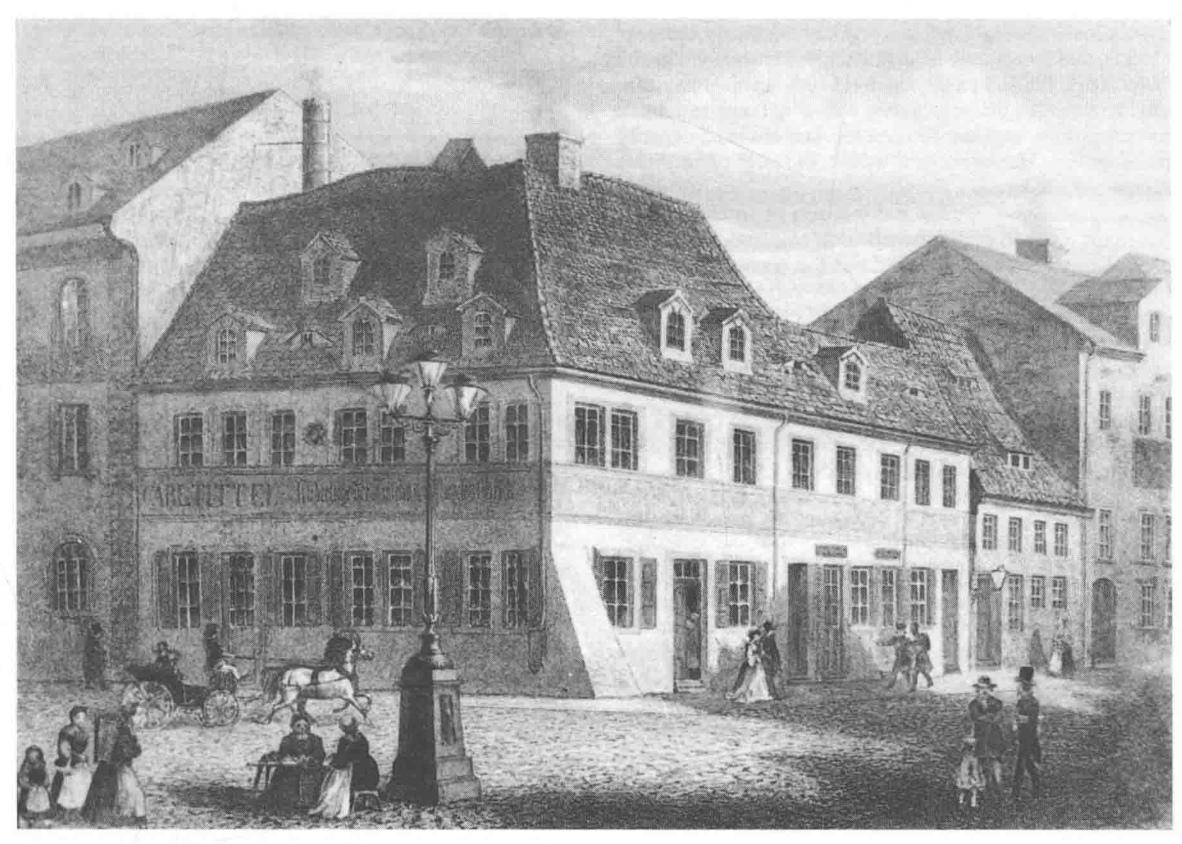
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VICTOR H. MATTFELD

Zwickau. City in eastern Germany, dating from about 1200. The cathedral (St Marien) was consecrated in 1118, and in 1291 a city school was founded; its pupils provided music for the cathedral, but by 1470 the latter had appointed its own precentor. Typical of many medieval cities, it held performances of mystery plays and Latin comedies, and, in the early 16th century, Protestant plays at the school. The school day began and ended with choral singing; its library, established in 1537, contains some valuable manuscripts, including two volumes of music in a 15-volume original manuscript of Hans Sachs. The city was also a centre for itinerant musicians, a tradition which continued until 1846. On public occasions music was usually provided by the guild of Stadtpfeifers, employed by the city from the mid-15th century; by the mid-16th century there is evidence of an official Stadtpfeiferei. 16th-century precentors at the cathedral included Simon Cellarius, Cornelius Freundt and Johann Stolle. Zwickau's cultural life suffered during the Thirty Years War and as a result of the plagues of 1633 and 1681–3, after which the city never regained its former strength and significance.

The organists of the cathedral were central to Zwickau's musical life; the earliest records of an organ date from the late 14th century. In the 18th century Johann Ludwig Krebs, a pupil of J.S. Bach, was an outstanding organist (1737–43) at the cathedral. About 1800 the middle classes became influential musically. J.G. Kuntsch, cathedral organist and Schumann's piano teacher, founded the Bürgerkonzert choral society, and in 1802 the society performed Haydn's *The Creation*. In 1810 Robert Schumann was born in Zwickau, and even as a boy enhanced the city's musical life, participating in musical-literary evenings and in public performances; in 1821 he played the piano in Friedrich Schneider's *Das Weltgericht*. In 1823 the Stadttheater opened in the Gewandhaus with a performance of Weber's *Der Freischütz*, and in 1837 Kuntsch's successor H.B. Schulze mounted Mendelssohn's *Paulus*. The first Schumann festival was held in 1847, on the initiative of Kuntsch and Emanuel Klitzsch (who composed under the name of 'Kronach'); Robert and Clara Schumann were present and the citizens of Zwickau gave their full support. The festival became an established tradition; since 1963 it has taken the form of a four-yearly international piano competition. Martin Kreisig (1856–1940), founder of the Schumann Collection and Schumann Society (1920), made the first attempts at a systematic organization of the Schumann heritage; his work was continued by Georg Eismann (1899–1968) and Martin Schoppe. On the centenary of Schumann's death (1956) his birthplace was declared a national monument; since 1964 the town council has presented an annual Robert Schumann prize to performers or musicologists. Its recipients have included Sviatoslav Richter, Emil Gilels, Jacob Lateiner and Dietrich Fischer-Dieskau.

Since World War II Zwickau's musical life has been that of a modern industrial city. There was a chair of



Birthplace of Robert Schumann, Marktplatz, Zwickau: colour lithograph by A. Krausse, c1860

music at the Pädogogische Hochschule, the city's theatres mount operas and there are regular symphony concerts. The Robert Schumann Conservatory is the centre of musical education; Schumann research is carried on at the Robert-Schumann-Haus.

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MARTIN SCHOPPE

Zwilich, Ellen Taaffe (*b* Miami, 30 April 1939). American composer and violinist. She studied with John Boda at Florida State University (BM 1960, MM 1962), then moved to New York to study the violin with Galamian. As a member of the American SO under Stokowski, she acquired invaluable training in performance and orchestration. Eventually, she enrolled at the Juilliard School, where she studied with Carter and Sessions and, in 1975, became the first woman to take the DMA in composition. Meanwhile, performances of her music began occurring with increasing frequency: *Symposium* for orchestra (1973) was conducted by Boulez, the *String Quartet 1974* was played at the ISCM World Music Days in Boston and the *Sonata in Three Movements* (1973–4) was performed by her husband, the violinist Joseph Zwilich. Symphony no.1, first performed in 1982 by the American Composers Orchestra under Schuller, brought her international renown in 1983, when it was awarded the Pulitzer Prize in music, making Zwilich the first woman to receive that honour.

The publicity engendered by the prize enabled Zwilich to earn a living exclusively from composition. Her music had already begun to change from the jagged melodies, atonal harmonies and structural complexities of the *Sonata in Three Movements* and the *String Quartet 1974* to a simpler, more accessible vocabulary. That change was partly due to the death of her husband in 1979; afterwards, she became interested in communicating more directly with performer and listener. Although this trend is evident in the Symphony no.1, it accelerated throughout the 1980s and 90s. Since her earliest mature compositions, Zwilich has been obsessed with the idea of generating an entire work – large-scale structure, melodic and harmonic language, and developmental processes – from its initial motives. However, beginning in the mid-1980s the motivic material itself becomes simpler, its development more audible, its melodic treatment more long-breathed and its harmonic context increasingly tonal.

In subsequent works, Zwilich has employed traditional motivic materials (triads, scales, arpeggios) within classical multi-movement structures, underpinned by recognizable thematic recurrences. Orchestral works such as

Symbolon (1988), Symphony no.2, 'Cello Symphony' (1985), and Symphony no.3 (1992), commissioned by the New York Philharmonic for its 150th anniversary, are characterized by grand gestures, with tonal centres defined by propulsive ostinatos, forceful unisons and lengthy pedal-points. Her orchestral works, the bulk of her more recent output, exude a dark-hued intensity reminiscent of Shostakovich and possess a directness of utterance that has made Zwilich popular with audiences and performers alike. Concise, economical and clean in texture, Zwilich's music might be classified under the rubric 'neo-classic' were it not for its very 'neo-romantic' expressive force.

Beginning in the late 1980s, Zwilich wrote a series of concertos for the more neglected orchestral instruments, including the trombone (1988), the bass trombone (1989), the flute (1989), the oboe (1990), the bassoon (1992), the horn (1993) and the trumpet (1994); she also wrote a Double Concerto for violin and cello (1991). As the first occupant of the Carnegie Hall Composers Chair (1995–9), she composed the Violin Concerto for Pamela Frank (1997) and the String Quartet no.2 for the Emerson Quartet (1998), and designed and hosted an innovative concert and interview series, Making Music, devoted to living composers of every stylistic bent. A constant stream of orchestral commissions, numerous repeat performances and an increasingly accessible musical language have combined to make Zwilich one of America's most frequently played and genuinely popular living composers.

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K. ROBERT SCHWARZ/R

Zwingli, Ulrich [Huldreich] (*b* Wildhaus, 1 Jan 1484; *d* Cappel, 11 Oct 1531). Swiss humanist and church reformer. Of all the reformers of the 16th century he was the most musically gifted and yet the most antagonistic towards the use of music in public worship. He was educated first in Basle, then in Berne where he came under the influence of the poet, composer and humanist scholar Wölflin. While in Berne, at the age of 12 Zwingli entered the chapel choir of the local monastery simply to further his musical ambitions. Many of his contemporaries (e.g. Bullinger and Myconius) commented on his extraordinary musical gifts. Wyss (see Finsler, 1901) wrote:

> I have never heard about anyone who, in the musical arts – that is, in singing and all the instruments of music, such as lute, harp, large viol, small viol, pipes, German flute . . . the trumpet, dulcimer, cornett, and waldhorn, and whatever else of such like had been invented . . . could take it to hand as quickly as he.

Zwingli studied in Vienna and Basle, receiving the master's degree from Basle University in 1506, the year of his ordination. In 1516 he entered a monastery in Einsiedeln where he must have continued his music-making for his musical reputation almost hindered a decisive step in his career. In October 1518 the office of people's priest became vacant at the Grossmünster, Zürich. Myconius campaigned on Zwingli's behalf but reported that certain influential people in Zürich frowned on his musical activities because they thought it indicated that he was a worldly and sensual man. Zwingli replied that for him music was a private matter that need not offend anyone. He was appointed to the position and began his duties in the Grossmünster on 1 January 1519. He proved to be a powerful and popular preacher. Within three years he had begun his radical reformation in Zürich with the breaking of the Lenten fast and the petitioning of the Bishop of Konstanz for permission for the clergy to marry.

Zwingli's first attempt at a revision of the liturgy, *De canone missae epicheiresis*, appeared in 1523; the canon of the Mass was omitted, along with saints' days, and musical settings were dramatically reduced. His more radical, and wholly vernacular, revision, *Aktion oder Brauch des Nachtmahls*, was published in 1525; it became the pattern for all subsequent Zwinglian worship. Ritual and ceremony were reduced to the barest minimum and music was excluded altogether. In the previous year organs had been decreed to remain silent and three years later they were dismantled in the Grossmünster; no organ was heard in the building until almost 350 years later.

Zwinglian reform spread throughout the northern cantons of Switzerland, but the south remained faithful to the Roman church. Zwingli organized a confederacy against the southern cantons in the two Cappel wars (1529 and 1531), losing his life in the second.

Why a man so musically accomplished should have been so negative towards music in worship is something of an enigma. By all accounts, the musical standard in the Zürich city churches was very poor when Zwingli arrived there; this must have irritated the sensitive musician, who spoke acidly of off-key praises in the churches. To this sensitivity must be added his intellectual and internal

understanding of worship. His explanation of *Colossians* iii.16 is significant: 'Here Paul does not teach us mumbling and murmuring in the churches, but shows us the true song that is pleasing to God, that we sing the praise and glory of God not with our voices like Jewish singers, but with our hearts'. It seems that he believed that music had an inherent mystical power which could distract him from his devotions. For Zwingli, music-making was a non-ecclesiastical function. His plague song (and probably also his rhymed version of Psalm lxix) was written to fulfil personal needs, and his Cappel song for corporate needs, but they were to be sung outside the context of public worship.

Zwingli's reformation was of a different order from Luther's. The latter excluded from church life only those matters that were condemned in scripture; Zwingli included only those that were expressly commanded in scripture. For Luther music came next to theology; for Zwingli music was an obstacle for the believer, and if a man practised music at all his aim should be to disturb no-one by it. Church music was adversely affected by the spread of such views. Konstanz adopted the principles of Zwinglian reform and music was excluded from the churches. Sixt Dietrich wrote, sadly, 'I have no one in Konstanz who sings with me. Music is destroyed, lies in ashes, and the more it is destroyed, the more I love it'. Zwinglian influences may have led the English composers Taverner, Tye and Merbecke to give up composition. Thus Zwingli came to be regarded as the arch-enemy of music, an uncritical view expressed in such places as the funeral sermon for Schütz (1672) and the preface to the second edition of the *Leipziger Gesangbuch* (1730).

This widespread view of Zwingli as the anti-musical reformer is, however, somewhat misleading and does not do justice to Zwingli's broader view of music. Certainly, he eliminated music from church worship but not from schools and institutions of higher learning. In his educational reforms in Zürich, Zwingli specifically promoted the teaching of music especially in the bipartite institution attached to the Grossmünster. The lower level was a grammar school from which students graduated to the second level, that is, a theological seminary for the training of pastors for the reformed churches of the area. Thus, whatever his reservations about music in worship, Zwingli regarded the study of music as an essential part of a pastor's education. Similarly, although he specifically rejected liturgical music, he did encourage non-liturgical religious song, as his own compositions demonstrate.

Three complete song settings by Zwingli are extant: *Hilff, Herr Gott, hilff in diser Not* (the plague song, *c*1520), a rhymed version of Psalm lxix *Hilff, Gott, das Wasser gat mir biss an d'Seel* (*c*1525) and the Cappel song *Herr, nun heb den Wagen selb* (ed. in Egli and others) for use in the first Cappel war of 1529. Bullinger (see Hottinger and Vögeli) reported that Zwingli not only composed the melodies of the Cappel and plague songs but also wrote four-voice settings of them. There are a number of extant contemporary settings of these songs, some of which may have been composed by Zwingli (ed. in Egli and others). In addition, three psalm tunes and two prayer songs (ed. in Egli and others) share characteristics with the known songs of Zwingli. Later in the 16th century Zwingli's three songs were included in reformed psalters and hymnals and, contrary to his intentions, were sung as congregational hymns. (*see also* REFORMED AND PRESBYTERIAN CHURCH MUSIC, §I.

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ROBIN A. LEAVER

Zwiny, Wojciech. *See* ŻYWNY, WOJCIECH.

Zwischendominante (Ger.). *See* APPLIED DOMINANT.

Zwischenspiel (Ger.: 'interlude'). An interlude or intermezzo. The term has been applied to musical interludes that serve simply to entertain between the acts of operatic works of the 19th and 20th centuries, although 'entr'acte' or 'Entrakt' has often been preferred even in German-speaking countries. It has also been used of those interludes that contribute to the essential dramatic structure of the whole, e.g. the Zwischenspiel between Acts 1 and 2 of Schoenberg's *Moses und Aron*; 'Siegfrieds Rheinfahrt' is described as a Zwischenspiel in some editions of *Götterdämmerung*, though it is doubtful whether Wagner himself so described it.

In writings about music the word is commonly used of the episodes in a fugue or rondo, the orchestral tuttis of a concerto, the purely instrumental interludes in a song accompaniment, organ interludes between the stanzas of a congregational hymn or the passages between statements of the chorale tune in a chorale prelude and, rather loosely, of the *intermedi* and intermezzos of the Renaissance and Baroque theatre.

See also ACT MUSIC (i), ENTR'ACTE, INTERLUDE and PSALM INTERLUDE.

MICHAEL TILMOUTH

Zwolle, Henri Arnaut de [Heinrich Arnold von]. *See* ARNAUT DE ZWOLLE, HENRI.

Zwysen, Sebastian. Organ builder. *See* SUISSE.

Zwyssig, Alberik (Johann Josef Maria) (*b* Bauen, canton of Uri, 17 Nov 1808; *d* Mehrerau, nr Bregenz, 19 Nov 1854). Swiss composer. He is best remembered for *Trittst im Morgenrot daher*, now the Swiss national anthem. At

the age of 12 he entered the school of Wettingen Abbey. There he studied the piano, organ, violin and guitar, the last-named remaining his favourite instrument. He took his final vows as a Cistercian monk in 1827 and was ordained priest in 1832. He became secretary to the abbot, a music teacher and an organ specialist, but his main post was that of Kapellmeister; he contributed to the abbey's reputation as a distinguished centre of the arts.

In 1841 the radicals resolved to abolish the Aargau monasteries and the monks were dispersed; Zwyssig was offered several outstanding positions, which he declined, preferring to remain in attendance on his abbot. A nomadic existence followed, during which they stayed in St Karl (near Zug) for some time; there Zwyssig composed *Trittst im Morgenrot daher* and it was first performed on 22 November 1841. In 1847 Zwyssig was admitted, with his abbot, to the Cistercian house at Wurmsbach, where he reorganized the archives and taught singing. He remained there until 1854 but continued to seek a monastery of his own as a hostel. Finally Emperor Franz Joseph I allowed him to move to Mehrerau, near Bregenz. Zwyssig took charge of negotiations for the acquisition of a monastery established by the Benedictines in 1097. Its restoration and reopening entailed a great deal of intellectual and physical effort for Zwyssig, who died of pneumonia from the exertion, but with it he achieved his life's goal.

Zwyssig wrote about 80 works, primarily occasional sacred choral pieces suitable for performance in a monastery. He enjoyed a considerable reputation as a composer of simple and pleasant songs in an early Romantic style, dominated by a spirited, clear melodic line; many have become a part of the popular heritage. His 'Swiss psalm', *Trittst im Morgenrot daher*, on a text of his friend Leonard Widmer, quickly became popular; it was included in every songbook and translated into Italian, French, Romansch and English. Zwyssig, not wanting to write a fresh composition, sought out a melody from among his compositions, finding the *Diligam te Domine* (composed in 1835 as a gradual for his Mass in B♭) suitable for this purpose. Simple in harmonic construction, emotional in utterance, it is a true work of Romantic naturalism, praising the Swiss people's closeness to nature and trust in God in exuberant language. Another song by Zwyssig, *Der Riesenkampf*, became the song of the Swiss student union.

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LUISE MARRETTA-SCHÄR

Zydeco. Popular music genre of Louisana, which is led by the accordion and features drum kit, electric bass, guitar, often brass instruments and the *frottoir* (metal washboard). Zydeco developed after World War II from the genre *la-la*, which featured accordion, fiddle and (wooden) washboard. Modern *zydeco* draws not only on its *la-la* roots, but also incorporates elements of other American genres such as blues and jazz.

□

Zykan, Otto M. (*b* Vienna, 29 April 1935). Austrian composer and pianist. He studied at the Vienna Music Academy, where his teachers included Karl Schiske (composition), Bruno Seidlhofer and Josef Dichler (piano). He also attended the Darmstadt summer courses (1958, 1964–6), winning the Kranichstein Music Prize of the international piano competition on his first visit. In 1965, with Kurt Schwertsik and H.K. Gruber, he founded the neo-tonal and ironically intended Salonkonzerte, through which he hoped to counter a view of 'music as a substitute religion'. After 1967 the group developed into the MOBart & toneART ensemble, whose productions, linking performance, music and language, related to the 'instrumental theatre' movement. Zykan's most characteristic works are his 'total art productions', in which processes of permutation extend to movement, sounds and linguistic elements alike, sometimes producing compromise and sometimes distortion, and often reducing critical comment to the absurd. As his creative work has been conceived entirely in relation to the present, a number of his works exist only in a sketch-like draft form. He has mostly dispensed with publication, since the majority of his works depend on his personal interpretation. As a result, a number of compositions have been lost. He has also created TV advertisements for well-known firms.

WORKS
(*selective list*)

Dramatic: Schön der Reihe nach (ballet), 1966; Singers Nähmaschine ist die beste (op, or Ode, or Opernode, P. van Ostajien and H.C. Artmann), 1966, Vienna, 1966, rev. as Genoveva und die Meistersinger, 1973; Inszene I (H. Heissenbüttel), cond. + actor, 5vv, 1967; Inszene II (Zykan), actor [Zykan], 4vv, 1968; Inkubation und polemische Arie (A. Schoenberg), spkr + actor [Zykan], 3vv, 3 insts, 1969; Symphonie aus der heilen Welt (szenisches Konzert), solo vv, chorus, orch, 1977, Graz, 1977, rev. 1979; Kunst kommt von Gönnen (op), 1980, Stuttgart, 1980; Inszene III, 8 male vv, tape, 1981; Kunst zum Überleben (performance), 1982; Die Orgel der Barbarei (Zykan, J. Prévert), 4vv, insts, 1984; Engels Engel (szenisches Konzert), Zykan, 2 T, 8 female vv, pfmrs, tape, 1988; Wahr ist, dass der Tiger frisst (choral op), Zykan, chbr chorus, str qt, 2 perc, 1994, Berlin, 1994; incid music, TV and film scores

Inst: Op.1, pf, 1942; Suite, clvd, 1956–7; Variationen über ein eigenes Thema, pf, 1956–7; Conc., pf, wind, perc, 1958; Str Qt, 1958; Kryptomnemie, wind ens, 1963; Kammermusik 'für 12 insts und was daraus wird', ens, 1965; O, Santa Caecilia und andere Pechvögel, fl, pf, 1965; 4 Nachtstücke, pf, 1968; 5 Aphorismen nach Friedrich Achleitner, eng hn, vib, db, pf, perc, 1971; Koloriertes Klavierstück, 6 insts, 1971; Verborgene Erinnerungen, vib, vc, pf, 1973; Nachtstück für ein Schiff, vc, pf, 1975; Conc., spkr, vn, orch, 1977; Conc., vc, orch, 1982; Vibraphonstück, 1982; Pars pro toto (Chbr Music), 6 rec, 1983; 3 Str Qts, spkr, str qt, 1984; Pf Trio, 1996–7; 5 recht schöne Stücke, pf; 2 Sätze für MOBart, vib, db, pf

Vocal (texts by Zykan unless otherwise stated): Hymne AEIOU, SATB, orch, 1966; 6 Chansons (Prévert), 1v, pf, 1967; 3 Chansons (various), 1v, pf, 1967; Chanson (various), 1v, pf, 1968; Kunst kommt von Gönnen I, vv, orch, 1970–77, rev. 1980; Lehrstück am Beispiel Schönbergs, 3vv, orch, 1974; Ausgesucht Freundliches, 2vv, SATB, orch, 1979; Auszählreim, spkr, 1983; Krüppelsprache (W. Bauer), 5vv, 1984; Fingierte Zusammenhänge/Bilder einer Ausstellung, 1v, chbr SATB, str qt, 2 perc, 1997 [compilation of works from 1967]; Wanderers Nachtlied, SATB, str qt, tape, 1997;

Miles Smiles, B, cl, hn, vib, vc, perc; Polemische Arie, 5vv, 3 insts; Räsonier-Terzett, 3 T, orch

Principal publishers: Doblinger, Edition Modern, Reimers

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H. Krones: 'Otto M. Zykan: Inscene II', *Melos*, xlix/3 (1987), 89–113

M. Schmidt: 'Wovon man nicht reden kann, davon soll man singen: Sprachkomposition der österreichischen Avantgarde um 1970', *ÖMz*, xliv (1994), 372–6

LOTHAR KNESSL

Żyliński, Faustyn (*b* Żary or Laskowiec, 13 Feb 1796 or 1793; *d* Warsaw, 19 June 1867). Polish tenor and conductor. He studied the violin and then made his début as a singer in Paisiello's *La frascatana* at Minsk (1814). He sang at Vilnius (1815–23, 1838 and 1851) and, until 1840, at Warsaw, where he performed in operas by Boieldieu, Hérold, Weber, Meyerbeer, Auber and Kurpiński. He also coached the orchestra and deputized for Kurpiński as conductor. Żyliński taught singing at the School for Music and Dramatic Art and, from 1825 to 1827, at the School of Drama and Singing. His repertory included the Mozart and Elsner requiems and oratorio parts. He composed a number of masses, hymns and sacred songs.

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IRENA PONIATOWSKA

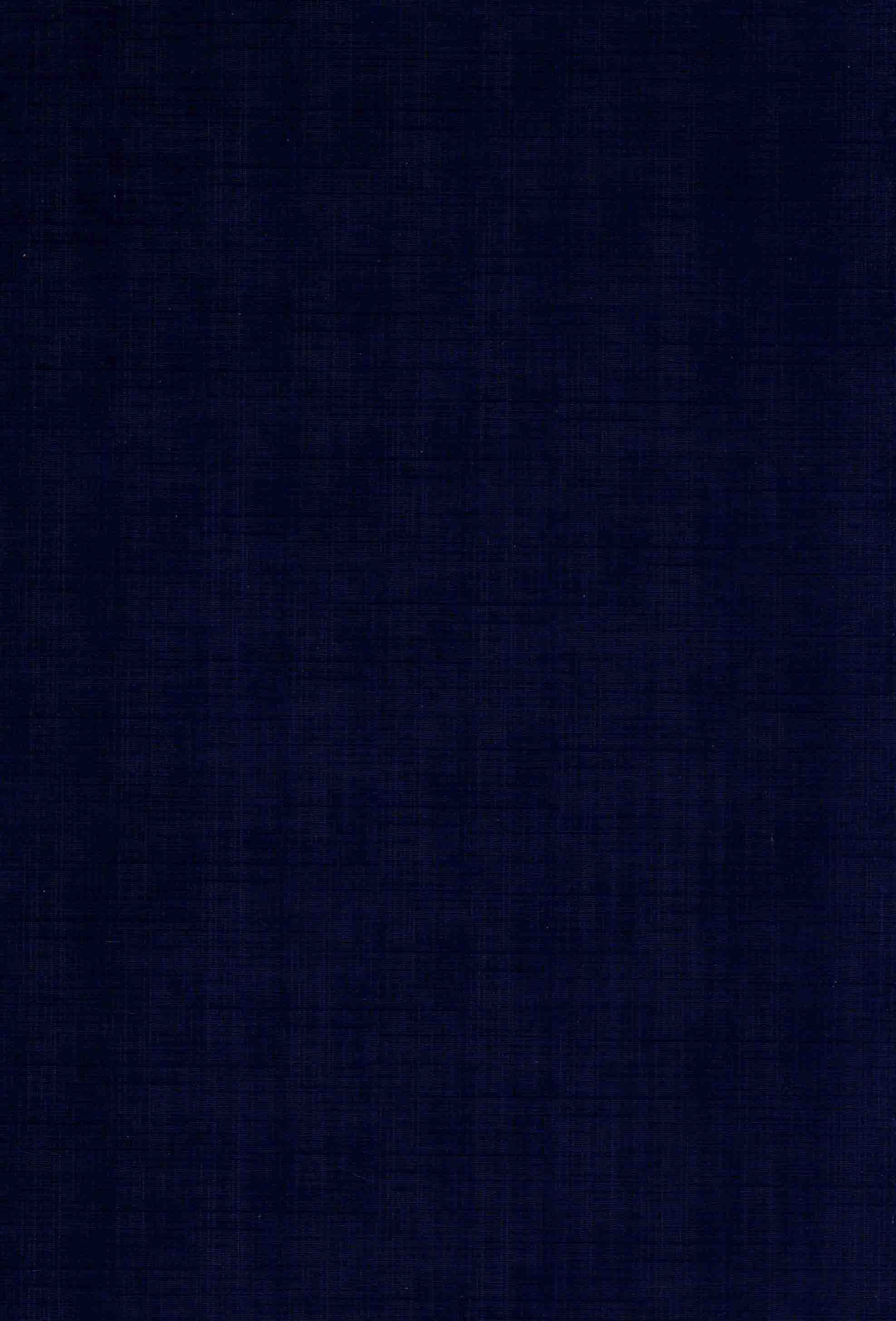
Zylis-Gara, Teresa (*b* Landvarov, nr Vilnius, 23 Jan 1935). Polish soprano. She studied at Łódź and made her début in 1957 at Kraków as Halka. After winning the 1960 Munich radio prize she sang at Oberhausen, Dortmund (1962) and Düsseldorf (1965–70). She appeared as Octavian at Glyndebourne (1965), made her Covent Garden début in 1968 as Violetta, then sang Countess Almaviva, Donna Elvira and Desdemona, a role she took to La Scala in 1977. She made her Metropolitan début in 1968 as Donna Elvira; later roles there included Tatyana, Suor Angelica, Fiordiligi, Elsa (*Lohengrin*), Elisabeth (*Tannhäuser*), Marguerite, the Marschallin, Mimì, Tosca, Butterfly and Manon Lescaut. She sang throughout Europe and the USA, her repertory including Adriana Lecouvreur, Amelia (*Un ballo in maschera*), Leonora (*Il trovatore*), Liù, Lisa (*The Queen of Spades*), Maddalena de Coigny, and both the Composer and Ariadne. Zylis-Gara was also admired as a concert singer and recitalist. She was a dignified yet impassioned actress, and had a fresh, lyric voice, notable for its smoothness of production. Among her recordings are a radiant Composer under Kempe.

ALAN BLYTH

Zyrlerus, Stephanus. *See* ZIRLER, STEPHAN.

Żywny, Wojciech [Adalbert] [Živný, Vojtěch; Zhyvny, Ziwny, Żiwny, Zwiny] (*b* Bohemia, 13 May 1756; *d* Warsaw, 21 Feb 1842). Polish piano teacher and composer of Bohemian origin. He studied the violin, the piano, harmony and counterpoint with Jan Kuchař in Bohemia, where his earliest compositions were also written. After a probable stay in Stuttgart and Zweibrücken, he arrived in Poland some time during the reign of Stanisław August (1764–95). For three years he worked at the court of Prince Kazimierz Sapieha; he then moved to Warsaw, where within a short time he became one of the most successful piano teachers. Of the large number of pianists who studied with Żywny, the most famous was Chopin, whom Żywny taught from 1816 until 1822. Chopin thought highly of him, saying that, 'with Żywny and Elsner the greatest ass would learn'; and the greatness of the pupil helped to spread the fame of the teacher. It was Żywny who eventually decided to discontinue Chopin's lessons, feeling that there was nothing further he could teach him. Żywny wrote a number of works for the piano, including sonatas, preludes and polonaises, as well as lieder and overtures. None of his works were published and nearly all are lost. (*ČSHS*, *SMP*)

ZOFIA CHECHLIŃSKA



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